

Term Information

Effective Term Spring 2026
[Previous Value](#) Autumn 2017

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding this to the TCT Theme

What is the rationale for the proposed change(s)?

Part of the department's ongoing efforts to convert courses to the new GE

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	History
Fiscal Unit/Academic Org	History - D0557
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3085
Course Title	African American History Through Contemporary Film
Transcript Abbreviation	Film AfricanAmer
Previous Value	Afr Amer Hist Film
Course Description	Uses contemporary film to explore the history of African American life, culture, politics, and resistance.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Previous Value	Yes, Greater or equal to 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
Previous Value	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites

Previous Value

Prereq: English 1110.xx, or permission of instructor.

Exclusions

Electronically Enforced

No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code

54.0102

Subsidy Level

Baccalaureate Course

Intended Rank

Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

General Education course:

Historical Study; Social Diversity in the United States; Traditions, Cultures, and Transformations

The course is an elective (for this or other units) or is a service course for other units

Previous Value

Required for this unit's degrees, majors, and/or minors

General Education course:

Historical Study; Social Diversity in the United States

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will gain an understanding of the history of African American life, culture, politics, and resistance through the use of contemporary film.

COURSE CHANGE REQUEST
3085 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
09/16/2025

Content Topic List

- Black history through film
 - Black film
 - Black political thought
 - Racial violence
 - Resistance movements
 - Slavery
 - Segregation
 - Civil Rights
 - Black Power
 - Spike Lee
 - Blaxploitation
- No

Sought Concurrence

Attachments

- 3085 Cover Letter.docx: Cover Letter
(Cover Letter. Owner: Getson,Jennifer L.)
- 3085 Syllabus Revised 9.6.2025.docx: Syllabus Revised
(Syllabus. Owner: Getson,Jennifer L.)
- HIST 3085 FORM Revised JG 9.6.2025.docx: GE Form
(Other Supporting Documentation. Owner: Getson,Jennifer L.)

Comments

- Please see feedback email sent 4/8/25. *(by Neff,Jennifer on 04/08/2025 09:07 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Getson,Jennifer L.	03/03/2025 10:00 AM	Submitted for Approval
Approved	Reed,Christopher Alexander	03/03/2025 10:29 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	03/20/2025 08:34 PM	College Approval
Revision Requested	Neff,Jennifer	04/08/2025 09:07 AM	ASCCAO Approval
Submitted	Getson,Jennifer L.	09/07/2025 09:38 AM	Submitted for Approval
Approved	Reed,Christopher Alexander	09/07/2025 12:49 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	09/16/2025 11:38 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	09/16/2025 11:38 AM	ASCCAO Approval



September 6, 2025

Hello,

Thank you for your feedback on History 3085.

The new submission includes the following changes in response to committee feedback.

- More specific references to assignments throughout the Theme ELOs.
- These references to assignments have been transferred to the GE form, along with some language on the syllabus that would be useful in the GE form.
- The class now includes more readings throughout the course schedule. When appropriate, there are also reminders / explanations to view the at-home videos with an engaged, critical perspective – a task that is emphasized in one of the assignments. These activities encourage close, careful viewing of visual material which both supports in-class critical viewings of films, as well as practices habits of viewing films and other video content with critical, reflective engagement.
- The course schedule is now prefaced with a detailed description of the course structure. It is important to note that in-class viewings are not passive – these are engaged, participatory acts, with pauses for analysis and discussion. This provides opportunities to engage with the film, and models behavior for students to practice in their at-home viewing. More instruction has been provided for students if they wish a prior uninterrupted experience of the film, and also guidance for when class discussion/lecture prevents a full in-class viewing of the film.
- Participation in class discussions are now 10% of the grade.
- Film / video length is now included in the course schedule. It averages out to the expected out-of-classroom workload for a 3-credit hour course.
- Any syllabi statements and clerical errors have now been corrected.

Jen Getson

Jen Getson, Ph.D.

Senior Academic Program Services Specialist

Department of History

Department of Women's, Gender & Sexuality Studies



THE OHIO STATE UNIVERSITY

African American History Through Film

History 3085

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Autumn 2022

COURSE OVERVIEW

This course explores the African American experience through major motion pictures and documentary films. The aim is for students to gain a deeper understanding of how and why various historical topics have been depicted in movies, and to what extent the film version accurately reflects the traditions, culture(s), and transformations associated with African American history. The purpose of this class is to use film to explore and historicize themes such as race and racism, slavery and freedom, oppression and resistance, and to reflect on the meaning of these themes (and films) in today's society and how they have evolved over the course of African American history. The films will cover the entirety of the African American experience, from slavery through the present.

COURSE OBJECTIVES

This course grapples with a central question: Given that Americans rely on popular media to make sense of the past, to what extent do contemporary films accurately portray the African American experience? This class uses movies and documentaries to examine a variety of topics, including American slavery, African American culture, racial violence, Jim Crow, the civil rights and Black Power movements, and contemporary conflicts between the police and Black communities. We will also learn to identify recurring themes that appear in films about the African American experience, such as the subordinate role of Black women and the use of white characters as narrative vehicles.

This course will provide students with a clear understanding of the general history of African Americans, including African American life from slavery through the Jim Crow era; African Americans' transition from field workers to factory laborers; and African American protest before, during, and after the Civil Rights and Black Power movements

of the 1950s and 1960s. It will also help students gain keen insight into the array of questions, sources, and methods that historians use to uncover African American history. It will also help students develop the skills necessary for critically analyzing primary source material.

