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CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Gwendolyn Willis, Ph.D Phone 357-2492
Department Communications Media

II. PROPOSAL TYPE (Check All Appropriate Lines)

____ COURSE _____
Suggested 20 character title

New Course* CM 380 The History of African Americans In Film
Course Number and Full Title and Television

____ Course Revision _____
Course Number and Full Title

Liberal Studies Approval + CM 380 The History of African Americans In
for new or existing course Course Number and Full Title film and television

____ Course Deletion _____
Course Number and Full Title

____ Number and/or Title Change _____
Old Number and/or Full Old Title

____ _____
New Number and/or Full New Title

____ Course or Catalog Description Change _____
Course Number and Full Title

____ PROGRAM: _____ Major _____ Minor _____ Track

____ New Program* _____
Program Name

____ Program Revision* _____
Program Name

____ Program Deletion* _____
Program Name

____ Title Change _____
Old Program Name

____ _____
New Program Name

III. Approvals (signatures and date)

Department Curriculum Committee Department Chair

College Curriculum Committee College Dean

+Director of Liberal Studies (where applicable) *Provost (where applicable)

revised
4-3-95

COURSE ANALYSIS QUESTIONNAIRE

Section A: Details of the Course

A1. CM 380 The History of African Americans in Film and Television is proposed for inclusion in the Liberal Studies course list and is designed for students in any major. The course is the only one of its kind in the entire university that is an indepth examination of the history and contributions of African Americans in mass communication, specifically film and television. The academic needs are fulfilled by this 'cultural exposure' and adding 'cultural diversity' to the list of Liberal Studies offerings. Each time the course has been offered in its experimental form, I have witnessed the students' enthusiasm and fascination with the subject. Most students, and in some cases all, have never heard of people like Nina Mae McKinney, Spencer Williams, and Bill 'Bo Jangles' Robinson, nor have they seen movies like Oscar Micheaux's Lying Lips, or Lena Horne in Cabin in the Sky. This course exposes students to the part of film and television history that is usually never told.

A2. CM 380 does not require changes in the content or catalog descriptions of other courses.

A3. The course was offered in Spring '94, Fall '94, and is currently being offered (Spring '95). It is a CM 481 Special Topics course and was/is offered to determine, as well as generate, student interest in the topic and to correct any flaws in course design and/or methodology.

A4. The proposed new course is not a dual-level course.

A5. CM 380 can not be taken for variable credit. It is designed as a three (3) credit course.

A6. After checking Peterson's Guide I could find no evidence of a course offered whose content covers a complete history of African Americans in film and television. Additionally, no institution within commuting distance of IUP offers such a course. Pitt offers a course titled Black Film, but it is not an interpretive history.

A7. Neither the content nor the skills of the proposed course are recommended or required by a professional society, accrediting authority, law or other external agency.

Section B: Interdisciplinary Implications

B1. The course will be taught by one instructor.

B2. On February 28, 1995 I met with Dr. Tom Slater of the English Department regarding CM 380. He reviewed the proposed syllabus and is very excited about the course. He enthusiastically supports the course and will be sending the

committee a letter of support in the very near future.

B3. Seats in this course will be made available to students in the School of Continuing Education.

Section C: Implementation

C1. Adequacy of Resources

Faculty: The course can be taught by faculty members with advance preparation.

C2. Space: No additional space is needed.

Equipment: The only equipment required are a VCR and television monitor. These are available within the department or through Media Resources.

Laboratory Supplies and Other Consumable Goods: N/A.

Library Materials: Library holdings include some of the movies and texts used for this course. I have already submitted requisitions for several texts and video tapes. I also use movies from my personal collection which I have been building for the past year.

Travel Funds: N/A.

C3. None of the resources for this course are grant funded.

C4. I am hoping that one (1) section will be offered each semester. The first time the course was offered (Spring 1993/94), it was offered as a special topics course with 22 students enrolled. Since it was a CM offering, many students outside of the department were not aware that the course was open to them as well. This past semester (Fall, 1994), the course was inadvertently omitted from the Scheduling Catalog making enrollment dependent on signs that were placed in the halls of Stouffer. Eighteen (18) students were enrolled and I have received very positive student feedback. I am confident that the course will generate a great deal of interest and enthusiasm as a Liberal Studies offering (See Attachments).

