FACULTY CURRICULUM COMMITTEE
COURSE FORM

Instructions:
• Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
• Fill out the parts of the form specified in part B. You must do this before your request can move forward!
• Remember that your changes will not be implemented until the next catalog year at the earliest.
• If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Anthony D. Greene Phone: (843) 953-1018 Email: greenead@cofc.edu
Department or Program: African American Studies School: LCWA
Subject Acronym and Course Number: AAST 330
Catalog Year in which changes will take effect: FALL 2014

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

☒ Add a New Course (complete parts C, D, F, G, H, I, J, K)
☐ Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
☐ Course Number
☐ Course Name
☐ Course Description
☐ Credit/Contact Hours
☐ Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
☐ Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
☐ Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

As African American Studies continues to build the program by forging a major, to begin Fall 2014, it's imperative that we offer students a wide range of courses within the discipline. Black Images in the Media is a course that highlights the historical and contemporary portrayals of African Americans in film, television, print and social media. With the significant influence of Blacks in popular culture (i.e., entertainment and sports) and popularity in television and film (see Scandal), it’s important for students to have a firm understanding of the origins and the foundations of Blacks in popular culture and fiction. It’s significant to introduce students to the likes of Oscar Micheaux, first African American film director, and how he fought to change the image of early Blacks in film. Students must understand that the success of Blacks in television today was not always the case and/or an overnight phenomenon.

African American Studies has offered this course in the Spring 2013 and Fall 2013. It is the plan to make this a permanent course offering in the program. These types of (new) courses continue to build the program and enhance the student’s academic experiences.
D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on your own programs and courses as well other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

N/a
E. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department:       School:       Subject Acronym:       Course Number:

Credit hours:    __ lecture __ lab __ seminar __ independent study
Contact hours:    __ lecture __ lab __ seminar __ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? □ yes □ no If yes, how many total credit hours may the student earn? _____

F. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use boldface for the information that is changing.

Department: African American Studies       School: LCWA       Subject Acronym: AAST
Course Number:

Credit hours:    __3_ lecture __ lab __ seminar __ independent study
Contact hours:    __3_ lecture __ lab __ seminar __ independent study

Course title: Black Images in the Media

Course description (maximum 50 words, exactly as it appears in the catalog): In this course, students will critically examine the representations of African Americans in major forms of mass media, including newspapers, television and film. The course will review the historical development of the archetype images and trace their progression up to the contemporary portrayals.

Restrictions (pre-requisites, co-requisites, majors only, etc.):

If this is a newly-created course, is it intended to be the equivalent of an existing course and replace it? □ yes  □ no
If so, which course? _______________________
Note: You must deactivate that course by submitting an additional Course Form.

Cross-listing, if any (submit approval from relevant department):
Note: Cross-listed courses are equivalent.

Is this course repeatable? □ yes  □ no If yes, how many total credit hours may the student earn? _____

Is there an activity, lab, or other fee associated with this course? □ yes  □ no What is the fee? $______
Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.
G. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

No Costs

H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

<table>
<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
</tr>
</thead>
<tbody>
<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
</tr>
<tr>
<td>1. Demonstrate an awareness of how media helps shape public perceptions of African Americans.</td>
<td>Observations of various films, commercials, programs and given in-class writing assessments.</td>
</tr>
<tr>
<td>2. Demonstrate knowledge of the history of African Americans presence in film, theater, and print.</td>
<td>Complete a semester term paper. This assignment is apart of the program course assessment/outcome 2.</td>
</tr>
<tr>
<td>3. Understand the continuing portrayal of stereotypical images of African Americans in visual and print media.</td>
<td>Various in-class and outside writing assignments; observations of various films, commercials, programs; written exam.</td>
</tr>
<tr>
<td>4. Demonstrate more understanding and critical judgment in analyzing the content and impact of contemporary media</td>
<td>Complete a critical response essay assignment. This assignment is apart of the program course assessment/outcome 1.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

Students will be able to analyze and critique the state of media influences on the mindset of African Americans. As such, this course addresses the fundamental goal of addressing African American history and culture, which assists in reinforcing the disciplinary tools necessary to address specific questions/problems that continue to confront the African American community.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration?  X yes  □ no

