

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Department of African American and African Studies

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

African American and African Studies 571

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

Section 5 Arts and Humanities; Section B Analysis of texts and Works of Art; 2 VPA

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date Winter 2009

6. If your unit has faculty members on any of the regional campuses, have they been consulted? NA

7. Select the appropriate descriptor for this GEC request:

Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures

Kenneth W. Long
Academic Unit

12/21/07
Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

**African American and African Studies 571:
Images of Black People in Mass Media Production
Rationale/Assessment Plan**

The Department of African American and African Studies currently offers African American and African Studies 571: Images of Black People in Mass Media Production, but requests to make the course available to a broader GEC audience. The course will be taught in a 25-student lecture format with one professor.

African American and African Studies 571 is ideally suited for inclusion in the General Education Curriculum (Section 5 Arts and Humanities; Section B Analysis of texts and Works of Art; 2 VPA) which has the following Goals/Rationale and Learning Objectives:

GEC Goals/Rationale:

Students evaluate significant writing and films. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing media representations and reflecting on that experience.

GEC Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in mass media production and the cinematic criticism.
2. Students describe and interpret achievement in mass media, cinema, and related literature.
3. Students explain how works of popular/mass/visual media and related literature express social and cultural issues.

Specific Course Learning Objectives of African American and African Studies 571:

1. To foster an appreciation of the theatrical, literary and cinematic contributions of Black people.
2. To familiarize students with Black writers, literary scholars, film makers, historians, scholarly publications which deal with African American literature, film and drama and with research libraries, book collections and archives which are repositories of work by and about Blacks.
3. To examine films relevant and related to African American literature and experience within the context of American culture.
4. To explore the major themes of contemporary Black writing and film.
5. To analyze literature and film employing various methods of literary, cinematic and social criticism.
6. To encourage the articulation of ideas and opinions in an effective, objective, logical and well-organized manner.
7. To master various types of academic exercises: development of mass media portfolio, oral reports, critical response papers, research essay, note taking and bibliography.

Assessment Plan

An examination of the work students were required to complete for the course will serve as the assessment of whether the course objectives have been effectively executed.

Students' development as enlightened readers and viewers of African American images in mass media products, students' ability to describe and interpret the relationship between various representations of Black people in mass media, and their ability to explain the social and political role of mass media and popular culture in the Black experience will be assessed through a combination of critical and analytical essays, bibliographical research, mass media portfolio, and in-class presentations.

This course will be assessed by the Director of Undergraduate Studies and the Undergraduate Studies Committee, who will consult with the instructor of the course annually for input on how the course is performing and meeting expected goals.

We believe that sampling should provide us with an adequate assessment of whether or not this course is in fact living up to its goals. We will randomly sample (and duplicate) specific assignments and projects from a portion of the class. The AAAS Undergraduate Committee, or one of its representatives, in conjunction with the course instructor will evaluate sample assignments and projects to gauge how well the goals of the course seem to be reflected and communicate the findings to the department chair, the undergraduate committee, and the department student coordinator. The AAAS Undergraduate committee, or one of its representatives, in conjunction with the course instructor will also assess the improvement over time, comparing selected students' performance on assignments early in the term to their performance on the final project to see if improvement has in fact occurred, and communicate the findings to appropriate departmental personnel and committees.

We are also interested in getting the students' self-assessment of the course and of their performance in it. To that end, instructors of 571 will ask students to complete discursive evaluations that invite comments on both the course instruction and on their performance in relation to the learning objectives of the course.

Note on the assessment criteria for sampled exams and papers

The criteria that we will be using in the assessment will be similar to those the instructor will have used in grading assignments in the first place. We will, however, pay somewhat less attention to the factual specifics of the students' work than to what it reveals about whether they understood the nature of the assignment/task and the learning objectives it entails. As far as possible, the Undergraduate Committee will try to determine whether shortcomings in this area are correlated to the individual student's poor attendance in class, or whether they result from miscommunication on the part of the instructor. Although we are most concerned with the latter case, we will also work on various strategies for increasing attendance if that seems to be a particular problem. When necessary, the Undergraduate Committee will work with individual instructors to improve communication of the course expectations and content.