This course will meet the requirements for the Traditions, Cultures, and Transformations GE theme. The general goals of the theme are as follows:

1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

LEARNING OUTCOMES

The learning outcomes for the course and how this course will achieve them will be as follows as related to the GE theme.

1.1 Engage in critical and logical thinking about the topic or idea of the theme.

This course will examine the relationship between historical accuracy and film through the lens of African American history. Given the numerous historical films and documentaries on this subject (and others), this course aims to introduce students to critical analysis of such films and how they depict an important component of American history and how they examine such crucial topics such as: slavery/abolition, race/racism, the Civil Rights Movement, and Black Power Movement among others.

Assessed through: Critical Analysis Paper #2, which requires an analysis of how cultural systems like Jim Crow were maintained and challenged; and Class Discussions on weeks focusing on gender (e.g., Week 12) and sports (Week 9).

1.2 Engage in an advance, in-depth, scholarly exploration of the topic or idea of the theme.

How history is presented to the public occupies a central part of historical scholarship, and this course presents an opportunity for students to critically examine a key way that this occurs: film. Using film to examine African American history will show not only the traditions, cultures, and transformations associated

with African American history, but also the transformations regarding how this information is presented. Weeks 2 and 3, examining the various aspects of slavery and its development, provide examples for how transformation in one such aspect of African American history will be addressed.

Assessed through: Critical Analysis Papers, which require students to synthesize film content with academic readings and lectures to form sophisticated historical arguments.

2.1. Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Students will have multiple opportunities to identify, describe, and synthesize various experiences related to the class through the assignments. The reaction papers provide a way for students to simply explore the themes of the course in their own words. Each of the major Critical Analysis papers also calls for synthetic analysis. For example, Paper 1 asks students to use films discussed and analyzed in class to then analyze a separate film to compare and contrast various approaches as to how various films depict various aspects of slavery. Students will be required to synthesize multiple different approaches on a number of important questions related to slavery and how different films approach examining such an important topic. At its heart, the assignment requires students to examine multiple different approaches to depicting slavery.

Assessed through: Documentary Film Reflections, which ask students to connect weekly viewings to core themes; and Critical Analysis Paper #1, which requires students to synthesize multiple films and historical approaches to analyze the depiction of slavery.

2.2. Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

The multiple stream-of-conscious responses throughout the semester allow students to continually reflect upon the films they see and their growing knowledge of the subject matter of the course. The Critical Analysis papers also help students to build upon the observations that they made in those responses and apply their new knowledge to a more formal assignment. Paper 3, for example, gives students an opportunity to examine Marvel's Black Panther movie in a critical light given the knowledge they've gained throughout the course. Furthermore, the nature of the course itself asks students to always reflect on the impact of African American history on the development of this nation and how central the topic is to our understanding of this nation's emphasis on freedom and equality for all.

Assessed through: The sequence of Documentary Film Reflections and the culminating analysis in Critical Analysis Paper #3.

3.1. Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.

Multiple cultural aspects are examined throughout the films selected for class viewing. One of the most important is racism and the subjugation of Black women. The subjects of the films shows the development of anti-Black racism and how it evolved throughout slavery, Jim Crow, and the present to continuously morph and transform to fit the current demands and desires for anti-Black racism in American society. Another important example is the history of segregation in sports. Week 9 provides an example for students to reflect on how race and racism impacted sports both historically and in the present.

Assessed through: Critical Analysis Paper #2, which requires an analysis of how cultural systems like Jim Crow were maintained and challenged; and Class Discussions on weeks focusing on gender (e.g., Week 12) and sports (Week 9).

3.2. Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.

Racism's impact on African Americans is undeniable in American history. The various adaptations that Black Americans made due to the long lasting impacts of racism will be on full display. To use but one example, many films towards the end of the course will examine the impact of mass incarceration on African American communities. How African American culture adapted, often out of necessity, due to the realities of mass incarceration will be highlighted throughout. This is then followed up the next week with films related to policing Black communities. Both of these topics, especially in the wake of the 2020 Black Lives Matter protests, create an opportunity for students to reflect on how the criminal justice system directly and negatively impacts African Americans in ways that it does not for others.

Assessed through: Critical Analysis Papers and Documentary Reflections that tackle units on Mass Incarceration (Week 13) and Policing (Week 14).

3.3. Examine the interactions among dominant and sub-cultures.

Given that racism in America often focuses on keeping a permanent underclass, especially with slavery and Jim Crow, it forces interactions between the dominant white culture and minority Black culture. Those interactions will be examined throughout and be highlighted. Also examined will be different interactions between different parts of the Black community as African Americans divided amongst themselves over how to best address their shared experiences. Similarities and differences, for example, between mainstream Civil Rights organizations like the NAACP and the Black Panther Party will be highlighted to show the political and intellectual diversity within Black America.

Assessed through: Class Discussions and readings that explore intra-community dynamics (Weeks 10-11) and the synthetic analysis in Critical Analysis Papers.

3.4. Explore changes and continuities over time within a culture or society.

The scope of the class covers the entirety of African American history up until the present day, so students will see the various transformations in African American culture and traditions as the course develops.

4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.

