

## **Term Information**

**Effective Term** Autumn 2026

## **General Information**

<b>Course Bulletin Listing/Subject Area</b>	Film Studies
<b>Fiscal Unit/Academic Org</b>	Film Studies - D0206
<b>College/Academic Group</b>	Arts and Sciences
<b>Level/Career</b>	Undergraduate
<b>Course Number/Catalog</b>	2150
<b>Course Title</b>	African American Cinema
<b>Transcript Abbreviation</b>	AfricanAmerCinema
<b>Course Description</b>	This course is a historical exploration of African American cinema. While this intro course primarily surveys this history since the 1960s, the developments during this period are framed within the context of anti-Blackness embedded into the feature motion picture since its emergence in the early 1900s. It also explores the intersection of race, gender, & ethnicity in media & political discourses.
<b>Semester Credit Hours/Units</b>	Fixed: 3

## **Offering Information**

<b>Length Of Course</b>	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
<b>Flexibly Scheduled Course</b>	Never
<b>Does any section of this course have a distance education component?</b>	No
<b>Grading Basis</b>	Letter Grade
<b>Repeatable</b>	No
<b>Course Components</b>	Lecture
<b>Grade Roster Component</b>	Lecture
<b>Credit Available by Exam</b>	No
<b>Admission Condition Course</b>	No
<b>Off Campus</b>	Never
<b>Campus of Offering</b>	Columbus, Lima, Mansfield, Marion, Newark, Wooster

## **Prerequisites and Exclusions**

<b>Prerequisites/Corequisites</b>	
<b>Exclusions</b>	Not open to students with credit for AFAMAST 2150
<b>Electronically Enforced</b>	Yes

## **Cross-Listings**

<b>Cross-Listings</b>	Crosslisted in AFAMAST
-----------------------	------------------------

## **Subject/CIP Code**

<b>Subject/CIP Code</b>	50.0601
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Freshman, Sophomore, Junior, Senior

## **Requirement/Elective Designation**

Race, Ethnicity and Gender Diversity

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 understand the historical evolution of African American Cinema.
- Students will build media literacy and enhance students' ability to view, critique, and analyze Black film and media artifacts.
- Students will explore connections of media industries to state apparatuses and the various ways racial capitalism has operated with the production histories of various film and media artifacts.
- Students will engage the Black radical tradition, queer studies, feminist studies, and class analyses alongside film history and theory.
- Students will apply frameworks for exploring film form, history, theory, and criticism to other eras and subject matter related to media studies.

### **Content Topic List**

- African American Cinema
- Black Cinema
- African American film, movies, and theatre
- Black film, movies, and theatre

### **Sought Concurrence**

No

## **Attachments**

- AFAMAST & FILMSTD 2150 - African American Cinema Syllabus Course Submission Copeland.docx: Syllabus  
(*Syllabus. Owner: Piper,Paige Marie*)
- AFAMAST and FILMST 2150- African American Cinema - GE Foundations Submission Copeland.pdf: GE documentation  
(*Other Supporting Documentation. Owner: Piper,Paige Marie*)

## **Comments**

- Curriculum map not included, course will not contribute to FILMSTD\_BA but may be considered for minor at future date. (*by Piper,Paige Marie on 01/28/2026 02:45 PM*)

## **Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Piper,Paige Marie	01/28/2026 02:47 PM	Submitted for Approval
Approved	Piper,Paige Marie	01/28/2026 02:47 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	02/02/2026 03:27 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Wade,Macy Joy Steele,Rachel Lea	02/02/2026 03:27 PM	ASCCAO Approval



## AFAMAST & FILMSTD 2150: African American Cinema

Dr. Kam Copeland

Time: (Twice a week – 2hr, 20min lecture + 2hr, 30min screening)\*\*

Location: TBA | 3 credit hours

*\*\*This includes a film screening period, which is essential for any type of film studies program insofar as teaching students about film form and analysis. At The Ohio State University, other film studies courses in the College of Arts and Sciences presently allot extra time for film screening periods, including BIOL 2105. BIOL 2105 (Human Biology in Cinema) is a 3 credit-hour course. The 27696 class (Autumn 2024) entails a 2hr., 20 min lecture and a 2 hr., 30 min screening and discussion period. Its enrollment is 26/30. Additionally, the 27984 version of BIOL 2105 contains a 1 hr., 50 min lecture and a 3 hr. 15 min. screening and discussion period.*