C5. See C4.

C6. The course is designed to accommodate 25 students per section. The planned number is not limited by the availability of any resources. Any number greater than this would impact negatively on the course objectives and evaluation procedures.

C7. To my knowledge, there are no enrollment limits or parameters recommended for a course of this nature by any

professional society.

Section D: Miscellaneous

See proposed syllabus and Liberal Studies proposal.

CM 380 HISTORY OF AFRICAN AMERICANS
IN FILM AND TELEVISION

PROFESSOR: Dr. Gwendolyn Willis
129 Stouffer Hall
357-2492 (Secretary)
357-3779 (Office)

OFFICE HOURS: See office door

REQUIRED TEXTS:

Bogle, Donald. (1989). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of blacks in American films.* (New Expanded Edition). New York: The Continuum Publishing Company.

Dash, Julie. (1992). *Daughters of the dust* (1st Edition). New York: The New Press.

Jackson, Carlton. (1993). *Hattie* (2nd Edition). Lanham, MD: University Press of America.

SUGGESTED READING:

Bogle, Donald. (1980). *Brown sugar: Eighty years of black female superstars* (2nd Printing). New York: Da Capo Press, Inc.

Cripps, Thomas. (1993). *Making movies black: The Hollywood message movie from WW2 to the civil rights era* (1st Edition). New York: Oxford University Press, Inc.

Dates, J. L., & Barlow, W. (Eds.). (1990). *Split image: African Americans in the mass media* (3rd Printing). Washington, DC: Howard University Press.

CATALOG DESCRIPTION:

CM 380 The History of African Americans in Film and Television
Prerequisite: None

Traces the historical development of the roles of African Americans in film and television. Students examine the early stereotypic portrayals of this group, the origins of these stereotypes and the ongoing changes, positive and negative, that have occurred regarding the media representation through research, film and archetypal analysis, observation, and discussion. The new generation of African American film makers and their creative efforts to promote more realistic portrayals are analyzed.

COURSE OBJECTIVES:

Upon completion of this course, students should:

1. be able to trace the origin and development of stereotypes from the antebellum period to the present.
2. be able to identify the five archetypal roles assigned to African Americans and give past and present examples in film and television of each.
3. have developed/improved basic research and writing skills.
4. have developed/improved public speaking skills.
5. have developed/improved their ability to work cooperatively in groups and solve problems.

METHOD OF INSTRUCTION:

The course is structured to facilitate dialog and the expression of opinions, ideas, and observations. The class will consist of lectures, readings, discussions, media analysis, research, writing assignments, group activities, a major group project, and a final examination.

ASSIGNMENTS:

All assignments must be typed, stapled (if more than one page) and handed in on time. **NO EXCEPTIONS!** If you miss a class, you are responsible for all information given and/or due. Late assignments **cannot** be accepted (without written verification) and a grade of F will be awarded for that assignment. All assignments are due at the **BEGINNING** of class. All quizzes will be given at the **BEGINNING** of class. Your quiz grade will be lowered by one letter grade if you are late. Students are expected to have read the assigned chapter(s) **BEFORE** class. **DO NOT SLIDE ASSIGNMENTS UNDER MY OFFICE DOOR.** Please identify all of your assignments with your name, SS#, course and assignment title.

There are seven assignments, six quizzes, and a final exam.

ASSIGNMENT #1 BIOGRAPHY

Each student is required to do research on a famous African American actor, actress, writer, or director in film or T.V. and write a 5-10 page biography. It should include personal background information, an analysis of roles with regard to archetype, and information regarding the societal climate/attitudes during that time. The paper should have at least 3 references. The required class texts can not be counted as one of the three references. **75 POINTS.**

ASSIGNMENT #2 REACTION PAPER: HATTIE

You are required to read *Hattie: The Life of Hattie McDaniel* and write a 5 page reaction paper discussing the book's impact on your thinking, knowledge, and belief's regarding Hollywood and the movie making business. **50 POINTS.**

ASSIGNMENT #3 REACTION PAPER: THE LITTLE RASCALS

Each student is required to view Hal Roach's *OUR GANG SERIES* and respond to the following using complete sentences and paragraph form.