One of the themes of the course is recognizing various similarities and differences between the forms of oppression African Americans face. Various films ask viewers to compare and contrast slavery with Jim Crow, mass incarceration, and other forms of oppression. Such examinations are at the heart of much of the course. Week 7 presents an explicit appeal to such analyses by asking students to examine the similarities and differences between convict leasing after the Civil War with slavery.

Assessed through: Critical Analysis Paper #1 (comparing depictions of slavery) and Paper #2 (analyzing Jim Crow's evolution from slavery), as well as specific discussion prompts throughout the semester.

4.2. Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

Beyond the issue of race that permeates the course, gender roles will also be considered. Examining how Black women often faced a “double-bind” of both racism and sexism will be highlighted throughout the course, particularly with how they often faced sexism within the Black community that limited their ability to obtain leadership roles. Despite this, however, they played important roles in African American history, especially with organizing during the Civil Rights and Black Power Movements. Other films, like Week 12's “Ladies First: A Story of Women in Hip-Hop,” provide students ways through which to center the experiences of Black women in the overall narrative of African American history.

Assessed through: Documentary Reflections and Class Discussions on films centered on Black women's experiences (e.g., Week 12's "Ladies First") and the analysis of gender roles in Critical Analysis Papers.

COURSE REQUIREMENTS

Attendance

Your presence is **required** at every class; attendance will be taken. Each absence after three (3) will result in a full final letter grade deduction. Six (6) absences, which is the equivalent of missing half the semester, will result in a grade of E for the course – no exceptions! Also, make every effort to arrive in class on time; lateness is both distracting and disruptive. If you know you will need to leave early, please notify Dr. Jeffries before class.

Class Participation

Each class will feature weekly film screenings, mini lectures, and group discussions. In all classes, students will be expected to answer questions posed to them by the professor, to ask questions of their own design, and to participate actively in discussions. The discussions are intended to help students more fully understand the subject matter. They are also intended to promote collaborative learning; students can learn as much from each other as they can from the professor. As such, 10% of the grade will be based on discussion in course. For full credit, you should expect to contribute several times during most course discussions.

Documentary Film Reflections

Each student will write **three (3)** stream-of-consciousness reactions/reflections to the online documentary films viewed for the week based on the group to which they are assigned. Group assignments are based on the first letter of your last name. There are three groups:

- Group 1 [Last Name Begins with A-F]
- Group 2 [Last Name Begins with G-M]
- Group 3 [Last Name Begins with N-Z]

The reaction/reflection should capture your thoughts as you work your way through the week's material - what stood out to you? What questions do you have? What aspects of the videos do you want us to discuss in class? What concepts did you find challenging? What surprised you? What was the argument and/or main ideas of the video? Did they make sense to you? Why or why not?

This exercise is to practice critical viewing skills, much as we practice critical reading skills in reading books or articles. These reflections are to both to establish critical foundational historical context for the discussions around the primary film of the week, but also to practice the critical viewing skills that we will use while watch that week's film as well.

Upload your response/reflection by **5pm the Sunday** before class as a MS Word document to the appropriately labeled Carmen/Canvass drop box. Please note that late reflections will only be accepted within 24 hours of the due date, and make-up reflections will not be accepted at all.

Critical Analysis Papers

There will be **three (3)** critical analysis papers due over the course of the semester. Your essays should be **seven to ten (7-10) pages** in length. They must be typed, doubled spaced, use 12 pt Times New Roman font, and have 1-inch margins. On the left side corner on the top of page 1, put your name, date, the course number, and course title – these should be single-spaced. Also, **you must give your essay a title**, one that reflects the core focus of your analysis. The title should be centered, underlined, and appear immediately before the main text of your essay. Be mindful that your essay will be graded according to the content of your ideas *and* the quality and

accuracy of your prose, so be sure to proofread your work before submitting it. Upload your papers to the appropriate Carmen folder on by 5:00pm on the day that they are due.

Critical Analysis Paper Topic #1:

The Topic: Slavery is often described as America's original sin. But it was more than that. Slavery was America's origin. It breathed life into the thirteen colonies and shaped the contours of the new American nation. At the same time, it was responsible for the death of untold numbers of African and indigenous people. Yet most people have only a vague sense of American slavery, from its origin and evolution, to its demise. Major motion pictures, including *12 Years A Slave* and *The Birth of A Nation*, explore slavery at different times, in different places, and involving different people. Yet taken together, they still don't portray a complete picture of American slavery.

The Assignment: Drawing on insights about American slavery that you have gleaned from the documentaries *Africans in America*, *Unchained Memories*, *The Underground Railroad*, *The Abolitionists*, and *Nat Turner: A Rebellious Property*, and from the class discussions of *12 Years A Slave* and *The Birth of A Nation*, **analyze the depiction of slavery and resistance in the film *The Retrieval* (2014 Amzn)**. In your essay, be sure to **analyze** who in the film is held responsible for American slavery; who is enslaved; who resists slavery, how, and why; and where slavery and resistance take place. Lastly, provide an overall assessment/conclusion of the accuracy of the portrayal of the institution of slavery in the film.

