

Course Title: Honors Colloquium II

Course Prefix: HCOL

Course No.: 1213

Section No.: PH1

Department of | **Division of Social Work,
Behavioral and Political
Science**

College of | **Arts and Sciences**

Instructor Name:

Dr. James A. Wilson, Jr.

Office Location:

Don K. Clark Building, Room 321

Office Phone:

936-261-5256

Fax:

936-261-1548

Email Address:

jjwilson@pvamu.edu

U.S. Postal Service Address:

Prairie View A&M University

P.O. Box | 519

Mail Stop | 2600

Prairie View, TX 77446-0519

Office Hours: | Tuesdays 4:00 pm – 5:00 pm

Virtual Office Hours: | Monday – Friday 8:00 am – 5:00 pm

Course Location: | Don K. Clark Building, Room 137

Class Meeting Days & Times: | Thursdays, 5:00 pm – 8:00 pm

Catalog Description: | This honors course examines the impact of Hollywood's representation of African descent peoples and explores the construct of images, myths, stereotypes, and the Western justification of white supremacy to "control" the affairs of Black people. From the 13th century to the 19th century, Africa became the repository of slave labor and the object of racist ideologies to justify the slave trade. As a result of the construct of a "master narrative," Africa became the "heart of darkness," a mysterious virgin territory awaiting European conquests, and throughout the 20th century, Hollywood created a history of imperial and racist images of Black people and Africa as the land of exotic jungles, home of Tarzan and "primitive tribes" longing for civilization and "uplift" from the white race. The cinematic record of Hollywood's images of Black people are often distorted thus creating inaccurate histories, narratives, lived-experiences, achievements, and contributions about Black people and of people of color in general. Consciously or unconsciously, we continue to see negative images of war, violence, poverty, AIDS, corruption, and numerous misperceptions of Black people in Hollywood films. Hence, this course will critique Hollywood's understanding of "the other" and will examine the treatment of the following topics: pre-colonial Africa, the slave trade and colonial Africa, the African Diaspora, the power of language and images, as well as the racial and civil struggles of African-Americans to progress. Each week, films will be presented, discussed, and critiqued.

Prerequisites: | Must be a member of the Honors Program

Co-requisites: |

Required Text: | Frantz Fanon, *Black Skin, White Masks*

James Snead, *White Screens/Black Images: Hollywood from the Dark Side*

S. Craig Watkins, *Representing: Hip Hop Culture and the Production of Black Cinema*

Paula J. Massood, *Black City Cinema: African American Urban Experiences in Film*

Malcolm Gladwell, *Outliers*

*Vincent Rocchio, *Reel Racism: Confronting Hollywood's Construction of Afro-Amer. Culture*

*Donald Bogie, *Toms, Coons, Mulattoes, Mammies and Bucks*

*Daniel Bernardi, *The Birth of Whiteness: Race and the Emergence of U.S. Cinema*

*Richard Delgado and Jean Stefancic, *Critical White Studies: Looking Behind the Mirror*

*Robert Young, *White Mythologies: Writing History and the West*

*Thelma Golden, *Black Male: Representations of masculinity in Contemporary American Art*

Recommended Text/Readings: In addition to the main texts for the course, *supplementary articles and the viewing of films will be assigned. These readings and films will be given to you in advance to the weekly readings. In general, any additional readings will be short and to the point to assist you.

Access to Learning Resources: PVAMU Library:
 phone: (936) 261-1500;
 web: <http://www.pvamu.edu/pages/3585.asp>
 University Bookstore:
 phone: (936) 261-1990;
 web: <https://www.bkstr.com/Home/10001-10734-1?demoKey=d>

Course Goals or Overview: The goal of the course is to develop critical thinking, writing, and reading skills to carefully analyze, understand, and debate the aforementioned topics to be covered in this course. In addition, students will learn specific research methods, public speaking skills.

Course Outcomes/Objectives

At the end of this course, the student will...

