

## Syllabus

# HCOL 41073 – RACE @ the Movies

<b>Instructor Name:</b>	Dr. Gooding	<b>Office:</b>	Scharbauer Hall, 3018E
<b>Semester/Year:</b>	Fall 2019	<b>Office Hours:</b>	T/Th, 2:00 – 3:30p
<b>Class location:</b>	Reed Hall, #202	<b>Telephone:</b>	(817) 257-4929
<b>Class Time(s):</b>	T/Th, 11:00a - 12:20p	<b>Email:</b>	f.gooding@tcu.edu

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*To earn Honors is to earn honor*

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## Final Exam Date & Other Important Dates

- To immediately dispel any misconceptions, class does in fact meet on the Tuesday before Thanksgiving break, **November 26, 2019**.
- In this course, there is no final exam. There will be a final presentation and paper in lieu of a final exam. Final presentations will be conducted during the final exam session. Final papers are also due during our mandatory final exam session from **11:00a - 1:30p on Thursday, December 12, 2019** ([http://www.reg.tcu.edu/cal\\_exam\\_fall.asp](http://www.reg.tcu.edu/cal_exam_fall.asp)).

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## Course Description

Have you ever been to the movies? Or watched one on TV? Or listened to a movie ad on the radio or seen a movie poster? If so, then you are in the right course! In this dynamic class, we start with the principle that mainstream film performs an important social function, and consequently so do the images within it. We start by examining why mainstream film holds such an important place in our culture and explore the mass market appeal that dictates the formulaic nature of the media. We then discuss the power of images, illustrating specific patterns that encompass virtually all persons – both White and non-White alike. With the media patterns as our foundation, we finally engage in an interactive forum about various image patterns and their impact while studying telling examples from well-known mainstream film.

After taking this course, students will be able to effectively screen out biases and stereotypes that are subtly conveyed in the various media forms. Students will also develop a heightened appreciation for the power that distorted images in Hollywood can generate nationally and internationally. The essential skills required in this course include *critical thinking* and *critical reading* as you will never see movies the same way again!

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## Learning Outcomes

1. Students will better understand and appreciate American mainstream movies and their historical, social and cultural influence.
2. Students will better understand and appreciate the salience of racial construction in and through the medium of mainstream movies.
3. Students will better understand and appreciate concepts and theoretical perspectives through literature and media presentations about ethnic relations in the United States.
4. Students will better understand and appreciate historical tensions of art as an influential medium as well as contemporary debates on Hollywood's role in society both in fantasy and within reality.

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## Required Texts / Materials

*Once upon a time in the dead of winter in the Dakota Territory, Theodore Roosevelt took off in a makeshift boat down the Little Missouri River in pursuit of a couple of thieves who had stolen his prized rowboat. After several days on the river, he caught up and got the draw on them with his trusty Winchester, at which point they surrendered. Then Roosevelt set off in a borrowed wagon to haul the thieves cross-country to justice. They headed across the snow-covered wastes of the Badlands to the railhead at Dickinson, and Roosevelt walked the whole way, the entire 40 miles. It was an astonishing feat, what might be called a defining moment in Roosevelt's eventful life. But what makes it especially memorable is that during that time, he managed to read all of Anna Karenina. I often think of that when I hear people say they haven't time to read.*

-David McCullough, Historian

### Texts

1. Harry Benshoff and Sean Griffin, America on Film: Representing Race, Class, Gender, and Sexuality at the Movies (New York: John Wiley & Sons, 2011).
2. Robert Entman and Andrew Rojecki, Black Image in the White Mind: Media and Race in America (Chicago: University of Chicago Press, 2000).
3. Frederick Gooding, You Mean, There's Race in My Movie? The Complete Guide to Understanding Race in Mainstream Hollywood (Silver Spring, MD: On the Reelz Press, 2007).

The above materials may be acquired at the TCU Bookstore. All other materials will be provided either through the **TCU Online Learning Management System (D2L)** or on reserve at the **TCU Burnett Library**.

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## Additional Resources

### To extend your learning:

1. *Faces at the Bottom of the Well: The Permanence of Racism*, Derrick A. Bell, ISBN: 978-0465068142, 1<sup>st</sup> ed
2. *Critical Race Theory: An Introduction*, Richard Delgado & Jean Stefancic, ISBN: 978-1479802760, 3<sup>rd</sup> ed
3. *Introduction to African American Studies: A Critical Reader*, F.W. Gooding, ISBN: 978-1524902230, 1<sup>st</sup> ed

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## Teaching Philosophy

When students walk away from my courses, they will not only have fundamental concepts as related to meaningful historical and socio-economic issues surrounding race, but they will also have developed the life-long, problem-solving strategy of *thinking critically*. This skill above all others is what I treasure the most.