Critical Analysis Paper Topic #2:

The Topic: The promise and possibility of Reconstruction proved fleeting. As soon as southern whites regained total control of state and local governments in the 1870s, they instituted policies designed to return African Americans to as near a state of slavery as possible. The result was a new system of racial oppression enforced by violence. This new system came to be called Jim Crow. Despite African Americans' determined efforts, they could not stop the rising tide of white supremacy. As the 19th century gave way to the 20th century, southern Blacks found themselves bound to white landowners, robbed of the vote, denied justice before the courts, segregated in public places, including schools, chased off land they had worked hard to buy, and the target of extreme racial terrorism, most notably lynching. African Americans who fled the South found conditions equally trying. By custom more than law, they were shunted into overcrowded all-black neighborhoods, limited to the least desirable and lowest paying jobs, and brutalized by white mobs and the police. The North was no Promised Land. Despite the tragedy and trauma of Jim Crow, African Americans persevered. Behind the veil of segregation, in both the North and the South, they drew strength from one another and built thriving communities that were anchored by civil rights organizations such as the UNIA and the NAACP and by community institutions including Historically Black Colleges and the Negro Leagues. Although far richer socially and culturally than economically, these communities enabled African Americans to endure their darkest days since slavery, and they produced remarkable individuals, such as Jackie Robinson, who confronted and challenged Jim Crow.

The Assignment: Drawing on insights about the form and function of Jim Crow that you gleaned from the following documentaries: *Rise and Fall of Jim Crow* and *The Birth of a Movement*; *Slavery By Another Name* and *Banished* (Week 7); and *Olympic Pride, American Prejudice*; *Jackie Robinson*, and *The League*, write an analysis of the ways the feature length film *Mudbound* (Netflix) explores and explains the continuation of racism and racial discrimination for a century after emancipation, and the ways African Americans responded to and challenged racial

discrimination. Be sure to include an analysis of what the ending of this film says about how racial discrimination was overcome in the past and can be overcome in the present/future.

Critical Analysis Paper Topic #3:

The Topic: In February 2018, Marvel Studios released the highly anticipated film *Black Panther*. The movie starred Chadwick Boseman as King T'Challa, the ruler of the hidden but technologically advanced African kingdom of Wakanda. Boseman also played T'Challa's superhero alter ego, Black Panther, who protected Wakanda and fought for justice for African people beyond the mystery nation's borders. As heir to the throne, T'Challa had to defeat several adversaries, new and old, who plotted to supplant him, while simultaneously keeping Wakanda secret and Wakandans safe. *Black Panther* was a cultural phenomenon. African Americans donned traditional African attire and Wakanda inspired clothing and flocked to movie theaters across the country. Released at a time of surging white nationalism in the United States and abroad, which put African Americans and African people, from Haiti to Nigeria, in the crosshairs of rabid white supremacists, *Black Panther* provided Black people with a welcome escape from the racism of the present by transporting them to a world where racism, although it existed, did not limit the life chances of people of African descent (as long as they lived inside the bubble that was Wakanda). *Black Panther* was also a huge commercial success, taking in \$700 million in domestic ticket sales, and another \$650 million in global ticket sales; the film cost \$200 million to make.

The Assignment: Drawing on insights gleaned from the documentaries and films that we watched during the semester, as well as from class discussions, identify and assess what the movie *Black Panther* has to say about the right and wrong way to engage in 1) politics; 2) distribute wealth; 3) share resources; 4) honor obligations of solidarity to Black people at home and abroad; and 5) resist white supremacy.

INSTRUCTIONS FOR ACCESSING STREAMING VIDEOS

Online Videos

For access to the online videos, go to the OSU Library Streaming Service – Kanopy [k], which is accessible via the Off Campus Sign-in through the OSU library portal; the OSU Online Media Library, which is accessible <http://go.osu.edu/SecuredMediaLibrary> [sm]; and/or Netflix.

Reading Assignments

This course utilizes both primary and secondary source academic readings to provide the critical historical framework and scholarly discourse necessary to analyze the films at an advanced level. When assigned, reading material can be accessed via the Carmen website for the class. On occasion, supplemental readings and readings listed in the course schedule as 'To Be Announced' (TBA) will be distributed by email. Although there is no required text to purchase, all reading assignments are required.

STUDENT EVALUATION

Grade calculation:

Class Discussion	10%
Documentary Film/Reading Reflections:	15%
Critical Film Analysis Paper # 1:	25%
Critical Film Analysis Paper # 2:	25%
Critical Film Analysis Paper #3:	25%

Grading Scale:

A: 93 and above
 A-: 90-92
 B+: 87-89
 B: 83-86
 B-:80-82

C+: 77-79
 C: 73-76
 C-: 70-72
 D+: 67-69
 D: 63-66

E: 62 and below

UNIVERSITY POLICIES

Discussion and Communication Guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- Tone and civility: Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- Citing your sources: When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- Backing up your work: Consider composing your work in a word processor, where you can save your work, and then copying into the Carmen.

Academic Integrity Policy

See [Descriptions of Major Course Assignments](#) for specific guidelines about collaboration and academic integrity in the context of this online class.

Ohio State's Academic Integrity Policy

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 3335-5-48.7 \(B\)](#)). For additional information, see the [Code of Student Conduct](#).