### **Contact Information**

Dr. Kam Copeland (copeland.379@osu.edu)

Office Hours: TBA

Office: 486 University Hall



*Daughters of the Dust* (dir. Julie Dash, 1991)

### **Description**

This course is a historical exploration of African American cinema. While this introductory course primarily surveys this history since the 1960s, the developments during this period are framed within the context of anti-Blackness embedded into the feature motion picture since its emergence in the early 1900s. As a result, the history of Black political struggle—from the civil rights and Black Power movements to the contemporary movement for Black lives—is centered in contextualizing representational shifts and the use of cinema as a vehicle for liberation in the U.S. Black freedom struggle. This course focuses on representation, production history, and audience

reception via a cultural studies approach that emphasizes critical analyses of race, class, gender, and sexuality.

## **Required Texts**

All weekly readings are uploaded to CarmenCanvas.

## **Objectives**

By the end of this course, students should be able to:

- Understand the historical evolution of African American cinema.
- Build media literacy and enhance students' ability to view, critique, and analyze Black film and media artifacts. This will encompass engaging in textual analysis, exploring the historical contexts, and exploring audience reception.
- Explore connections of media industries to state apparatuses and the various ways racial capitalism has operated with the production histories of various film and media artifacts.
- Engage the Black radical tradition, queer studies, feminist studies, and class analyses alongside film history and theory.
- Apply frameworks for exploring film form, history, theory, and criticism to other eras and subject matter related to media studies.

## **GEN FOUNDATION: Race, Ethnicity and Gender Diversity**

### **Goals:**

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

*This course explores the intersection of race, gender, and ethnicity in media and political discourses. In this class, we will examine how African American communities were represented in mainstream and independent films. We will also delve into how society engaged with these films, ranging from how Black communities engaged with the themes in this film to state connections with mainstream media industries. In addition to the historical dimensions of this class that explore how a wide range of Black communities in the United States experienced various forms of oppression on the basis of race, class, gender, and sexuality, we will look into the various theoretical contributions they deployed as a means of resistance. By exploring these themes, students will gain a better understanding of how social, political, economic, and cultural systems operate within the context of race, ethnicity, and gender representational politics in U.S. cinema. This class also places cultural artifacts in dialogue with history to understand how current events were incorporated into film, as well as how artists used the moving image as a medium to respond to and engage with material conditions. In this course, students will also integrate a wide range of paradigms and methods toward analyzing and viewing films, as well as placing these cultural productions in dialogue with race, class, gender, religion, and sexuality.*

2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

*This course entails a deep exploration of wide range of lived experiences. Central to the exploration of film is the diverse array of perspectives inscribed into film and the context in which it emerged. African American Cinema also involves a heavy engagement with various dimensions of Black cultural phenomena via film. In addition to engaging Black popular culture, we will compare “a range of lived experiences of race, gender, and ethnicity” from the diverse range of directors and writers explored in the class. Additionally, students will be trained in film and media analysis and criticism. This will enhance their abilities to analyze, interpret, and evaluate different experiences that shape film and the ways people experience the medium. Moreover, they will be able to experience the arts across a wide space of time through the various cinematic artifacts screened in class and engaged throughout the course. They will also write weekly personal reflections on film that are historically informed and shaped by an extensive level of research into lived experiences.*

### **Expected Learning Outcomes:**

Successful students are able to:

- 1.1. Describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.

*As the emergence of the feature motion picture with “The Birth of a Nation” is embedded with anti-Blackness, the historical dimension of this course centers an evaluation of the social positions and representations of race, class, gender, ethnicity, and sexuality. This course is taught through a critical cultural studies framework that centers discussions on race, class, gender, and sexuality. Additionally, some the film theorists and historians we will explore conceptualize of cinema and the cinematic in ways that seek to challenge mainstream media industries that justify oppression. This will be approached by looking beyond solely focusing on representational histories and incorporating modes of resisting the defined social positions and dominant representations.*

- 1.2. Explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.