Timeline for assessment

Each quarter, every time the course is taught, we will follow the same schedule:

- | | |
|------------|--|
| Weeks 1-3 | Sampling of early assignments |
| Weeks 9-10 | Sampling of final projects |
| | Student assessment of course and their performance in it |

Week 11 Samples read and evaluated by Undergraduate Committee

The Undergraduate Committee will be responsible for making sure that instructors and students' overall evaluations of the course have at least remained steady or, better, improved; if that proves not to be the case, we will attempt to use the information we have collected to make what seem the appropriate adjustments to the course content and structure.

The Ohio State University
College of Humanities
Department of African-American & African Studies

AAAAS 571: Images of Black People in Mass Media Production

Winter 2009

Instructor: Dr. H.E. Newsum

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Office:386C University Hall

Email: newsum.2@osu.edu **(Do Not Submit Assignments by Email)**

Course Description

GEC, Arts and Humanities VPA

This course will provide students the opportunity to closely examine the African-American presence through a comparative study of two genres (mediums), one being the written text, the critical essay, the novel and the play, and the other being film. All of the literary texts that will be studied in this course have been reproduced on film. The class will examine also literature by colorist (white) writers since they play an early role in the creation of Black stereotypes; these are works by Marc Connelly, Fannie Hurst, and Eugene O'Neill. Black authors and artists who will be studied in the course consist of John Singleton, Lorraine Hansberry, Gordon Parks, Sam Greenlee/Ivan Dixon, Charles Burnett, Marlon Riggs and Spike Lee (Screen playwrights). Being that he is the pioneer of Black film, we will also examine works of Oscar Micheaux, and further we will examine a film by D.W. Griffith, Elia Kazan, Douglas Sirk, Julie Dash, Jennie Livingston, Mweze Ngangura and Ousmane Sembene respectively. Some of the film scholars to be studied in the class are Donald Bogle, Jane Gaines, Richard Dyer, bell hooks, Manthia Diawara, James Nesteby, Daniel J. Leab, J. Ronald Greene, and Maurice Stevens.

Rationale:

Students evaluate significant writings and films to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing visual texts and reflecting on that experience.

Required Texts

1. **Course Reader**, Zip Publishing (SBX)
2. **Toms, Coons, Mulattoes, Mammies and Bucks**, Donald Bogle (SBX)

Note: The Course Reader contains plays by O'Neill and Connelly, and criticisms of most of the literary texts and films covered in the class.

Other Texts Which May Be Useful:

Kate Turabian, **A Manual For Writers of Term Papers, Theses, and Dissertations** (most current edition), or **MLA Handbook**, or **APA Handbook**.

Note: Free Handouts on Turabian, MLA and APA available in Library at Reference Desk, first floor.

Objectives:

1. To foster an appreciation of the theatrical, literary and cinematic contributions of Black people.
2. To familiarize students with Black writers, literary scholars, film makers, historians, scholarly publications which deal with Afro-American literature, film and drama and with research libraries, book collections and archives which are repositories of work by and about Blacks.
3. To examine films relevant and related to Afro-American literature and experience within the context of American culture.
4. To explore the major themes of contemporary Black writing and film.
5. To analyze literature and film employing various methods of literary and social criticism.
6. To encourage the articulation of ideas and opinions in an effective, objective, logical and well-organized manner.
7. To master various types of academic exercises: oral reports, critical response papers, research essay, note taking and bibliography.

Attendance Policy

Each student is allowed three unexcused absences. Absences in excess of this number will adversely affect a student's grade. Students are expected to rent or borrow (Public Library) films they miss seeing because of an absence in class. See 4 below.

Course Requirements

1. Students will be expected to attend all classes, and to read assigned material in the course **Reader** and make notations in a journal, and be prepared for classroom discussions.
2. Students must submit a journal/portfolio, an annotated bibliography and a final research paper by the end of the term.
3. No make-up work will be given, and late assignments will adversely affect a student's grade.
4. Because this class deals mainly with films/videos, and because they must be viewed, **attendance is mandatory**. Excused absences will be given only for (a) serious illness requiring medical attention, and (b) death in the family.

Course Evaluation:

1. Mid-Term: Due February 2, 2007. Annotated Bibliography, **20%**: the annotated bibliography must have no more or no less than ten (10) entries, listed in alphabetical order according to authors' last names. Each annotation must consist of four (4) complete sentences. The annotation should cover three main points from the source and the authors thesis or conclusions about the subject at hand. This assignment will utilize criticisms in the **Reader** and other secondary references, which will be used toward the student's final research paper. (See open reserve in Fine Arts Library.)