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct \(Links to an external site.\)](#) ([Links to an external site.](#) studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the university or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration),

copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct\(Links to an external site.\)Links to an external site.](https://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity\(Links to an external site.\)Links to an external site.](https://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)
- [Eight Cardinal Rules of Academic Integrity\(Links to an external site.\)Links to an external site.](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

Accessibility of Course Technology

This course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [CarmenCanvas accessibility\(Links to an external site.\)Links to an external site.](https://osu.edu/canvas-accessibility) (osu.edu/canvas-accessibility)
- Streaming audio and video
- [CarmenZoom accessibility\(Links to an external site.\)Links to an external site.](https://go.osu.edu/zoom-accessibility) (go.osu.edu/zoom-accessibility)
- Collaborative course tools

For the full text of University syllabi statements on topics such as in AI, Academic Integrity, Religious Accommodations, Disability Statements, Accommodations for Illness, Intellectual Diversity, etc., go to the following link:

<https://ugeducation.osu.edu/academics/syllabus-policies-statements/standard-syllabus-statements>

COURSE SCHEDULE

[Online videos will be discussed on the day corresponding to the day they appear on this schedule]

A Note on Structure: Class sessions will typically consist of a brief introductory lecture contextualizing the weekly films within the broader historical scholarship, a moderated discussion of the assigned materials, and a feature film screening. In-class viewings will be opportunities to practice viewing films in an engaged and critical fashion. We will pause the film frequently to discuss key scenes together, particularly in relationship to its socio-historical context. During weeks we do not finish the film in class, you will be expected to finish the film as part of your homework for the following week. If you would like to watch the in-class film without interruptions, you should consider watching the in-class film at home before class. This is not a requirement, but students should expect multiple pauses for discussion during in-class movies and should plan accordingly.

Students are expected to complete all assigned viewings and readings *before* class to participate fully in discussions and be able to engage in a critical viewing of the in-class film. Students should also bring the same critical attention to at-home video content as they would the reading or the in-class film. Think about “reading” the video as a text – pause to take notes, think critically, ask questions, and reflect.

Week 1 Course Overview

Mon, Aug 28: Video (Documentary): *Ethnic Notions* (1986, 56 min) [k/sm]

ACT I: SLAVERY & FREEDOM IN AMERICA

The first section of the course focuses on slavery and concepts of freedom in African American history. The films selected highlight not only the development of slavery, but emphasize its impact upon its victims. The last few weeks of the section primarily focus on the achievement of freedom and justice and what freedom meant to the enslaved African Americans who fought for such rights.

Week 2 Slavery in America: Roots

Sun, Sep 3: Group 1 [Last Name Begins with A-F] Reflection #1 (Due 5pm)

Mon, Sep 4: **No Class – Labor Day**

Online Video (Doc): *Africans in America: Part 1 [Episodes 1 & 2]* (1998, 90 min) [sm]

Online Video (Doc): *Traces of the Trade* (2008, 86 min) [sm/k]

Reading: Edmund S. Morgan, "American Slavery, American Freedom: The Ordeal of Colonial Virginia"

Week 3 Slavery in America: Realities

Sun, Sep 10: Group 2 [Last Name Begins with G-M] Reflection #1 (Due 5pm)

Mon, Sep 11: Online Video (Doc): *Africans in America: Part 2 [Episodes 3 & 4]* (1998, 90 min) [sm]

Online Video (Doc): *Unchained Memories* (1998, 75 min) [sm]

Reading: Olaudah Equiano, "The Interesting Narrative of the Life of Olaudah Equiano" (Chapters 1 & 2)

Reading: Chapter from, Robin D.G. Kelley and Earl Lewis, eds., *To Make Our World Anew: A History of African Americans*. Oxford University Press, 2000

In Class FEATURE FILM: *12 Years A Slave* (2013, 134)[sm]

Week 4 Slavery in America: Rebels All

Sun, Sep 17: Group 3 [Last Name Begins with N-Z] Reflection #1 (Due 5pm)

Mon, Sep 18: Online Video (Documentary): *Underground Railroad* (1998, 60 min)[sm]

Online Video (Documentary): *Nat Turner: A Troublesome Property*, (2011, 60 min) [k]

Online Video (Documentary): *The Abolitionists* (2013, 60 min) [sm/k]

Reading: Henry Highland Garnet, "Address to the Slaves of the United States of America" (1843)

Reading: Chapter from, Robin D.G. Kelley and Earl Lewis, eds., *To Make Our World Anew: A History of African Americans*. Oxford University Press, 2000

In Class FEATURE FILM: *The Birth of a Nation* (2016, 120 min) [sm]

(Note: Distribution of essay prompt for paper #1)

Week 5 Jim Crow America: Fighting for Freedom Rights

Sun, Sep 24: **Essay # 1 Due (5pm)**

Mon, Sep 25:

Online Video: *Amistad* (1997, 155 min)

* Due to the length of this film, you will be watching the full film at home before class, and we will watch selected excerpts in class with discussion and analysis.

Reading: W.E.B. Du Bois, "The Souls of Black Folk" (Chapter 1: "Of Our Spiritual Strivings")

IN-CLASS FEATURE FILM: *Amistad* (155 min)

ACT II, Scene I: JIM CROW AMERICA

The next few weeks focus on post-slavery life for African Americans and the establishment of Jim Crow in the U.S. South. Specifically, they examine the new forms of oppression and resistance that emerged after the end of slavery, their impact upon Black life and culture, and the similarities and differences between such forms of oppression.

Week 6 Straddling the Color Line: Agricultural Labor and the Jim Crow South

Sun, Oct 1: Group 1 [Last Name Begins with A-F] Reflection #2 (Due 5pm)

Mon, Oct 2: Online (Doc): *Rise & Fall of Jim Crow: Ep 1 "Promises Betrayed, 1865-96* [sm/k] (2002, 55 min)

Online (Doc): *Rise & Fall of Jim Crow: Ep 2 "Fighting Back 1896-17"* [sm/k] (2017, 55 min)

Online Video (Documentary): *An Outrage* [Southern Poverty Law Center] (2017, 33 min)

Online (Doc): *The Birth of a Movement* (2017, 55 min) [sm]

Reading: Ida B. Wells, "Southern Horrors: Lynch Law in All Its Phases" (1892)

Reading: Chapter from Leon F. Litwack, *Trouble in Mind: Black Southerners in the Age of Jim Crow*. Knopf, 1998.