Part I Railroading

1. Describe Farina in terms of the pickaninny stereotype.
2. Does this character have any redeeming qualities? If so, what are they?

3. In *Ethnic Notions*, Turner offers some very vivid descriptions of the media images of black children, as well as their psychological impact. Analyze Farina's dilemma with regard to Turner's interpretation.
4. Compare and contrast Farina with another archetype as defined by Bogle.

Part II *A Lad and a Lamp*

1. What are the negative stereotypes introduced at the beginning of this short and how are they reinforced?
2. What positive qualities, if any, does Stymie exhibit?
3. Explain Cotton's dilemma and why this would be offensive?

Part III

Do you agree or disagree that Hal Roach's treatment of African American children in his *Our Gang* series was "liberal"? Give evidence to support your opinion.
40 POINTS.

ASSIGNMENT #4 ARCHETYPAL ANALYSIS: LITTLE RASCALS (1994)

Each student is required to write a 5 page paper comparing and contrasting the current movie *Little Rascals* with Hal Roach's work in terms of archetypes.
50 POINTS.

ASSIGNMENT #5 REACTION PAPER

Each student is required to write a reaction paper to *IMITATION OF LIFE*. The paper should be no less than 3 pages long and should include an archetypic description of the major characters, the film's emotional impact on you, and the past and present societal implications. Use specific examples as evidence to support your opinion. 30 POINTS.

ASSIGNMENT #6 GROUP PROJECT

Each group is required to do a 30 minute presentation to the class about any aspect of the history of African Americans in film and T.V.. The presentation should reflect substantial research and knowledge regarding

the subject. Be as creative as you would like by using video, slides, role-play, discussion, readings audio, artifacts, etc. Each student will also be required to evaluate the group and the contributions of each member. 100 POINTS.

ASSIGNMENT #7 DOD CHARACTER ANALYSIS

Each student is required to write a paper which analyzes the main characters, comparing and contrasting them with the five archetypes. The paper should be no less than 3 pages in length. 30 POINTS.

REVISION

Each student has an opportunity to revise/edit one of the following assignments and resubmit it for an improved grade on that assignment: 1,2,3,4,5, or 7.

EVALUATION

Assignment 1	75 points
Assignment 2	50 points
Assignment 3	40 points
Assignment 4	50 points
Assignment 5	30 points
Assignment 6	100 points
Assignment 7	30 points
Quizzes	60 points
Final Exam	100 points

Since it has been my experience that students fail to keep up with the reading assignment, bi-weekly quizzes will be given.

TOTAL POINTS POSSIBLE 535

The following standard grading scale will be used:

481-535 points	A
428-480 points	B
374-427 points	C
321-373 points	D
320 and below	F

CLASS SCHEDULE (3 hours/week)

WEEK 1	INTRODUCTION TO THE COURSE ETHNIC NOTIONS	
WEEK 2	CHAPTER 1 BIRTH OF A NATION	QUIZ
WEEK 4	CHAPTER 2 LITTLE RASCALS/AMOS 'N ANDY	
WEEK 5	CHAPTER 3 JUDGE PRIEST	QUIZ
WEEK 6	CHAPTER 3 CONTINUED IMITATION OF LIFE	
WEEK 7	CHAPTER 4 LYING LIPS	QUIZ
WEEK 8	CHAPTER 5 STORMY WEATHER	
WEEK 9	CHAPTER 6 CABIN IN THE SKY	QUIZ
WEEK 10	CHAPTER 7 A RAISIN IN THE SUN	
WEEK 11	CHAPTER 8 SUPERFLY	QUIZ
WEEK 12	CHAPTER 9 SOLDIER'S STORY	
WEEK 13	DAUGHTERS OF THE DUST	QUIZ
WEEK 14	ANALYSIS OF CURRENT TELEVISION PROGRAMMING	
FINALS WEEK	GROUP PRESENTATIONS/FINAL EXAM COURSE WRAP-UP	

HAVE A SAFE AND PROSPEROUS BREAK

SELECTED BIBLIOGRAPHY

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