2. Media Journal/portfolio (film criticism) **30%**. Due March 1, 2007. Students must develop daily notes (minimum of one double-spaced page) on the 17 films they view and the corresponding critical literature in the Course Reader, respectively. Discuss the authors thesis – what is at stake. Discuss three main points of each assigned reading. The journal must include at least one visual example of Black images from each of the following: magazines, newspapers, commercial products, the Internet, television (sitcoms, drama, music video, news, etc.), radio (e.g., Tom Joiner), forms of advertisement. (e.g., the cover of a well-known pancake mix) and a brief critical analysis of these examples. **Cutouts from print media or printouts from the Internet, as well as videos, CDs, and DVDs must be accompanied by written, critical explanations.** Since the journal is due March 1, 2007, journal entries on Rhyme and Reason, Paris Is Burning, Pieces of Identity, and Bamboozled, will pertain to written sources only, and will not be based on the viewing of these films. Above all the journal must demonstrate the student's knowledge of the assigned readings for each film as indicated in this syllabus. Most of the videos screened in class are available at the Public Library.

3. Final Research Paper, **30%**: the final paper must be no more and no less than fifteen (15) pages, beginning with the cover sheet and ending with the last page of the bibliography. Margins in the paper must adhere to the rules of APA, Turabian or MLA. Due date: Wednesday March 8, 2007. The paper requires documentation (citations) and a bibliography (**not annotated**).

3. Class Participation: **20%**: because attendance is mandatory, students can earn 20 points for attending class and participating in oral presentations and discussions. Each student is granted three excused absences without penalty. A fourth absence will result in a loss of 10 points and a student will loss one point for each day he or she is absent after the fourth absence.

Oral Presentations:

Students will be required to lead a class discussion of one or more scholarly articles or book chapters by a specific author (film critic) who is assigned for that day's discussion. Students will prepare a 1 to 3 page, single-spaced handout (for instructor and fellow class members) that includes the following information:

- A.) The argument/thesis of the essay **IN YOUR OWN WORDS**, citing important passages (quotations) and page numbers in the text.
- B.) Why is this text important?
- C.) Why is it problematic?
- D.) What's at stake? and
- E.) 3 substantive questions about the reading.

I expect presenters to be responsible for facilitating classroom discussion for a

substantial portion of the class. (Depending on the enrollment of the class, it is possible that a person may present two or three times.) The presentation grade will be evaluated based upon the presenter's understanding of the material, ability to link the reading to previous readings and class discussions, and original and creative application of texts to other issues and concepts.

SCHEDULE OF READINGS FOR DISCUSSION

Note: All the readings in the class are found in the Zip Course Reader. For historical data pertaining to Blacks in cinema we will refer to Donald Bogle. Other critical texts can be found on Open Reserve in the Fine Arts Library. During one or two class discussions we will discuss the role Hip-Hop culture in the representation of Black life. You will find in the Course Reader several articles concerned with Hip-Hop music, culture and artists. Also other materials on the subject are available in the Fine Arts Library on Open Reserve.

Weeks 1-5 *Black Images:*

1. -Cantor, "The Image of the Negro In Colonial Literature." (Reader)
2. -Bogle, "Black Beginnings..." pp. 3-18
3. -Goings, "Aunt Jemima and Uncle Mose." (Reader)
3. -Dyer, The Birth Of A Nation (Reader)
4. - Gaines, The Birth Of A Nation and Within Our Gates (Reader)
5. - Green, With a Crooked Stick, Chap 2. (E-Reserve and Open Reserve, Fine Arts Library).
6. - Green, Straight Lick, Chap 1 and 2. (E-Reserve and Open Reserve).

Presentations Week 3.

The Colorist Writers and the Cinema:

1. The Emperor Jones, Eugene O'Neill (Play in Course Reader)
In Course Reader
-Harold Cruse, "Paul Robeson"
-Film reviews
2. -Green Pastures, Mark Connelly (Play in Course Reader)
In Course Reader
-Nick Aaron Ford

"The Tragic Mulatto/Problem Movies: The Black Female In Cinema 1930s -1950s:"

1. God's Stepchildren, Oscar Micheaux
A. - Boyle, "The Interlude . . ." pp. 101-116 and Boyle, "1930s" pp. 35-100.
B. In Reader: "Micheaux"

- Neal (Unpublished essay, Columbus, Ohio 1988)
 - Nesteby
 - Leab
 - bell hooks
 - Green, With a Crooked Stick, Chap 13. (E-Reserve and Open Reserve).
2. Imitation of Life, Fannie Hurst (1933)/Douglas Sirk (film 1959)
 - Heung, Imitation; also bell hooks, "Madonna"
 3. Pinky, Elia Kazan
 - Bogle, see Index; also Ralph Ellison "Shadow and Act" (library).
 4. Illusions, Julie Dash
 - Bogle, pp. 301 and 348; See also Bambara and Hooks (On Black female spectatorship) in Diawara's Black American Cinema (open reserve).