*As this course covers an extensive time period, students will be able to make connections between the eras discussed in class to understand the cultural transformations occurring in Black communities and U.S. society at large. This will enable them to engage in a complex analysis of how race, gender, and ethnicity continue to function within the complex systems of power that exist within the U.S. empire by having the opportunity to study the different ways these dynamics of oppression have manifested over time.*

- 1.3. Analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.

*Three major forms of analysis in media studies include textual analysis, historical context, and audience reception. Students will have the opportunity to explore the intersections of these categories in lived experiences through qualitatively exploring audience reception through studying personal and collective responses to films during the eras in which they*

were released. Thus, not only will students merely analyze how these facets combine to shape lived experiences, but they will also deeply engage the historical contexts and how lived experiences have transformed over time.

#### 1.4. Evaluate social and ethical implications of studying race, gender, and ethnicity.

*In this course, we will explore a wide range of films and note their significance in the overall cultural and political landscape of the United States. Additionally, we will situate how different developments—such as the Black Power movement, civil rights movement, Vietnam War, and other events—have shaped film and literature of the wide range of eras covered in class. By instituting a screening and discussion period, students will be able to understand the social and ethical implications of race, gender, and ethnicity across a wide range of events and contexts.*

#### 2.1. Demonstrate critical self-reflection and critique of their social positions and identities.

*By engaging in screening responses and discussion exercises, students will self-reflect and critique media artifacts in addition to their social positions. As audience reception—ranging from their own to personal reflections and more formal reflections of films—is essential to this course. While other learning outcomes focus on lived experiences, the critical self-reflections will encourage students to challenge and critique their own social positions and identities as they engage the expansive corpus of film screenings and readings. Moreover, in-class group discussions will enable students to dissect their own positionality among a wide range of contemporaries and peers.*

#### 2.2. Recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.

*Building upon ELO 2.1, the film reflections and discussions will give students opportunities to explore, compare, contrast, and analyze difference to assess and challenge their own attitudes, beliefs, or behaviors. One of the chief objectives of group discussions (as specified in the course requirements) is to create a culture of community in which we can challenge ourselves and each other in a principled fashion. Additionally, as spectators, students will be able to comprehend the roots of some contemporary media trends and examine how these developments have affected their own lives and positions. From the early silent films of Oscar Micheaux in the 1920s to contemporary films that engage hip-hop, the ongoing Black Lives Matter Movement, and other contemporary developments, students will be able to place their experiences with film and media in dialogue with past eras. Moreover, they will be provided with theoretical tools to enhance their analyses.*

#### 2.3. Describe how the categories of race, gender, and ethnicity influence the lived experiences of others.

*In this class, we will explore the influence of state institutions of media apparatuses to delve deeply into the real-world implication of media representation. Through our engagement with these histories, discussions, readings, and writings, we will expand our discussion on*

*the influence of race, gender, and ethnicity on the lived experience of others, amplifying the objectives outlined in the elaboration on how ELO 1.2 and 1.3 will be fulfilled in this class.*

## **Course Requirements**

- I. Participation + Discussion Groups – 20%
- II. Reading and Screening Responses – 20%
- III. Midterm Examination – 20%
- IV. Final Examination – 20%
- V. Critical Essay – 20%

### **I. Participation + Discussion Groups – 20%**

You must attend class and actively participate in discussions and group breakout sessions. The occasional group breakout sessions will include a handout that contains excerpts to be read aloud by a member of your five-person group, as well as questions for discussion. At the end of each breakout session, a representative from each group will summarize your group's discussions and analyses. The discussion groups and their breakout sessions aim to also create a culture of community in which we can challenge ourselves and each other in a principled fashion.

### **II. Reading and Screening Responses – 20%**

Weekly, you must write a 2-page analysis of the film intertwining a response to the readings due at the beginning of class. This analysis should engage critically with the film via textual analysis, drawing from the readings to support your key arguments. You should take a clear position on the film and/or readings. By drawing in the readings, it should indicate you have understood the text. All citations should be done in the most recent version of the Chicago Manual of Style.