My role is to facilitate this novel type of thinking; students will participate by rigorously and vigorously preparing and engaging the material. Learning by the student will only take place through engagement and enthusiasm. Only an open mind can open manifold doors; first unlocking one's mind is key.

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## Instructional Methods

As class meets twice a week, the first half of the week will typically consist of lecture and inquisition as hosted by the professor. The second half of the week typically consists of student-led discussion based upon the themes and concepts developed during lecture. Students are to prepare the week's assigned materials before the professor hosts lecture on Tuesdays to ensure maximum depth is explored rather than maximum breadth.

Learning outcomes will be fulfilled through the successful execution of both the instructional plan by the professor and preparation and participation by the student which will combine for a productive and positive learning experience.

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## Course Policies and Requirements

### Grading

**Final Grade Elements (NOTE: the TCU Online Gradebook {D2L} will be utilized for this course):**

	Percent / Point Value	Item	Description
1	15%/150 pts	Weekly Journal Entry	Students must fulfill a semester-long writing requirement from Week 1 to Week 15. Weekly, students are to log in to TCU Online and make a minimum 250-word entry ( <a href="https://wordcounter.net/">https://wordcounter.net/</a> ) about a personal insight related to the prior

	Percent / Point Value	Item	Description
			<p>week's material in class.</p> <p>Journal entries are PRIVATE and will only be read by the professor.</p> <p>Journal entries for the previous week to be made online inside D2L before the start of every Tuesday's class.</p> <p>To access the Journal feature in D2L, go to <b>Activities &gt; Discussions</b>, click on the applicable week then &gt; <b>Start a New Thread</b></p> <p>There are 15 total Journal entries.</p>
2	13%/130 pts	Reading Reflection (RR)	<p>To demonstrate faithful maintenance of our class reading assignments, students are to:</p> <p><b>A)</b> read the material and create a bullet-point list of at least three new insights total accrued during all the readings cited by page number (i.e., even if there are multiple readings, only 3 total insights are minimally required) and then,</p> <p><b>B)</b> pose a fundamental question you would like answered from the week's reading.</p> <p>Students are to hand in reflections to the professor at the beginning of Tuesday's class.</p> <p>Fundamental questions will be distributed to Thursday's Discussion Leader(s) on Tuesday as well.</p> <p>There are 13 total Reflections.</p>
3	10%/100 pts	Watchdog Blog (WB)	<p>Students will create and maintain throughout the semester a <b>Watchdog Blog</b> based upon primary research. Throughout American history, non-whites have struggled to fully control their image – especially within the mainstream – and their identity is largely informed by how they are seen by others. Despite numerous indicia of progress in the 20<sup>th</sup> century, nonwhites are still dependent upon white mainstream sources to define public identity. We shall use Hollywood as an informal</p>

	Percent / Point Value	Item	Description
			<p>litmus test to explore the question of how nonwhites are seen by “their own” mainstream culture. Select a mainstream television show that you believe showcases a nonwhite character. Watch the show on at least <b>ten (10)</b> separate occasions using the following rubric:</p> <p><b>CONTEXT</b> Is the show truly a mainstream show for all? Or is the show a “niche show” geared primarily towards a particular race? Do you see any African Americans this week? How many? Are they isolated? Are they the subject of intimate close-ups? How much does race factor into the week’s story development? How much inter-racial mixing occurs on screen?</p> <p><b>RULE</b> How do the images depicted either support or supplant the age-old narrative of the “black image in the white mind” and the Unholy Trinity?</p> <p><b>ANALYSIS</b> Is the black character central? If not, In which ways does the black character demonstrate or evidence their relevance in contrast to the central white characters? If central, is their depiction just as glamorous and glorified as other white mainstream heroes typical of the same genre?</p> <p><b>CONCLUSION</b> What does this image suggest about the status of blacks and their overall status in American society? Does the show acknowledge any “gaps” between theory and practice of equal treatment for African Americans as Americans? If so, how? If not, why do you think this is?</p> <p>Updates are to be made at least once weekly from Weeks 3-12; see <a href="http://www.weebly.com">www.weebly.com</a> for facile set up and operation. Results will be used in the Final Paper &amp; Project. Students</p>