		Core Curriculum Objective
1	learn how to ask and frame critical questions after reading the assignments. Also students will learn how to evaluate and critique primary and secondary arguments from the readings.	Critical Thinking
2	write papers incorporating multiple sources. Students will also learn how to present their own perspectives both in written pros and verbally in format discussions.	Communication
3	produce a critical end of the semester film project that requires teamwork/collaboration, and formal presentation.	Teamwork
4	present the final project to the general Prairie View A&M University student body to share their knowledge and create an awareness and dialogue of the course material.	Social Responsibility

Course Requirements & Evaluation Methods

This course will utilize the following instruments to determine student grades and proficiency of the learning outcomes for the course.

Exercises – Written assignments (3) five page response papers to readings designed to supplement and reinforce course material

Visual Presentation – Visual presentation about Images of Black People

Final Project – Final Research Project (Film)

Class Participation – Daily attendance and participation in class discussions

Grading Matrix

Instrument	Value (points or percentages)	Total
Assignments (3 Response Papers to Readings)	1 st Paper 5%, 2 nd Paper 10%, 3 rd Paper 10%	25%
Project (Visual Presentation)	25%	25%
Class Participation/ Discussion	25%	25%
Final Research Project	25%	25%
Total:		100%

Grade Determination:

A = 90-100

B = 80-89

C = 75-79

D = 70-74

F = 73 and Below

Course Procedures

Submission of Assignments:

Formatting Documents:

Microsoft Word is the standard word processing tool used at PVAMU. If you're using other word processors, be sure to use the "save as" tool and save the document in either the Microsoft Word, Rich-Text, or plain text format.

Exam Policy

The Final Research Project will serve as the Final Exam and should be completed on time as part of your assigned group. No exceptions will be allowed except under documented emergencies (See Student Handbook).

References

- 1) *Black Skin, White Masks* - Frantz Fanon (1967)
- 2) *White Screens/Black Images: Hollywood from the Dark Side* – James Snead (1994)
- 3) *Representing: Hip Hop Cultures and the Production of Black Cinema* – S. Craig Watkins (1998)
- 4) *Black City Cinema* – Paula J. Massood (2003)
- 5) *Outliers* – Malcolm Gladwell (2008)

Semester Calendar

Week 1 **An Introduction of the Course: Race, Images, Film, and The “Master Narrative”**
Discuss Course Syllabus and A General Introduction
*(Handouts—Reading Assignments)

Week 2 **The Origin of Negative Images and Stereotypes of Black People: Links to Africa and the Misunderstandings about Africa’s Poverty, Culture, and Promise**

Reading Assignments:

*(**How Europe Underdeveloped Africa**, Walter Rodney,
Chapter V “Africa’s Contribution to the Capitalist Development of Europe –
The Colonial Period” **147-201**

Chapter VI “Colonialism as a System for Underdeveloping Africa” **202-281**

Films: Clips from *Cleopatra* – 1963, *Roots* – 1977, *Out of Africa* – 1985,
Cry Freedom – 1987, and *Outbreak* – 1995. Class discussion after clips.

Assignment: Come prepared to discuss Rodney. Write four critical questions to discuss.

Week 3 ***Stereotypes and Myths of African (Black) People: The Origins***

Reading Assignments:

*(**White Mythologies Writing History and the West**), Robert Young—
Preface **vi-viii**
Chapter 1 “White Mythologies” **1-20**

*(*The Birth of Whiteness: Race and the Emergence of U.S. Cinema*, Daniel
Bernardi Chapter 1 **1-37**

Films: Clips from *Bamboozled* and *Gentlemen Prefer Blondes*. Class discussion after clips.

Questions: How powerful are images of racial stereotyping in films? What exactly do they achieve? What is the relationship of films to the construct of the “Master Narrative?”

* **Writing Sample**—Why do you think American university students should have the opportunity to study the History of Images and Hollywood’s construct of Black People? Why is it important? What does it tell us about the history of Race Relations in America? (**350 words** = roughly one page, single spaced 12” font)