### **III. Midterm Examination – 20%**

The midterm examination will consist of multiple-choice questions, short answer questions, and one essay question. The essay question will be based upon a visual analysis of a clip screened in class.

### **IV. Final Examination – 20%**

The midterm examination will consist of multiple-choice questions, short answer questions, and one essay question. The essay question will be based upon a visual analysis of a clip screened in class.

### **V. Critical Essay – 20%**

During **Week 3** of class, you will sign up to read one of the following texts. A maximum of two students will have the same text. Once you have signed up and read your text, you should choose a Black cinematic artifact of your choice and use the texts philosophy, perspectives, or themes to make an analysis, argument, or critique in the (Black) film of your choice. You may use the course's readings, lectures, and other texts outside of the course to help build your argument. By **Week 11**, you should have either set up an appointment or sent an e-mail to me with your topic. For example, a paper might explore parallels between Kuwasi Balagoon's revolutionary nationalism and anarchism and the representation of incarceration and violence in *Moonlight* (dir. Barry Jenkins, 2016). Although two students will sign up for each book, no one should have the same topic. During **Week 15**, you must give a 5-7 minute presentation (10%) on your topic. The

final paper (20%) is due no later than \_\_\_\_\_ at 11:59pm and must be at least 2500 words (not including bibliography).

Book Choices for Critical Essay

1. Angelou, Maya. *I Know Why the Caged Bird Sings*. New York, NY: Random House, 1969.
2. Balagoon, Kuwasi. *A Soldier's Story: Revolutionary Writings By A New Afrikan Anarchist*. Oakland, CA: PM Press, 2019.
3. Baldwin, James. *Just Above My Head*. New York, NY: Dial Press, 1979.
4. Brown, Elaine. *A Taste of Power : A Black Woman's Story*. 1st ed. New York: Pantheon Books, 1992.
5. Bukhari, Safiya. *The War Before: The True Life Story of Becoming a Black Panther, Keeping the Faith in Prison & Fighting for Those Left Behind*. New York, NY: The Feminist Press at the City University of New York, 2010.
6. Davis, Angela Y. *Blues Legacies and Black Feminism : Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon Books, 1998.
7. Douglass, Frederick. *Narrative of the Life of Frederick Douglass*. Boston, MA: Anti-Slavery Office, 1845.
8. Dubois, W.E.B. *The Souls of Black Folks*. Chicago, IL: A. C. McClurg & Co., 1903.
9. Dunham, Katherine. *Island Possessed*. Chicago: University of Chicago Press, 1994.
10. Fanon, Franz. *The Wretched of the Earth*. New York, NY: Grove Press, 1963.
11. Guy, Jasmine. *Afeni Shakur: Evolution of a Revolutionary*. New York, NY: Atria Books, 2004.
12. Hartman, Saidiya V. *Wayward Lives, Beautiful Experiments : Intimate Histories of Social Upheaval*. First edition. New York: W.W. Norton & Company, 2019.
13. hooks, bell. *Ain't I a Woman? Black Women and Feminism*. Boston, MA: South End Press, 1981
14. Hurston, Zora Neale. *Mules and Men*. 1st Harper Perennial Modern Classics ed. Harper Perennial Modern Classics. New York: Harper Perennial, 2008.
15. Jackson, George. *Soledad Brother: The Prison Letters of George Jackson*. Chicago: Chicago Review Press, 1994.
16. Lorde, Audre. *Sister Outside: Essays and Speeches*. Berkeley, CA: Crossing Press, 1984.
17. Morrison, Toni. *The Bluest Eye*. New York, NY: Holt, Rinehart & Winston, 1970.
18. Muntaqim, Jalil. *We Are Our Own Liberators*. 3rd ed. Rochester, NY: Black Dragon Multimedia Management Enterprise, LLC, 2022.
19. Panther 21. "Look for Me in the Whirlwind: The Collective Autobiography of the New York 21 (1971)." In *Look for Me in the Whirlwind: From the Panther 21 to 21st-Century Revolutions*, edited by dequi kioni-sadiki and Meyer Matt, 155–532. Oakland, CA: PM Press, 2019.
20. Shakur, Assata. *Assata: An Autobiography*. Chicago, IL: Lawrence Hill Books, 2001.
21. Walker, Alice. *The Color Purple*. New York, NY: Harcourt Brace Jovanovich, 1982.
22. Washington, Nuh. *All Power to the People*. Toronto and Montreal: Arm the Spirit-Solidarity, 2002.
23. Wilderson, Frank B. *Incognegro : A Memoir of Exile & Apartheid*. Cambridge, Mass: South End Press, 2008.
24. Wright, Richard. *Native Son*. New York, NY: Harper & Brothers, 1940.
25. X, Malcolm and Alex Haley. *The Autobiography of Malcolm X*. New York: Ballantine Books, 1965.