In Class FEATURE FILM: *Rosewood* (1997, 140 min) [sm]

Week 7 A New Form of Slavery: Convict Leasing

Sun, Oct 8: Group 2 [Last Name Begins with G-M] Reflection #2 (Due 5pm)

Mon, Oct 9: Online Video (Documentary): Slavery By Another Name (2012, 90 min) [sm/k]

Online Video (Documentary): Banished (2005, 84 min) [sm/k]

Reading: Talitha L. LeFlouria, "Chained in Silence: Black Women and Convict Labor in the New South" (Introduction)

In Class FEATURE FILM: *Life* (1999, 108 min) [Amzn]

ACT II, Scene II: JIM CROW AMERICA

These next few weeks primarily focus on the post-Civil War North and how African Americans often fled to the North to escape the horrors of Jim Crow only to find racism thrived there too. How African Americans experienced, adopted to, and resisted racism in the North dominates the themes of the class. Furthermore, these next few classes provide a clear opportunity for students to compare and contrast Black life under Jim Crow in both the North and the South.

Week 8 Straddling the Color Line: Black Education

Sun, Oct 15: Group 3 [Last Name Begins with N-Z] Reflection #2 (Due 5pm)

Mon, Oct 16: Online Video (Documentary): OH Freedom After While (1999, 56 min) [k]

Online Video (Documentary): Homecoming: A Story of Afr Am Farmers (1999)

Online Video (Documentary): Tell Them We Are Rising (2018, 60 min)[k]

Reading: Primary Source: Booker T. Washington, "Atlanta Compromise Speech" (1895) and W.E.B. Du Bois's critique from "The Souls of Black Folk".

In Class FEATURE FILM: *The Great Debaters (2016, 126 min)* [Amzn]

(Note: Distribution of essay prompt for paper #2)

Week 9 Breaking the Color Line: Sports and the Jim Crow North

Mon, Oct 23: **Class meets via Zoom**

Online Video (Documentary): Olympic Pride, American Prejudice (2016, 82 min) [sm]

Online Video (Documentary): Jackie Robinson (2016, 120 min) [sm]

Online Video (Documentary): The League (2023) [Hulu]

Amy Bass, "Not the Triumph but the Struggle: The 1968 Olympics and the Making of the Black Athlete" (Introduction)

At Home FEATURE FILM: *42 (2016, 128 min)* [Amazon]

Fri, Oct 27: **Essay # 2 Due (5:00)**

FEATURE FILM topic for Paper: *Mudbound* (Netflix)

ACT III: The Civil Rights and Black Power Movements

The next few classes mostly focus on various Black resistance movements towards Jim Crow, racism, and other forms of discrimination in society. Students will be exposed to a wide variety of viewpoints amongst African Americans as they sought to challenge the multi-layered forms of oppression they faced. The differences and interactions between various activist groups will be highlighted to show intellectual and political diversity amongst African Americans as they fought for freedom.

Week 10 The Civil Rights Movement

Mon, Oct 30: Online Video (Doc): The Murder of Emmett Till (2003, 60 min) [sm]
Online Video (Doc): Freedom Summer (2014, 120 min) [k]
Online Video (Doc): King In the Wilderness: The Final Years of MLK (2018) [k]
Reading: Charles M. Payne, "I've Got the Light of Freedom: The Organizing Tradition and the Mississippi Freedom Struggle" (Chapter 3: "Give Light and the People Will Find a Way")
Reading: Hasan Kwame Jeffries, "Remaking History: Barack Obama, Political Cartoons, and the Civil Rights Movement."

In Class FEATURE FILM: *Till (1999, 130 min)* [sm]

Week 11:

Sun, Nov 5: Group 1 [Last Name Begins with A-F] Reflection #3 (Due 5pm)
 Mon, Nov 6: Online Video (Documentary): Black America since MLK: Part 1 (2016, 60 min) [sm/k]
Online Video (Documentary): The Black Power Mixtape, 1967-1975 (2011, 100 min) [sm]
Online Video (Documentary): Summer of Soul (2021) [Hulu]
Online Video (Documentary): Vanguard of the Revolution: The BPP (2016, 113) [k]
Reading: *The Black Panther Party Ten-Point Program (1966)*
Reading: Chapter from Stokely Carmichael and Charles V. Hamilton, *Black Power: The Politics of Liberation*. Vintage, 1967.
Reading: Chapter from John Henrik Clarke, ed., *Malcolm X: The Man and His Times*. Macmillan, 1969.

In Class FEATURE FILM: *Judas and the Black Messiah (2021, 126 min)* [MAX]

ACT IV: AFRICAN AMERICAN LIFE IN CONTEMPORARY AMERICA

The last set of classes focus on contemporary Black life and contemporary issues facing African Americans. These classes tie the various themes of the course together and force students to examine contemporary issues from a historical lens, like mass incarceration and policing. Students will see how the various traditions, cultures, and transformations in Black history that they've studied so far in the course still reverberate through contemporary African American life and culture.