Course Films to View and Critique

Birth of A Nation—1915

Imitation of Life – 1930

Tarzan the Ape Man—1932

King Kong—1933

The Green Pastures—1936

Gone with the Wind - 1939

The African Queen—1951

Gentlemen Prefer Blondes—1953

Othello - 1995

Outbreak—1995

Amistad—1997

The Lion King II, Simbas Pride - 1998

Bamboozled—2000

Black Hawk Down—2001

Shaka Zulu--2001

Bowling for Columbine - 2002

<i>Cleopatra</i> —1963	<i>Antwone Fisher</i> - 2002
<i>Shaft in Africa</i> – 1975	<i>Chappelle's Show Season 2</i> - 2004
<i>Roots</i> – 1977	<i>Radio</i> - 2004
<i>The Gods Must Be Crazy</i> --1980	<i>King Kong</i> -2005
<i>The Color Purple</i> —1985	<i>Beauty Shop</i> - 2005
<i>Out of Africa</i> - 1985	<i>Ray</i> - 2005
<i>Cry Freedom</i> - 1987	<i>DreamGirls</i> - 2006
<i>Coming to America</i> —1988	<i>The Last King of Scotland</i> -2006
<i>School Daze</i> - 1988	<i>Five Fingers</i> - 2006
<i>Do the Right Thing</i> - 1989	<i>American Blackout</i> - 2006
<i>Boyz N the Hood</i> - 1991	<i>Norbit</i> - 2007
<i>New Jack City</i> - 1991	<i>The Great Debaters</i> - 2007
<i>Jungle Fever</i> - 1991	<i>Tyler Perry's Why Did I Get Married?</i> - 2007
<i>Straight out of Brooklyn</i> -1991	<i>American Gangster</i> - 2007
<i>Menace II Society</i> - 1993	<i>The Nine Most Racist Disney Characters</i> - 2007
<i>Philadelphia</i> - 1993	<i>The Code</i> - 2008
<i>Malcolm X</i> - 1993	<i>The Black List - Volume I</i> - 2008
<i>Schindler's List</i> - 1993	<i>The Black List - Volume II</i> - 2009
<i>The Lion King</i> -1994	<i>Black History</i> - 2009

Week 4 *The Mystery of Africa: Understanding the Construct of “The Other”* (A Review of Indigenous Africa, Colonial Africa, and Postmodern Africa)

Reading Assignments:

- ***(White Mythologies Writing History and the West),**
Robert Young --“Spivak: Decolonization, Deconstruction” Chapter 9 **157 - 175**
- ***(Critical White Studies: Looking Behind the Mirror),** Richard Delgado
and Jean Stefancic –
Chapter 45 “Mules, Madonna, Babies, Bathwater: Racial Imagery and
Stereotypes” - by Linda L. Ammons **276 - 279**
- Chapter 46 “The Other Pleasures: The Narrative Function of Race in
Cinema” – By Anna Everett **280 - 284**

Films: Clips from *The Last King of Scotland* – 2006, *Black Hawk Down* – 2001,
and *Shaka Zulu* – 2001. Class discussion after clips.

Questions: Describe what “The Other” looks like? Is there a standard image
of “the other”?

Week 5 *That Place “Africa” and Hollywood’s Constructs and Images of Black People*

Reading Assignments:

- (White Screens / Black Images),** James Snead – Foreword and Chapter 3 **vii – xx,
37 - 45**
- (Toms, Coons, Mulattoes, Mammies and Bucks—TCMMB),** Donald
Bogle - Preface and Chapters 1, 2, and 3 **xx - 100**
- (Black City Cinema), Paula J. Massood** Introduction and Chapter 1 **1-43**

Films: Clips from *Birth of a Nation* - 1915, *Tarzan the Ape Man*—1932,
Imitation of Life—1930, *The Green Pastures*—1936, *Gone with the Wind* –
1939 and *The African Queen* – 1951. Class discussion after clips.

Questions: What similarities can be drawn between the Hollywood’s images of

Colonial Africa and the history and images of African-Americans during the 1920s and 30s? What particular images of African people are repeated and ritualized both in texts and films? When does the African subaltern speak in these films? If she or he were allowed to speak, what do you think they would say about the images and stereotypes constructed for them to play?