**Grading Scheme**

93-100	A
90-92.9	A-
87-89.9	B+
83-86.9	B
80-82.9	B-
77-79.9	C+
73-76.9	C
70-72.9	C-
67-69.9	D+

60-66.9	D
Below 60	E

## **Attendance**

In this course, attendance is **mandatory**. I will either take roll or pass around a sign-in sheet during each class period. You are allowed three (3) grace absences. If you receive a fourth absence, your final grade will be decreased by one letter grade. Additionally, if you are routinely over 10 minutes late, you will receive half an absence per each tardiness. In cases of tardiness, you should wait until the conclusion of class to be counted on the attendance roster.

## **Academic Misconduct**

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](#), 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 please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

## **Artificial Intelligence and Academic Integrity**

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT, Sudowrite, and others. In this course, you are **NOT** permitted to use any AI tools in this course for any assignments. If you are uncertain about any part of this policy or its application to any assignment or activity in the course, consult with me before proceeding.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

## **Religious Accommodations**

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement **and** the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Civil Rights Compliance Office](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

## **Disability Statement (with Accommodations for Illness)**

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

[slds@osu.edu](mailto:slds@osu.edu)

<https://slds.osu.edu/>

098 Baker Hall, 113 W. 12th Ave

614-292-3307 phone

## **Intellectual Diversity**

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

## **Grievances and Solving Problems**

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

## **Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct**

The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

[civilrights@osu.edu](mailto:civilrights@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## COURSE SCHEDULE

### Week 1: An Introduction to Early African American Cinema

- “Black Beginnings: From *Uncle Tom’s Cabin* to *The Birth of a Nation*,” *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Film*, by Donald Bogle (2016)
- “Oscar Micheaux’s Within Our Gates: The Possibilities for Alternative Visions,” *Oscar Micheaux and His Circle: African-American Filmmaking and Race Cinema of the Silent Era*, by Michelle Wallace (2001)
- “A Film Portrait of Ritual Expression: *The Blood of Jesus*,” Expressively Black: The Cultural Basis of Ethnic Identity, by Adrienne Lanier-Sewar (1987)
- “Gone With the Wind and the Damaging Effect of Hollywood Racism,” *The Guardian*, by Todd Boyd (2020).

**Screening:** *Within Our Gates* (dir. Oscar Micheaux, 1920)  
*The Blood of Jesus* (dir. Spencer Williams, 1941)

### Week 2: Early African American Theatre Experiences

- Autobiography of Malcolm X, Chapter 6: Detroit Red
- “‘Negroes Laughing at Themselves’? Black Spectatorship ad the Performance of Urban Modernity,” by Jacqueline Najuma Stewart, from *Migrating to the Movies: Cinema and Black Urban Modernity* (2005)
- “‘We Were Never Immigrants’: Oscar Micheaux and the Reconstruction of Black American Identity,” by Jacqueline Najuma Stewart, from *Migrating to the Movies: Cinema and Black Urban Modernity* (2005)
- “Riddle of the Zoot: Malcolm Little and Black Cultural Politics During World War II,” by Robin D.G. Kelly, from *Malcolm X: In Our Own Image* (1992)