If yes, please attach a Change Minor and/or Change Major/Program Form as appropriate.
J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☒ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.
Fall 2013  
AAST 300-003: Black Images in the Media  
MWF 1:00pm – 1:50pm  
ECTR 115  

Dr. Anthony D. Greene  
ECTR 206-D  
(843) 953-1018  
Office Hours: MW: 2:00pm – 4:00 p.m. and by appointment  
Email: greenead@cofc.edu

COURSE OVERVIEW: This course explores the images of African American projected through electronic and print media, historically and in contemporary society. We will examine racial stereotypes and minority portrayals in U.S. culture and communication through the prism of American history. Students will be introduced to some of the complexities of the relationships between race, gender, popular culture and mass media, and to some elementary tools and techniques for evaluating, analyzing and understanding these relationships and its impact on American culture.

COURSE OBJECTIVES:
1) Demonstrate an awareness of how media help to shape public perceptions of African-Americans;
2) Demonstrate a knowledge of the history of the African-American presence in American film, theater, and print;
3) Understand the genesis, growth, and continuing portrayal of stereotypical images of African-Americans in visual media (i.e. film, television programming, commercials, and social media)
4) Demonstrate more involvement and critical judgment in analyzing the content and impact of media.

Class meetings will consist of a combination of lecture, discussion, and multimedia presentations. You should come to class having completed the assigned readings and prepare for discussions. There will be a variety of films, television shows, and commercials viewed throughout the semester.

READINGS


**Additional Readings provided in OAKS**
**ACADEMIC INTEGRITY/HONOR CODE:** The College of Charleston takes academic integrity very seriously. I encourage you to review the student handbook for information on plagiarism and what can be considered a violation of academic integrity. I have made it a professional practice to check assignments to ensure all work is original and properly cited. It is important to know that being unaware of what constitutes academic dishonesty or plagiarism is not an acceptable defense. Also, it is important to know that a failure to follow the policies of the College of Charleston will result in a failing grade. For more information, please review the honor code policy at http://deano:students.cofc.edu/policies-and-procedures/honor-system.php.

1) **Cheating:** Intentionally and knowingly using unauthorized materials, information, or study aids in any academic exercise or matter.

2) **Plagiarism:** Intentionally and knowingly representing in any academic exercise or matter the words or ideas of another as one's own.

3) **Fabrication:** Intentionally and knowingly falsifying or inventing information or citation in an academic exercise.

4) **Facilitating Academic Dishonesty:** Intentionally and knowingly helping or attempting to help another to commit an act of cheating, plagiarism, or fabrication.

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each incident will be examined to determine the degree of deception involved.

Incidents where the instructor determines the student’s actions are related the instructor will handle more to a misunderstanding. A written intervention designed to help prevent the student from repeating the error will be given to the student. The intervention, submitted by form and signed both by the instructor and the student, will be forwarded to the Dean of Students and placed in the student’s file.

Cases of suspected academic dishonesty will be reported directly by the instructor and/or others having knowledge of the incident to the Dean of Students. A student found responsible by the Honor Board for academic dishonesty will receive a XF in the course, indicating failure of the course due to academic dishonesty. This grade will appear on the student’s transcript for two years after which the student may petition for the X to be expunged. The F is permanent. The student may also be placed on disciplinary probation, suspended (temporary removal) or expelled (permanent removal) from the College by the Honor Board.

Students should be aware that unauthorized collaboration—working together without permission—is a form of cheating. Unless the instructor specifies that students can work together on an assignment, quiz and/or test, no collaboration during the completion of the assignment is permitted. Other forms of cheating include possessing or using an unauthorized study aid (which could include accessing information via a cell phone or
computer), copying from others’ exams, fabricating data, and giving unauthorized assistance.

**DISABILITY:** Students with medical, psychological, learning or other disabilities desiring academic adjustments, accommodations or auxiliary aids will need to contact the SNAP Disability Resource Center, as the center determines eligibility for, and authorize, the provision of services. If you have a disability, please e-mail or call the Center for Disability Services in Lightsey Center Suite 104 to learn how we can support you. It is important for you to inform me the first week of class of any accommodations that have been determined for you. Their contact information is the following: Phone: (843) 953-1431 and Email: SNAP@cofc.edu.