I. Research Methods Introduction: Select a Research Topic, Set of Films, and Questions.

*First (5) Page paper due Next Week (will receive prompt)

Week 6 (P) The Psychological Phenomena of Colonization: The Colonized and The Colonizer

Reading Assignments:

(Artificial Africas: Colonial Images in the Times of Globalization), Ruth Mayer - Chapters 2 & 3	48-120
(White Screens Black Images: Hollywood from the Dark Side), James Snead Forward and Chapter 1—“Spectatorship and Capture in King Kong”	1-27
Chapter 2—“The Kong Sequels”	29-36
Chapter 5—“Angel, Venus, Jezebel: Race and the Female Star in Three Thirties Films”	67-80
*“A Tale of Three Kongs: Images of Masculinity and Race in ‘King Kong’ and Its Remakes”	

Films: *King Kong* – 1933, *King Kong* – 2005 and *African Queen* – 1951. Class discussion after clips.

Questions: Explain how sexuality and race and gender complicate the Psychological Phenomena of colonizing African people? What are the sexual stereotypes and how has Hollywood used them to represent African and European decent people respectively?

In class assignment: Break into groups of four and discuss your understanding of the original King Kong as it relates to stereotypes of African people and black men specifically.

***First (5) page paper—Due In-Class (double-spaced, 12” font, regular margins)**

Week 7 Save the “Beautiful White Woman” & “The African Natives”

Reading Assignments:

(Artificial Africas), Ruth Mayer—Chapters 2 and 3	48-120
* (Critical White Studies: Looking Behind the Mirror), Richard Delgado and Jean Stefancic -	
Chapter 48 “The Practice to Theory or What is a White Woman Anyway?”	300-303
Chapter 49 “Racial Construction and Women as Differentiated Actors”	305-309
Chapter 67 “Paths to Belonging – The Construction and Cultural Identity”	407-411

Film: *Jungle Fever* – 1991. Class discussion after clip.

Week 8 The Subaltern Speaks and He is Angry!

Reading Assignments:

(Black Skin, White Masks), Frantz Fanon – Read the entire book

7-232

Films: *Black List – Volume I* – 2008, *Black List – Volume II* - 2009

Questions: What is the relationship between colonialism, oppression, and underdevelopment?
Why is Fanon so angry?

***Second (5) Page paper due Next Week (will receive prompt)**

Week 9 (P) African-American Filmmakers and their Images of Africa and Blackness

Reading Assignments:

(Reel Racism: Confronting Hollywood’s Construction of Afro-American Culture),

Vincent F. Rocchio—Chapter 1 “Introduction: Revisiting Racism and Cinema”

3-28

(Representing: Hip Hop Culture and the Production of Black Cinema),

S. Craig Watkins –

Preface and Acknowledgements

ix-xiv

Introduction “Black Youth at Century’s End”

1-13

Chapter 1 “Social Conservatism and the Culture Wars”

17-49

Films: *Do the Right Thing* – 1989, *School Daze* – 1988, and *Bowling for Columbine* – 2002.
Class discussion after clips.

Questions: Why are African-American film makers necessary?
What is different about their films?

***Second (5) page paper—Due In-Class** (Double-spaced, 12” font and regular margins)

Week 10 The Role of Black Women in Hollywood: Is there a “True” African Queen?

Reading Assignments:

(Representing: Hip Hop Culture and the Production of Black Cinema),

S. Craig Watkins –

Chapter 2 “Black Youth and the Ironies of Capitalism”

50-76

Chapter 3 “Black Cinema and the Changing Landscape of Industrial Image Making”

77-103

Films: *Beautyshop* – 2005, *DreamGirls* – 2006, and *Norbit* – 2007. Class discussion
after clips.

Questions: Explain how American films and capitalism work together.
What is “an imagined community”?

Week 11 The Cruelty of Western Humor: Cartoons and Racism

Reading Assignments:

***(Reel Racism: Confronting Hollywood’s Construction of Afro-American Culture),**

Vincent F. Rocchio—Chapter 3 “The Gods Must Be Crazy (Privileged, but Crazy)”

57-73

(White Screens / Black Images: Hollywood from the Dark Side), James Snead

Chapter 4	“Shirley Temple”	47-66
Chapter 6	“Trimming Uncle Remus’s Tales: Narrative Revisions in Walt Disney’s Song of the South	

***(The Nine Most Racist Cartoons)**, Ben Joseph
 (Online article www.cracked.com/article_15677_the-9-most-racist-disney-characters.html)
 or Google “The Nine Most Racist Cartoons”

Films: *The Gods Must Be Crazy*—1980, *Coming to America*—1988, *The Lion King*—1994, *The Lion King II – Simba’s Pride* – 1998. Class discussion after clips.