	Percent / Point Value	Item	Description
			<p>will be penalized for “cramming” all entries (e.g., all 10 entries on 1 day).</p> <p><i>See also</i> Final Paper &amp; Project Description.</p> <p>There are 10 total blog entries.</p>
4	12%/120 pts	Discussion/Class Attendance & Participation	<p>As this is a class that meets twice weekly, attendance is absolutely vital for the student’s absorption of the material.</p> <p>At least once a semester, students will be asked to (co-)lead a discussion. Discussions will be graded based upon preparation, style, ability to include and instruct.</p> <p>Presentation Groups will be assigned at the end of <b>Week 1</b>.</p>
5	10%/100 pts	“White Board” Question	<p>Students who maintain a firm handle on the weekly readings will be well-prepared for the interactive research questions they must quickly answer in between Tuesday’s and Thursday’s class. Questions will be emailed to students Tuesday evening and answers are to be handed in before the start of each Thursday’s class.</p> <p>There are 10 total Quick Feet entries.</p>
6	10%/100 pts	Mid-term Examination	<p>Students will be tested on a combination of important concepts through multiple choice and short answer questions on <b>Thursday, October 3, 2019</b>.</p>

	Percent / Point Value	Item	Description
7	10%/100 pts	Final Paper & Project  <b>Due 11:00a - 1:30p on Thursday, December 12, 2019</b>	<p><b>The entire student body class</b> will work together to create two video presentations. Find an American mainstream movie (released by a major studio) made between <b>2000 and 2014</b> that you believe showcases a nonwhite character. 1) First find a contemporary movie clip that is “problematic” based upon the above rubric. 2) Re-create the scene as <b>EXACTLY AS POSSIBLE</b>. 3) Re-write and re-shoot the scene based upon sensibilities to the above rubric. 4) Document the process and provide a write up that summarizes the group’s findings (8-10 pages). Watch the movie and address the following:</p> <p><b>CONTEXT</b> Is the movie truly a mainstream movie? Or is the movie a “black movie?” How much does race factor into the story development? How much inter-racial mixing occurs? Does this reflect reality or an ideal?</p> <p><b>RESEARCH</b> How does this movie deal with stereotypical narratives? Which Archetypes are present? Prototypes? Be specific and provide examples</p> <p><b>HEROISM</b> In which ways does the black character demonstrate or evidence their value? Does this differ in any material way from other white mainstream heroes typical of the same genre and era? Is the black male character emasculated in any way? Is the black female character hyper-sexualized in any way?</p> <p><b>ANALYSIS</b> What does this movie suggest about the status of blacks and their overall status in American society? Does the movie acknowledge any “unfair” treatment for African Americans? If so, how? If not, why do you think this is? Is the black character</p>

	Percent / Point Value	Item	Description
			<p>compromised or marginalized in any way in relation to any white characters? If so, what does this imagery mean for contemporary race relations?</p> <p>Be prepared to explain your individualized initial theses, your research process, and your larger group findings. I will grade your final paper based on assessing your critical reading skills; your spelling, grammar, and general readability and/or appearance; understandability, and general neatness; effort, thoughtfulness, and content; and finally, the flair and fluidity of your in-class group presentation.</p> <p>Also, see Watchdog Blog for additional information.</p>
8	10%/100 pts	Movie Analysis (VA)	<p>There are six total movies assigned for viewing starting with Week 8. Watch the video within 250 words, reflect upon how the video demonstrates or relates to that week's assigned archetype. Analyses to be turned in to the professor.</p> <p>Only 5/6 videos must be viewed. If a video is assigned for Week 8, the viewing and analysis must be completed and turned in before Week 9's Tuesday class. As there is only one video for the class, Group Viewings will be arranged inside the Burnett library screening room at least once a week outside of class; if students are unable to attend the group session, the material will be on reserve for access. Times and dates to be confirmed by Burnett library.</p>

	Percent / Point Value	Item	Description
			There are 5 total required videos.
9	5%/50 pts	Mandatory Office Hours Visit	To be conducted or arranged by <b>Thurs, November 14, 2019</b> to allow for check-in and check up on individual student progress.
10	5%/50 pts	Group Grade Assessment	Students will be able to accurately and honestly assess their teammates' contributions to the group project. Such submissions are private and will only be seen by the professor; to be emailed directly to the professor by <b>Friday, December 13, 2019, 5:00p.</b>
	TOTAL = 100%/1000 pts		

**Grading Rubric** (for RR, QF & VA to be handed in to professor; all other grades will be % scoring with comments):

	Poor √- (5 pts)	Fair √ (7 pts)	Excellent √+ (10 pts)
<b>Criteria</b>	Inattention to general rules of grammar and style, poor presentation, little to no support for vague thought processes	Average grammar and expression, merely basic coverage and mention of core concepts	Excellent grammar, full and expressive sentences demonstrating mastery of material and internalization of key concepts in adequate detail

**Class Participation Rubric**

	A (108-120 points)	B (96-107 points)	C (84-95 points)	D (83 points or below)
<b>Frequency &amp; Quality</b>	Attends class regularly and <i>always contributes</i> to the discussion by raising thoughtful questions, analyzing relevant issues, building on others' ideas, synthesizing across readings and discussions, expanding the class' perspective, and appropriately challenging assumptions and	Attends class regularly and <i>sometimes contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>rarely contributes</i> to the discussion in the aforementioned ways.	Attends class regularly but <i>never contributes</i> to the discussion in the aforementioned ways.

	perspectives			
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**Final Letter Grade Calculation:** In this course, final letter grades will be issued without a +/- designation without recourse for rounding up. Thus, an 89% remains a “B.”

