

LSC Use Only
Number:

192

INTERNAL USE ONLY
Number:
Submission Date:

94-74

~~94-86~~

Apr 21/11/95

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.

professional society

Professional Society for the Study of the History of the United States

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:

Beale, Donald. (1989) Toms coons mulattoes mammies

3cr
3c-01-3sh

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 evolution of African American roles in film and television from the early 1900s to the present.

ASSIGNMENTS:

[REDACTED]

In Britain, Nations Turner offers some history

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

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

Burnett, C. (Director). (1990). To sleep with anger [Film]. Los Angeles, CA: Columbia Tristar Home Video.

Campbell, L. (1983). Reinventing our image: Eleven black women film makers. Heresies, 4(2), 58-62.

Canaby, V. (1989, January). Mississippi burning: A painful time. New York Times, p. 13.

Collins, P. H. (1991). Black feminist thought: Knowledge, consciousness, and the politics of empowerment (pp. 67-90).

Micheaux, O. (Director). (1939). Lying lips [Film]. North

Susskind, D. (Producer). (1961). A Raisin in the Sun [Film].
Burbank, CA: RCA/Columbia Pictures Home Video.

Turner, P. A. (1994). Ceramic Uncles and Celluloid Mammies.
New York: Bantam Doubleday Dell Publishing Group, Inc.

Turner, P. A. (1990, Summer). Tainted Glory: Truth and
... (pp. 5-8) ... Institute