In-Class Assignment: Break into groups of four and discuss your reaction to viewing “The Nine Most Racist Cartoons”

***Third (5) Page paper due Next Week (prompt will be given)**

Week 12(P) The Politics of Black Male and Latino Male Masculinity and Sexuality

Reading Assignments:

***(Critical White Studies: Looking Behind the Mirror)**, Richard Delgado and Jean Stefancic –
 Chapter 77 “Our Next Race Question: The Uneasiness between Blacks and Latinos” **482-492**
 Chapter 78 “Review of Life on the Color Line” **493-498**

***(Race, Gender, and Religion in Othello)**, Sandra Causey

***(Black Male: Representations of Masculinity in Contemporary American Art)**,
 Thelma Golden
 “My Brother ” by Thelma Golden **18-43**
 “Rap Music and the Demonization of Young Black Males” by Tricia Rose **149-157**
 “True Confessions” by Kobena Mercer and Isaac Julien **190-200**

Films: *Othello* – 1995, *Malcolm X* – 1993, *The History* – 2009. Class discussion after clips.

Questions: What does the story of Othello tell us about race relations and the stereotype of Black men in Europe?

***Third (5) page paper—Due In-Class** (Double-spaced, 12” font and regular margins)

Week 13 THANKSGIVING HOLIDAY – NO CLASS

Reading Assignments:

(Representing: Hip Hop Culture and the Production of Black Cinema),
 S. Craig Watkins –
 Chapter 4 “Producing the Spike Lee Joint” **107-136**
 Chapter 5 “Spike’s Joint” **137-166**
 Chapter 6 “Producing Ghetto Pictures” **169-195**

****Films:** *Boys in the Hood* – 1991, *New Jack City* – 1991, *Straight out of Brooklyn* – 1991, *Menace II Society* – 1993

****Watch these films online or rent them. Be prepared to discuss these movies when you return from Thanksgiving Break.**

Week 14 Globalization and the Images and Movies of Black People

WORLD AIDS DAY PROJECT (Service Project on Campus)

(Group Assignments will be finalized for next week.)

Reading Assignments:

(Representing: Hip Hop Culture and the Production of Black Cinema),

S. Craig Watkins –

Chapter 7 “The Ghetto-centric Imagination

196-231

Epilogue: The Culture Industry and the Hip Hop Generation

232-243

***Black City Cinema**

Week 15 Producing a Critical Perspective of Film about Black People

Details about the Final Project will be given to the students and groups will be assigned.

Group 1	Theme
Group 2	Music
Group 3	Editing
Group 4	Film Selection
Group 5	Interviews

Each group will be given specific assignments and will be required to work together to finalize the project. The due date will be announced during the final exam period. All group reports and the overall presentation will be graded individually and as a collective group.

Note: Each Honors class is required to present and share their final project with the general Prairie View A&M University student body.

Due (TBA)

University Rules and Procedures

Disability statement (See Student Handbook):

Students with disabilities, including learning disabilities, who wish to request accommodations in class should register with the Services for Students with Disabilities (SSD) early in the semester so that appropriate arrangements may be made. In accordance with federal laws, a student requesting special accommodations must provide documentation of their disability to the SSD coordinator.

Academic misconduct (See Student Handbook):

You are expected to practice academic honesty in every aspect of this course and all other courses. Make sure you are familiar with your Student Handbook, especially the section on academic misconduct. Students who engage in academic misconduct are subject to university disciplinary procedures.

Forms of academic dishonesty:

1. Cheating: deception in which a student misrepresents that he/she has mastered information on an academic exercise that he/she has not mastered; giving or receiving aid unauthorized by the instructor on assignments or examinations.
2. Academic misconduct: tampering with grades or taking part in obtaining or distributing any part of a scheduled test.
3. Fabrication: use of invented information or falsified research.
4. Plagiarism: unacknowledged quotation and/or paraphrase of someone else's words, ideas, or data as one's own in work submitted for credit. Failure to identify information or essays from the Internet and submitting them as one's own work also constitutes plagiarism.