Presentations Week 6.

Weeks 6-7 *Integrationism, Blaxploitation, and the Black Militant*

1. A Raisin In The Sun, Lorraine Hansberry/Daniel Petrie.
 - Cruse, "Lorraine Hansberry"
 - Baraka, Raisin
 - Read critical reviews in Course Reader; see also Bogle "Index" references to A Raisin.
2. Nothing But A Man, Michael Roemer
 - Bogle, pp. 200-204.
3. Super Fly, Gordon Parks, Jr.
 - Bogle, "The 1960s: Problem People into Militants," pp. 220-245; Course Reader "The Urban Experience."

Presentations Week 8.

Weeks 8-9 *The Hip-Hop Scene* (read journalistic essays below in Course Reader)

1. "Hip-Hop Nation" by Christopher John Farley
2. "Underground Vs Commercial" by Max Clazer
3. "Mystikal" by Dana Crum
4. "Chocolate Girl Wonder" by Kim Osorio
5. "Bomb Squads Grassroots Advertising Blows Up" by Kelefa Sanneh
6. "Step Into Millennium: Rap Attacks The World Wide Web" by Adam Mathews

Race and Representation

1. hooks, "Making Movie Magic" (E-Reserve)

2. Conduct independent search for critical commentary on Crash and Bamboozled.

Week 10

"African Cinema"

1. Conduct independent search for critical commentary on Ngangura's Pieces of Identity

Presentations Week 10.

SCHEDULE OF FILM/VIDEO PRESENTATIONS

Week 1

- 1-4 Introduction of course content, course expectations, and overview of course subject matter.

"The American Identity In Film"

- Ethnic Notions, Marlon Riggs

Week 2

- 1-7 - Ethnic Notions/Cont...

- The Birth Of A Nation, Thomas Dixon & D.W. Griffith

1-9 - Within Our Gates, Oscar Micheaux

Week 3

"The Colorist Writers and the Cinema"

- 1-14 - Emperor Jones, Eugene O'Neill

- View also Green Pastures, Marc Connelly (view in Fine Arts Library)

1-16 Discussion

Week 4

"The Tragic Mulatto/Problem Movies: The Black Female In Cinema, 1930s - 1950s"

- 1-21 God's Stepchildren, Oscar Micheaux

1-23 Imitation of Life, Fannie Hurst & Douglas Sirk

Week 5

- 1-28 Pinky, Elia Kazan

1-30 Illusions, Julie Dash

(Annotated Bibliography is due February 6, 2008.)

Week 6

- 2-4 Discussion

"Integrationism, Blaxploitation and the Black Militant"

2-6 A Raisin In The Sun, Lorraine Hansberry & Daniel Petrie

Week 7

- 2-11 Nothing But A Man, Michael Roemer

2-13 Super Fly, Gordon Parks, Jr.

Week 8

- 2-18 Discussion (**Journal/portfolio is due Feb. 20, 2008.**)

"Black Representation and Identity in Hip-Hop"
2-20 Rhyme and Reason, Peter Spirer

Week 9 *"Race and Representation"*
2-25 Crash (2004). Paul Haggis
2-27 *"Independent African Cinema"*
Pieces of Identity (Pie'ces d'Identity), Mweze Ngangura

Week 10 *"A Dramatic Critique of Black Stereotypes"*
3-3 Bamboozled, Spike Lee
3-5 Discussion.
Final Paper is due March 5, 2008. Absolutely no papers will be accepted after this date. Failure to submit the final paper will adversely affect the student's final grade, most likely resulting in failing the course.

Deadlines

1. Annotated Bibliography – Week 5
2. Portfolio/Journal – Week 8
3. Final Research Paper – Week 10.

UNIVERSITY POLICIES

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 33356-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.