**RELIGIOUS OBSERVANCE:** The College acknowledges that religious practices differ from tradition to tradition and that the demands of religious observance in some traditions may cause conflicts with student schedules. In affirming this diversity, “reasonable accommodation for religious observance” in regard to class attendance, and the scheduling of examinations and other academic work requirements, unless the accommodation would create an undue hardship on the College, will be provided.

**COURSE REQUIREMENTS**

**ATTENDANCE/PARTICIPATION:** Students are expected to contribute to class discussion. Class participation, attendance, and promptness are expected and highly encouraged. It is not acceptable to be regularly tardy for class. If you miss a quiz/in-class assignment due to tardiness, you may not make it up.

**ELECTRONIC DEVICES:** Turn off all electronic devices at the start of each class. There are to be no use of laptops, iPads/tablets, no texting, and no cell phone use during class. Unless you provide written documentation from the Dean of Students Office or the Office of Disability Services explaining your NEED for any of these devices, none are to be used. If you choose to disregard this policy I will ask you to leave class.

**EXAMINATIONS:** Students will have two exams. Exams will cover material from the readings, lectures, and any other in-class presentations (exercises, films, etc.) from all class sessions preceding the exam date. Exams will be given at the beginning of class. If you’re late beyond 5 minutes you will not be allowed to take the exam. Please make sure NOW that you will be in class on the exam dates. **YOU WILL NEED A BLUE BOOK FOR EACH EXAM. YOU WILL NOT BE ALLOWED TO TAKE THE EXAM WITHOUT ONE**

**TERM PAPER:** Students You are required to write a semester term paper where you must critically examine the historical and contemporary portrayals of one of the Black archetypes (e.g., Mammy, Jezebel, Sapphire, Uncle Tom, Black Buck, Sambo, etc.). As such, you will discuss the origins of the archetype and how the portrayal of this image has transitioned over time throughout American media (i.e., television, film, advertising, commercials). You must make the link to these historical images with the modern
day versions of these images (or how the old archetypes have transformed into newer versions). These new versions include, but not limited to, the thug/gangster, athlete, angry/aggressive Black woman, etc.). Papers must be 8-10 typed, double-spaced pages. The paper is worth 20% of your overall grade. **All papers are to be submitted electronically in OAKS Dropbox.**

**CRITICAL RESPONSE PAPER:** For this assignment you will write a 2-page response/reaction to contemporary depictions of Black Love/Relationships in film and/or television. You are to the portrayal of how African Americans engage in relationships (e.g., dating, marriage/family, sex). One of the most profitable depictions of Blacks in film is a failed attempt at relationships, love, marriage, and family. Rarely do you see an intact Black family engaged in daily routines similarly to Whites in film. Your assignment requires that you identity two films (or television shows) and compare/contrast the representations of Black love/relationships (intact vs. dysfunctional). This assignment accounts for 10% of your overall grade. **All papers are to be submitted electronically in OAKS Dropbox.**

**QUIZZES:** There will be a total of 10 quizzes for a total of 100 points. They will be administered at the instructors’ discretion. This will account for 10% of you grade.

**GRADING:** Grades will be assigned according to the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Scale</th>
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<tbody>
<tr>
<td>A</td>
<td>93 – 100</td>
</tr>
<tr>
<td>A-</td>
<td>90 - 92</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82</td>
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<tr>
<td>C+</td>
<td>77 – 79</td>
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<tr>
<td>C</td>
<td>73 – 75</td>
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<tr>
<td>C-</td>
<td>70 – 72</td>
</tr>
<tr>
<td>D</td>
<td>60 – 69</td>
</tr>
<tr>
<td>F</td>
<td>59 and below</td>
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Exam 1 20%
Exam 2 20%
Exam 3 20%
Term Paper 20%
Quizzes 10%
Critical Response 10%

All grades are final. **NO INCOMPLETES WILL BE GIVEN FOR THIS COURSE.**

**MAKE-UP EXAMS/QUIZZES:** Although it is not my policy to give makeup work, sometimes there are circumstances beyond your control. In such cases, I will need written confirmation/evidence why an exam or quiz was missed before a makeup is given. Upon
receipt, any make-up work given will be a different version/format from the original. All make-ups have to be taken within one week. No make-up exam/quiz will be given without ANY written documentation.