Nonacademic misconduct (See Student Handbook)

The university respects the rights of instructors to teach and students to learn. Maintenance of these rights requires campus conditions that do not impede their exercise. Campus behavior that interferes with either (1) the instructor's ability to conduct the class, (2) the inability of other students to profit from the instructional program, or (3) campus behavior that interferes with the rights of others will not be tolerated. An individual engaging in such disruptive behavior may be subject to disciplinary action. Such incidents will be adjudicated by the Dean of Students under nonacademic procedures.

Sexual misconduct (See Student Handbook):

Sexual harassment of students and employers at Prairie View A&M University is unacceptable and will not be tolerated. Any member of the university community violating this policy will be subject to disciplinary action.

Attendance Policy:

Prairie View A&M University requires regular class attendance. Excessive absences will result in lowered grades. Excessive absenteeism, whether excused or unexcused, may result in a student's course grade being reduced or in assignment of a grade of "F". Absences are accumulated beginning with the first day of class.

Student Academic Appeals Process

Authority and responsibility for assigning grades to students rests with the faculty. However, in those instances where students believe that miscommunication, errors, or unfairness of any kind may have adversely affected the instructor's assessment of their academic performance, the student has a right to appeal by the procedure listed in the Undergraduate Catalog and by doing so within thirty days of receiving the grade or experiencing any other problematic academic event that prompted the complaint.

Technical Considerations for Online and Web-Assist Courses

Minimum Hardware and Software Requirements:

- Pentium with Windows XP or PowerMac with OS 10
- Wireless or network access
- Internet provider with SLIP or PPP
- 8X or greater CD-ROM
- 256 MB Ram
- Hard drive with 40MB available space
- 15" monitor, 800x600, color or 16 bit
- Sound card w/speakers
- Microphone and recording software
- Keyboard & mouse
- Microsoft Internet Explorer ver. 5.0 /plug-ins, Mozilla Firefox
- Participants should be proficient in the following:
 - Sending and receiving email
 - Internet searching
 - Microsoft Word
 - Acrobat PDF Reader
 - Windows or Mac O.S.

Netiquette (online etiquette): students are expected to participate in all discussions and virtual classroom chats when directed to do so. Students are to be respectful and courteous to others in the discussions. Foul or abusive language will not be tolerated. When referring to information from books, websites or articles, please use APA standards to reference sources.

Technical Support: Students should call the Prairie View A&M University Helpdesk at 936-261-2525 for technical issues with accessing your online course. The helpdesk is available 24 hours a day/7 days a week. For other technical questions regarding your online course, call the Office of Distance Learning at 936-261-3290 or 936-261-3282

Communication Expectations and Standards:

All emails or discussion postings will receive a response from the instructor within 48 hours.

You can send email anytime that is convenient to you, but I check my email messages continuously during the day throughout the work-week (Monday through Friday). I will respond to email messages during the work-week by the close of business (5:00 pm) on the day following ***my receipt*** of them. Emails that I receive on Friday will be responded to by the close of business on the following Monday.

Submission of Assignments:

Assignments, Papers, Exercises, and Projects will distributed and submitted through your online course. Directions for accessing your online course will be provided. Additional assistance can be obtained from the Office of Distance Learning.

Discussion Requirement:

Because this is an online course, there will be no required face to face meetings on campus. However, we will participate in conversations about the readings, lectures, materials, and other aspects of the course in a true seminar fashion. We will accomplish this by use of the discussion board.

Students are required to log-on to the course website often to participate in discussion. It is strongly advised that you check the discussion area daily to keep abreast of discussions. When a topic is posted, everyone is required to participate. The exact use of discussion will be determined by the instructor.

It is strongly suggested that students type their discussion postings in a word processing application and save it to their PC or a removable drive before posting to the discussion board. This is important for two reasons: 1) If for some reason your discussion responses are lost in your online course, you will have another copy; 2) Grammatical errors can be greatly minimized by the use of the spell-and-grammar check functions in word processing applications. Once the post(s) have been typed and corrected in the word processing application, it should be copied and pasted to the discussion board.