**Screening Options:** *Cabin in the Sky* (dir. Vincente Minnelli, 1943) --or--  
*Take A Giant Step* (dir. Phillip Leacock, 1959)

### Week 3: Black Arts and the Representational Shifts

- “The Battle of Cleveland: Uptight and the Urban Black Revolution Film,” *Soul Searching*, by Christopher Sieving (2011)
- “From One Generation to the Next: Armed Self-Defense, Revolutionary Nationalism, and the Southern Black Freedom Struggle,” *Souls*, by Akinyele Umoja (2011)

**Screening:** *Up-Tight!* (dir. Jules Dassin, 1968)

### Week 4: Contrasting Visions for a Black Radical Cinema

- “He Won’t Bleed Me: A Revolutionary Analysis of Sweet Sweetback’s Baadasssss Song,” *The Black Panther*, by Huey P. Newton (1971)
- “Pathological Symbolism in ‘Sweetback’,” *Muhammad Speaks*, by Leon Forrest (1971)
- “The Emancipation Orgasm: Sweetback in Wonderland,” *Ebony*, by Lerone Bennett Jr. (1971)

**Screening:** *Sweet Sweetback’s Baadasssss Song* (dir. Melvin Van Peebles, 1971)

### Week 5: Blaxploitation Film

- “Blaxploitation’s Baadasssss History,” *The Root*, by Todd Boyd (2011)

- “Blaxploitation and the Misrepresentation of Liberation,” *Race & Class*, by Cedric J. Robinson (1999)
- “The Pleasure of Looking: Black Female Spectatorship and the Supermama Heroine,” “*Baad Bitches*” and *Sassy Supermamas: Black Power Action Films*, by Stephanie Dunn (2010)

**Screening:** *The Mack* (dir. Michael Campus, 1973)

### **Week 6: Cinema and the Black Revolution**

- “Subverting the System: The Politics and Production of The Spook Who Sat by the Door,” *Screening Noir*, by Christine Acham (2005)
- “Persistently Displaced: Situated Knowledges and Interrelated Histories in *The Spook Who Sat by the Door*,” *Cinema Journal*, by Samantha Sheppard (2013)
- “The Black Revolution” by Malcolm X (April 8, 1964)
- “On the Black Liberation Army,” by Jalil Muntaqim (1979)
- “Repression Breeds Resistance: The Black Liberation Army and the Radical Legacy of the Black Liberation Army,” *New Political Science*, by Akinyele Umoja

**Screening:** *The Spook Who Sat By the Door* (dir. Ivan Dixon, 1973)

### **Week 7: The L.A. Rebellion Film Movement and the Black Liberation Struggle**

- “Tough Enough: Blaxploitation and the L.A. Rebellion,” *L.A. Rebellion: Creating a New Black Cinema*, by Jan Christopher-Horak (2015)
- “Cinematic Unrest: *Bush Mama* and the Black Liberation Army,” *Red, White & Black: Cinema and the Structure of U.S. Antagonisms*, by Frank Wilderson III (2010)

**Screenings:** *Bush Mama* (dir. Haile Gerima, 1979)  
*Diary of an African Nun* (Julie Dash, 1977)

### **Week 8: Militarism, the Carceral State, and 1980s African American Representation**

- “Recuperation, Representation, and Resistance: Black Cinema through the 1980s,” by Ed Guerrero, *Framing Blackness: The African American Image in Film* (1993)
- “How Hollywood Has Shaped Our Understanding of Police,” *HuffPost*, by Matthew Jacobs (2020)
- “Charles Fuller’s Southern Specter,” *Black Masculinity and the U.S. South: From Uncle Tom to Gangsta*, by Riché Richardson (2010)

**Screening:** *CBS Tries the New York Three: Racist Lies on Primetime TV* (Paper Tiger Television, 1988)  
*A Soldier’s Story* (dir. Norman Jewison, 1984)

### **Week 9: Black Politics and Representation in the 1980s: The Emergence of Spike Lee**

- *Do The Right Thing*, by Ed Guerrero (BFI Film Classics, 2001)
- “‘There Is No New Black Panther Party’: The Panther-Like Formations and the Black Power Resurgence of the 1990s,” *The Journal of African American History*, by George Derek Musgrove (2019)
- “Producing the Spike Lee Joint,” *Representing: Hip Hop Culture and the Production of Black Cinema*, by S. Craig Watkins (1998)

**Screening:** *Do The Right Thing* (dir. Spike Lee, 1989)

### **Week 10: Midterm Examination**

- In class, you will sit for the midterm examination.

