1. **COURSE ID:** ETHN 288  **TITLE:** African-American Cinema  
   **Units:** 3.0 units  **Hours/Semester:** 48.0-54.0 Lecture hours  
   **Method of Grading:** Letter Grade Only  
   **Recommended Preparation:**  
   Eligibility for ENGL 838 or ENGL 848.

2. **COURSE DESIGNATION:**  
   **Degree Credit**  
   **Transfer credit:** CSU; UC  
   **AA/AS Degree Requirements:**  
   - **CSM - GENERAL EDUCATION REQUIREMENTS:** E5c. Humanities  
   - **CSU GE:**  
     - CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)  
   - **IGETC:**  
     - IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**  
   **Catalog Description:**  
   Contributions of Blacks in the film industry and their historical relationship to the industry. Extensive use of films, supplemented by lecture and presentations by Black persons involved in the film industry.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
   Upon successful completion of this course, a student will meet the following outcomes:  
   1. Analyze the aesthetic, cultural, and social forces that influence African American cinema.  
   2. Examine how African American images and stereotypes in cinema affect viewing audiences' attitudes, perceptions, and behaviors towards African Americans.  
   3. Identify the theme, plot and characters related to African American films.  
   4. Synthesize the content of a series of African American films and compare and contrast the content, themes, characters, and plot.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
   Upon successful completion of this course, a student will be able to:  
   1. Analyze the aesthetic, cultural, social forces that influence African American cinema.  
   2. Examine how African American images and stereotypes in cinema affect viewing audiences' attitudes, perceptions, and behaviors towards African Americans.  
   3. Identify the theme, plot and characters related to African American films.  
   4. Synthesize the content of a series of African American films and compare and contrast the content, themes, characters, and plot.

6. **COURSE CONTENT:**  
   **Lecture Content:**  
   1. American Cinema: An Overview  
      a. A brief history of the American film  
      b. Silent and talking  
   2. An Historical Survey of the Black Stereotype in Society and in Film  
      A. Rastus and African Americans in film  
      B. Birth of a Nation or perpetuation of a stereotype and racial hatred: art or propaganda  
         a. An analysis of theme, plot, special effects, editing, technical production, distribution, producer, writer, actors and actresses  
         b. A look at the effects of the Birth of a Nation on:  
            i. movie industry  
            ii. race relations  
      C. Uncle Tom, mammy, brutal bucks, clowns, criminals, mulattoes, entertainers, and others  
   3. How the Movies Affect the Black Community  
   4. The Impact of the Birth of a Nation on the Cinema and Race Relations  
A. Positives and negatives: an evaluation of the social values projected by films with Black characters
   a. 1920s-1930s: Black face, an insult to dignity
   b. 1930s: the era of the servant
      i. Stepin Fetchit, Bill Robinson, Clarence Muse, Fredi Washington, Louise Beavers, Rochester, Hattie McDaniels
   ii. The anti-stereotypical: Paul Robeson and Rex Ingram
  c. 1930s-40s: the independent film producer
      i. Oscar Micheaux: stereotypes or not
   d. 1940s: new stereotypes and old themes
      i. The introduction of the light skinned beauty and the musical
   e. 1950s: the integration movement and films
      i. Integrated films and interracial love
   ii. Sydney Poitier, Dorothy Dandridge, Harry Belafonte and associates
  f. 1960s: the Black power movements and the movies
      i. The evolution of the new Black hero
   ii. Militant films with militant themes: overt and subtle
      a. Gordon Parks, Chester Hines
  g. 1970s: the Blaxploitation films and the rescue of Hollywood
  h. 1980s: the decline in the quantity of Black movies and the rise of quality
     i. Documentaries, art films, social themes

4. Black Production Companies
   A. Finances, production, distribution

5. Black Cinema: The Future

7. REPRESENTATIVE METHODS OF INSTRUCTION:
   Typical methods of instruction may include:
   A. Lecture
   B. Discussion

8. REPRESENTATIVE ASSIGNMENTS
   Representative assignments in this course may include, but are not limited to the following:
   **Writing Assignments:**
   Students write short critiques of each film addressing themes, plot and characters.
   **Reading Assignments:**
   Weekly reading assignments from the assigned texts.

9. REPRESENTATIVE METHODS OF EVALUATION
   Representative methods of evaluation may include:
   A. Exams/Tests
   B. Projects
   C. Essay and objective examinations; in-class recitation, written film critiques for each film viewed; survey projects.

10. REPRESENTATIVE TEXT(S):
    Possible textbooks include:
    E. Patterson, Lindsay. *Black films and film-makers: A comprehensive anthology from stereotype to superhero*, ed. Dodd, Mead, 1975

H. Benshoff, H. and Griffin, S. *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*, 2nd ed. Wiley, 2009

I. hooks, b. *America on Film: Representing Race, Class, Gender, and Sexuality at the MoviesReel to Real: Race, Sex and Class at the Movies*, ed. Routledge, 2012

**Origination Date:** August 2010

**Curriculum Committee Approval Date:** December 2014

**Effective Term:** Fall 2015

**Course Originator:** Freddie Gaines