Week 12: From Revolution to Reaganomics

Sun, Nov 12: Group 2 [Last Name Begins with G-M] Reflection #3 (Due 5pm)
Online Video (Documentary): Fight the Power: How Hip Hop Changed the World (Episode 1, 55 min) [PBS]
Online Video (Documentary): Ladies First: A Story of Women in Hip Hop (Episode 1, 45 MIN)
Online Video (Documentary): Bastards of the Party (2005, 95 min)
Reading: Jeff Chang, "Can't Stop Won't Stop: A History of the Hip-Hop Generation" (Chapter 15: "The Culture")
Reading: Excerpts from: Robin D. G. Kelley, *Race Rebels: Culture, Politics, and the Black Working Class*. Free Press, 1996.
At HOME FEATURE FILM: *The Get Down (Episodes 1-4, 240 min)* [Netflix]
In Class FEATURE FILM: *The Get Down (Episodes 5-6, 120 min)* [Netflix]

Week 13: *The New Jim Crow: Mass Incarceration*

Sun, Nov 19: Group 3 [Last Name Begins with N-Z] Reflection #3 (Due 5pm)

Mon, Nov 20: Online Video (Documentary): *Crack (2023, 90 min)* [Netflix]

Online Video (Documentary): *The 13th (2016, 100 min)* [Netflix]

Online Video (Documentary): *Letter to the President* [sm]

FEATURE FILM: *When They See Us (Parts I, II, and III, 135 min)* [Netflix]

In Class FEATURE FILM: *When They See Us (Part IV, 90 min)* [Netflix]

(Post class viewing: Online Video (Documentary): *The Central Park Five, 119 min* [sm])

Week 14: *Policing Black America*

Mon, Nov 27: Online Video (Documentary): *Sound of the Police (2023, 95 min)* [Hulu]

Online Video (Documentary): *Baltimore Rising (2018, 105 min)* [sm]

Reading: Keeanga-Yamahtta Taylor, "From #BlackLivesMatter to Black Liberation" (Chapter 5: "Black Lives Matter")

In Class FEATURE FILM: *Fruitvale Station (2013, 85 min)* [Netflix]

Week 15: *What Does it Mean to be Black?*

Mon, Dec 4: Online Video (Doc): *Tongues Untied (1989, 55 min)* (k)

Online Video (Doc): *Out in the Night (2014)*

Online Video (Doc): *The New Black: LGBT Rights in Af-Am Communities (80 min)*
[k]

Reading: Audre Lorde, "Age, Race, Class, and Sex: Women Redefining Difference" (1980)

In Class FEATURE FILM: *Moonlight (2017, 111 min)*

(Note: Distribution of essay prompt for paper #3 – Due date TBA)

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

HIST 3085 provides an overview of African American History through film, thus providing students a unique way through which to learn about the traditions of African Americans, Black culture, and transformations experienced by African Americans throughout our nation's history. The course's examinations of topics like slavery further provide examples of transformation within the context of African American history.

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	<p>The course asks students to continually reflect on how African American history is depicted in film. For example, the first paper for the course asks students to critically examine a film for how it depicts slavery, who is considered responsible for slavery, and its effects upon the enslaved.</p> <p>Assessed through: Critical Analysis Paper #2, which requires an analysis of how cultural systems like Jim Crow were maintained and challenged; and Class Discussions on weeks focusing on gender (e.g., Week 12) and sports (Week 9).</p>
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	<p>Today, many people learn about history through film rather than books or in a classroom. Therefore, how film depicts history is a key part of historical study. Students engage with this reality every week in the class as they engage with how Black history is presented. Weeks 2 and 3, examining the various aspects of slavery and its development, provide examples for how transformation in one such aspect of African American history will be addressed.</p> <p>Assessed through: Documentary Film Reflections, which ask students to connect weekly viewings to core themes; and Critical Analysis Paper #1, which requires students to synthesize multiple films and historical approaches to analyze the depiction of slavery.</p>

<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students will identify, describe and synthesize both different approaches to Black history through film as well as different experiences of African American history. Throughout the course, students will see various films based on true stories, historical fiction, and documentaries. Comparing and contrasting how these films depict and portray African American history will be key to the course. Furthermore, different parts of the course will have students compare and contrast different lived experiences for African Americans, such as life in the North and the South during the time of Jim Crow.</p> <p>The reaction papers provide a way for students to simply explore the themes of the course in their own words. Each of the major Critical Analysis papers also calls for synthetic analysis. For example, Paper 1 asks students to use films discussed and analyzed in class to then analyze a separate film to compare and contrast various approaches as to how various films depict various aspects of slavery. Students will be required to synthesize multiple different approaches on a number of important questions related to slavery and how different films approach examining such an important topic. At its heart, the assignment requires students to examine multiple different approaches to depicting slavery.</p> <p>Assessed through: Documentary Film Reflections, which ask students to connect weekly viewings to core themes; and Critical Analysis Paper #1, which requires students to synthesize multiple films and historical approaches to analyze the depiction of slavery.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Each student will write multiple, stream of conscious reflections throughout the semester where they reflect upon what they are viewing and how it fits in within their conception of African American history. The course is also generally designed to have students challenged as regards their various beliefs about African American history and American history. For example, students will spend time examining historical truths and fictions about the Civil Rights and Black Power movements.</p> <p>The Critical Analysis papers also help students to build upon the observations that they made in those responses and apply their new knowledge to a more formal assignment. Paper 3, for example, gives students an opportunity to examine Marvel's Black Panther movie in a critical light given the knowledge they've gained throughout the course. Furthermore, the nature of the course itself asks students to always reflect on the impact of African American history on the development</p>