**Tentative Course Schedule:** The attached class schedule is provided to indicate the dates on which specified topics will be discussed and the associated assigned readings for each class. Students are expected to read all assigned materials before class and be prepared for discussion of the topic.

**Readings provided by professor via Blackboard**

**Week 1**  
**Introduction**  
*The Black Archetypes: Characters that Defined Early Black Actors*  
Bogle Chap. 1-2  
*Documentary: Ethnic Notions*

**Week 2**  
**From Slaves to Servants: Early Role of Black Actors**  
Bogle, Chap. 3  
*Various Clips: Images from 1920s & 30s*

**Week 3**  
**Entertainers and the New Negro: 1940s-1960s**  
Bogle, Chap. 5-7, selected readings  
*How a Black Entertainer’s Shuffle Actually Blazed a Trail*  
*Various Movie Clips*

**Exam 1: September 25th**

**Week 4**  
**1970s Soul Cinema: Dawn of Blaxploitation Films**  
Bogle, Chap. 8  
*Films: Sweet Sweetback’s Baadasssss Song, Shaft, SuperFly*

**Week 5**  
**Blacks on Television: Boom in the Black Sitcom**  
Bogle, Chap. 9  
**Readings**  
*Various TV Clips*

**Week 6**  
**Hollywood Shuffle: Black Star Power of 1980s and 1990s**  
Bogle, Chap. 10  
*Films and Actors that Changed Hollywood*

**Week 7**  
**Blacks in Hollywood: Power, Influence, and Impact**  
**Readings**  
Bogle, Chap. 4  
*Various Clips*
**Exam 2: October 30th**

<table>
<thead>
<tr>
<th>Week 8</th>
<th>From Mammy to Mainstream: Black Women, Sexuality, and Image of Beauty <strong>Readings</strong> Various Movie Clips</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 9</td>
<td>Gotta be the Shoes: Commercials, Advertising and Marketing the Black Image <strong>Readings</strong> Various Clips: Car &amp; Beer Commercials; Hair Care Product Commercials</td>
</tr>
<tr>
<td>Week 11</td>
<td>Hip-Hop Imagery: Black Masculinity &amp; Black Feminine Respectability <strong>Readings</strong> Film: Hip-Hop: Beyond Beats and Rhymes</td>
</tr>
<tr>
<td>Week 12</td>
<td>Black Hollywood in the New Millenium: How Far Have We Come/How Far Do We Need to Go? <strong>Readings</strong> Various Film/Television Clips</td>
</tr>
</tbody>
</table>

Final Exam: Wednesday December 4, 2013  
12:00pm – 3:00pm
IMPORTANT DATES TO REMEMBER

August 26th
Last day to Drop/Add for full semester classes

October 14-15th
No Class: Fall Break

October 24th
Last day for students to withdraw with a grade of "W" from full semester classes

October 25th
WA (Withdrawal for Excessive Absences) paper form to be submitted by faculty.

November 27-29th
Thanksgiving Break begins

December 2nd
Last Day of Class
AAST 300 ASSESSMENT

Outcome 1: Students analyze how ideas are represented, interpreted or valued in various expressions of human culture. This outcome will be assessed with the Response to the Public Sphere assignment.

Assignment: Critical Response to Depictions of Black Love in Film

For this assignment you will write a 2-page response/reaction to contemporary depictions of Black Love/Relationships in film and/or television. You are to the portrayal of how African Americans engage in relationships (e.g., dating, marriage/family, sex). One of the most profitable depictions of Blacks in film are failed attempts at relationships, love, marriage, and family. Rarely do you see an intact Black family engaged in daily routines similarly to Whites in film. Your assignment requires that you identify two films (or television shows) and compare/contrast the representations of Black love/relationships (intact vs. dysfunctional). In your quest, keep in mind these questions:

1) Are these representation creating a false reality of Blacks’ attempts to find love
2) Why are audiences so fascinated with seeing ‘failed’ relationships among African Americans?
3) Do these images reflect the realities of Black relationships? Is so/not, how/why?
4) Do these depictions influence how Blacks value marriage and family?