**Screening:** *Cane River* (dir. Horace B. Jenkins, 1982)

### **Week 11: Oppositional Gazes and Migrations**

- “Dialogue Between bell hooks and Julie Dash, April 26, 1992,” by bell hooks and Julie Dash, *Daughters of the Dust: The Making of an African American Woman’s Film* (1992)
- ““The Los Angeles School of Black Filmmakers,” *Black American Cinema*, by Ntongela Masilela (1993)
- “The Oppositional Gaze: Black Female Spectators,” *Black Looks: Race and Representation*, by bell hooks (1992)

**Screening:** *Daughters of the Dust* (dir. Julie Dash, 1991)

### **Week 12: Cinematizing the Maroons: Culture, Resistance, and Plantations**

- “‘In Order to Move Forward’: Common-Sense Black Nationalism and Haile Gerima’s *Sankofa*,” *The Witch’s Flight*, by Kara Keeling (2007)
- “‘Rock-a-Bye, Baby!’: Black Women Disrupting Gangs and Constructing Hip-Hop Gangsta Films,” *Cinema Journal*, Beretta E. Smith-Shomade (2003)

**Screening Options:** *Sankofa* (dir. Haile Gerima, 1993) or *Set It Off* (dir. F. Gary Gray, 1996)

### **Week 13: The Racialized Gangsta and the “Hood” Film Cycle of the 1990s**

- “Young, Black, and Don’t Give a Fuck: Experiencing the Cinema of Nihilism,” *Am I Black Enough For You?*, Todd Boyd (1997)
- “In Malcolm’s Shadow: Masculinity and the Ghetto in Black Film,” *Making Malcolm: The Myth and Meaning of Malcolm X*, by Michael Eric Dyson (1995)

**Screenings:** *Menace II Society* (dir. Albert and Allen Hughes, 1993)

### **Week 14: Memory, First Person Narratives, and the U.S. South**

- “‘The Fold of Old Wounds’: *Daughters of the Dust*, *Eve’s Bayou*, and *Mississippi Damned* as Cinematic Black Feminist Theory,” *The Oxford Handbook of Film Theory*, by Kara Keeling (2022)

**Screening:** *Mississippi Damned* (dir. Tina Mabry, 2009)

### **Week 15: Representing the Black Freedom Struggle in the 21<sup>st</sup> Century**

- “Beyond Vietnam: A Time to Break Silence,” by Rev. Dr. Martin Luther King Jr. (1967)
- “‘Selma’ Backlash Misses the Point,” by Peniel Joseph, *NPR* (2015)

**Screening:** *Selma* (dir. Ava Duvernay, 2014)

### **Week 16: Black Spirituality, Resistance, and the Cinematic**

- “It’s lit! How film finally learned to light black skin,” by Nadia Latif, *The Guardian* (2017)
- “Moonlight, the Sea Body, and the Color Blue,” *Bully Bloggers*, by Macarena Gómez-Barris (2016)
- “Black and Blue in Florida: Moonlight’s Poetics of Space and Identity,” *Quarterly Review of Film and Video*, Delia Malia Konzett (2021)
- “‘I’d Do Anything for You (in the Dark)’,” *TOPIA*, zuri arman (2024)

**Screening:** *Moonlight* (dir. Barry Jenkins, 2016)

Final Examination Date: \_\_\_\_\_

# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## GE Rationale: Foundations: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

## **B. Specific Goals of Race, Ethnicity, and Gender Diversity**

**GOAL 1:** Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1:** **Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

**Expected Learning Outcome 1.2:** **Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. *(50-700 words)*

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one's own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

## **GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)**

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

### **A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.