	<p>of this nation and how central the topic is to our understanding of this nation's emphasis on freedom and equality for all.</p> <p>Assessed through: The sequence of Documentary Film Reflections and the culminating analysis in Critical Analysis Paper #3.</p>
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Example responses for proposals within "Citizenship" (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<p><i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through:</i></p> <p><i>Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration;</i></p> <p><i>Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions;</i></p> <p><i>Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i></p>
	<p><i>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</i></p> <p><i>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</i></p>

<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>
	<p>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I. The Vélodrome d'hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</p>

Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	<p>One facet of the course is its emphasis on the history of Black women. Black women, as the class will explore, often faced the "double-bind" of racism and sexism and experienced oppression both from American society writ large but also within the Black community due to their sex and gender. Multiple films and videos, like <i>Ladies First: A Story of Women in Hip Hop</i>, explore this reality.</p> <p>The subjects of the films shows the development of anti-Black racism and how it evolved throughout slavery, Jim Crow, and the present to continuously morph and transform to fit the current demands and desires for anti-Black racism in American society. Another important example is the history of segregation in sports. Week 9 provides an example for students to reflect on how race and racism impacted sports both historically and in the present.</p> <p>Assessed through: Critical Analysis Paper #2, which requires an analysis of how cultural systems like Jim Crow were maintained and challenged; and Class Discussions on weeks focusing on gender (e.g., Week 12) and sports (Week 9).</p>
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	<p>Racism’s impact on African Americans is undeniable in American history. The various adaptations that Black Americans made due to the long lasting impacts of racism will be on full display. To</p> <p>To use but one example, many films towards the end of the course will examine the impact of mass incarceration on African American communities. How African American culture adapted, often out of necessity, due to the</p>

	<p>realities of mass incarceration will be highlighted throughout. This is then followed up the next week with films related to policing Black communities. Both of these topics, especially in the wake of the 2020 Black Lives Matter protests, create an opportunity for students to reflect on how the criminal justice system directly and negatively impacts African Americans in ways that it does not for others.</p> <p>Assessed through: Critical Analysis Papers and Documentary Reflections that tackle units on Mass Incarceration (Week 13) and Policing (Week 14).</p>
<p>ELO 3.3 Examine the interactions among dominant and sub-cultures.</p>	<p>Given that racism in America often focuses on keeping a permanent underclass, especially with slavery and Jim Crow, it forces interactions between the dominant white culture and minority Black culture. Those interactions will be examined throughout and be highlighted. Also examined will be different interactions between different parts of the Black community as African Americans divided amongst themselves over how to best address their shared experiences. Similarities and differences, for example, between mainstream Civil Rights organizations like the NAACP and the Black Panther Party will be highlighted to show the political and intellectual diversity within Black America.</p> <p>Assessed through: Class Discussions and readings that explore intra-community dynamics (Weeks 10-11) and the synthetic analysis in Critical Analysis Papers.</p>
<p>ELO 3.4 Explore changes and continuities over time within a culture or society.</p>	<p>As the course covers the entirety of African American history, the course provides a key opportunity to examine the similarities and differences both in how African Americans resisted various forms of oppression but also to compare and contrast various forms of oppression overtime. For example, many scholars and activists consider mass incarceration the New Jim Crow. But does this moniker hold true after examination? Students will explore this question and others as they explore the continuities and changes in African American history throughout the course.</p>
<p>ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>Students will be exposed to various debates amongst African Americans on numerous topics. One such topic will be different approaches to Black activism. For example, activists in mainstream Civil Rights organizations and Black Power organizations</p>

	<p>often disagreed on what freedom looked like for African Americans and how to achieve it. Exploring these similarities, differences, and the historical throughlines between both strands of thought will be central to the class.</p> <p>Various films ask viewers to compare and contrast slavery with Jim Crow, mass incarceration, and other forms of oppression. Such examinations are at the heart of much of the course. Week 7 presents an explicit appeal to such analyses by asking students to examine the similarities and differences between convict leasing after the Civil War with slavery.</p> <p>Assessed through: Critical Analysis Paper #1 (comparing depictions of slavery) and Paper #2 (analyzing Jim Crow's evolution from slavery), as well as specific discussion prompts throughout the semester.</p>
<p>ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues</p>	<p>Given the centrality of race and racism to African American history, the course will center exploration of this theme throughout with its examination of slavery, Jim Crow, Mass Incarceration, and other forms of oppression throughout Black history.</p> <p>Beyond the issue of race that permeates the course, gender roles will also be considered. Examining how Black women often faced a “double-bind” of both racism and sexism will be highlighted throughout the course, particularly with how they often faced sexism within the Black community that limited their ability to obtain leadership roles. Despite this, however, they played important roles in African American history, especially with organizing during the Civil Rights and Black Power Movements. Other films, like Week 12’s “Ladies First: A Story of Women in Hip-Hop,” provide students ways through which to center the experiences of Black women in the overall narrative of African American history.</p> <p>Assessed through: Documentary Reflections and Class Discussions on films centered on Black women's experiences (e.g., Week 12's "Ladies First") and the analysis of gender roles in Critical Analysis Papers.</p>