Your response paper should be typed, double-spaced, 12-point Times New Roman font. Points are deducted for incorrect format.

Due: November 25, 2013
All papers are submitted electronically in OAKS Dropbox.
Outcome 2: Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis). This outcome will be assessed with the Book Critique assignment.

Assignment: Cultural Myth Analysis Assignment

There are 6 essential Black archetype figures in early American film: Mammy, Jezebel, Sapphire, Sambo, Uncle Tom, and the Black Buck. For example, Melissa Harris-Perry outlines three prevailing cultural myths/stereotypes about the historical imagery of African American women in film. You are required to write a semester term paper where you must critically examine the historical and contemporary portrayals of one of the Black archetypes (e.g., Mammy, Jezebel, Sapphire, Uncle Tom, Black Buck, Sambo, etc.). As such, you will discuss the origins of the archetype and how the portrayal of this image has transitioned over time throughout American media (i.e., television, film, advertising, commercials). You must make the link to these historical images with the modern day versions of these images (or how the old archetypes have transformed into newer versions). These new versions include, but not limited to, the thug/gangster, athlete, angry/aggressive Black woman, etc.).

Keep in mind the following questions as you write your analysis:

1) How is this cultural text an example of one of these myths?
2) Who is the producer of this text?
3) Who is the audience for this text? What does it communicate to this audience?
4) Does this text challenge/revise/reinforce/question the myth in any way?

Your critique will be 8-10 pages. It needs to be typed, double-spaced, 12-point Times New Roman font. Points are deducted for incorrect format.

Due: December 2, 2013
All papers are submitted electronically in OAKS Dropbox.


**Additional Readings List**


Story, Kaila A. Performing Venus – From Hottentot to Video Vixen: The Historical Legacy of Black Female Body Commodification.

Washington, Alesha D. Not the Average Girl from the Videos: B-Girls Defining Their Space in Hip-Hop Culture.
CLASSROOM EXPECTATIONS/POLICY

Class Conduct (Student)

1. You NEED to arrive to each class meeting on time. Every class begins at the top of the hour. If you are more than 5 minutes late to class DO NOT COME! If you disregard this request I will ask you to leave. **Be mindful that it’s likely the door to class will be locked after class begins. If so, you will not be allowed to enter class.

2. You NEED to come to class prepared and with materials. You must have the necessary materials for class to indicate to me that you are prepared and college ready. This means you must have pens, pencils, paper, etc.

3. You should refrain from personal conversations, excessive noise, and any other disruptive behavior. If there is consistent side conversation/talking I will ask you to leave class.

4. You are expected not to sleep in class. If so, I will wake you as a warning. Any further sleeping I will ask you to leave class. I do not force you to come to class, but when you are here I EXPECT and DEMAND your full attention and participation.

5. You should take notes from the readings, lectures, as well as documentaries and film clips. If you miss a lecture you should get notes from a classmate.

6. Class discussion should reflect your respectful engagement with other students about their ideas as well as your own.

7. No extra credit is given in my course(s). Please do not ask me for any additional work to ‘improve’ your grade. There are adequate enough assignments throughout the semester for each student to do well in the course. If students come to class and are prepared there is no need for extra credit.

8. Once class has begun there should be little to no disruptions caused by students leaving and returning to class. If you know that you will have to leave the class early, notify me and then sit near an exit.

Class/Course Conduct (Professor)

1. If class will be cancelled (due to my travel schedule), I will inform you in advance. Otherwise, cancellations due to illness I will do my best to inform you ahead of time.

2. All graded assignments will be returned to you within one week.

3. During class discussions and debates, I will respect each person’s individual viewpoint and perspective. However, I will not tolerate disrespectful language or tone directed at myself or other students.

4. I will respond to all emails within 24 hours of receiving them. Be sure that your email is in a professional format, if not I will not respond. Also, unless there is an emergency, I will not respond to emails over weekend. Be sure to put AAST 300-003 in the subject heading of your email.
* Read over the Syllabus carefully - You are responsible for what is on it.