Grade	Score	Percentage
A	900-1000	90-100%
B	800-890	80-89%
C	700-790	70-79%
D	600-690	60-69%
F	0-590	0-59%

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### Late Work

- You are expected to submit all materials on the due-date specified in the “Course Outline.” Late work will not be accepted, except in the event of a documented personal or medical emergency. In all other cases, including official University absences, you are expected to submit all assignments on the due date specified in the Course Outline.

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### Grading Concerns

- Generally, students should contact the Professor regarding grade inquiries first if they have a question about a grade or if they have a question about the professor’s feedback. Questions should be presented within a week of the grade’s receipt.
- Please note the university’s policy for grade appeals: <https://tcu.codes/policies/academic-affairs/grade-appeal/>

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### TCU Email

**Email Notification:** Only the official TCU student email address will be used for all course notification. It is your responsibility to check your TCU email on a regular basis.

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## Attendance & Participation

As this is a class that meets twice weekly, attendance is absolutely vital while participation is crucial to the student's development of the material. More than one unexcused absence may result in the lowering of the student's grade by at least one full letter. During Discussion/Debates, students will also help lead at least one (1) class session before semester's end.

Both the quantity and quality of responses given during class will be recorded. Group work will be evaluated by both the final product and by student input on their colleagues' level of contribution towards preparation.

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## Technology Policy

- Students may not record other students in class; the professor must be notified beforehand if he is being recorded.
  - No use of electronic devices is allowed (e.g., laptops, smart phones, tablets, etc.) unless expressly permitted by professor or by Student Support Services.
  - No other technology other than paper and a writing utensil is required for this course.
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## Academic Misconduct

Academic Misconduct (Sec. 3.4 from the [TCU Code of Student Conduct](#)): Any act that violates the academic integrity of the institution is considered academic misconduct. The procedures used to resolve suspected acts of academic misconduct are available in the offices of Academic Deans and the Office of Campus Life and are listed in detail in the [Undergraduate Catalog](#). Specific examples include, but are not limited to:

- *Cheating*: Copying from another student's test paper, laboratory report, other report, or computer files and listings; using, during any academic exercise, material and/or devices not authorized by the person in charge of the test; collaborating with or seeking aid from another student during a test or laboratory without permission; knowingly using, buying, selling, stealing, transporting, or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release; substituting for another student or permitting another student to substitute for oneself.
- *Plagiarism*: The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving credit therefore. The Professor reserves the right to utilize Turnitin for plagiarism detection.
- *Collusion*: The unauthorized collaboration with another in preparing work offered for credit.
- *Abuse of Resource Materials*: Mutilating, destroying, concealing, or stealing such material.
- *Computer misuse*: Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals, or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.

- *Fabrication and falsification*: Unauthorized alteration or invention of any information or citation in an academic exercise. Falsification involves altering information for use in any academic exercise. Fabrication involves inventing or counterfeiting information for use in any academic exercise.
- *Multiple submission*: The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.
- *Complicity in academic misconduct*: Helping another to commit an act of academic misconduct.
- *Bearing False Witness*: Knowingly and falsely accusing another student of academic misconduct.
- *Citation Resources*: in making citations, please adhere to the MLA style, of which examples can be found online at: <https://owl.english.purdue.edu/owl/section/2/11/>.

## Netiquette: Communication Courtesy Code

All members of the class are expected to follow rules of common courtesy in all email messages, discussions, and chats. If I deem any of them to be inappropriate or offensive, I will forward the message to the Chair of the department and appropriate action will be taken, not excluding expulsion from the course. The same rules apply online as they do in person. Be respectful of other students. Foul discourse will not be tolerated. Please take a moment and read the [basic information about netiquette](http://www.albion.com/netiquette/) (<http://www.albion.com/netiquette/>).

Participating in the virtual realm, including social media sites and shared-access sites sometimes used for educational collaborations, should be done with honor and integrity. This site provides [guidance on personal media accounts and sites](http://www.uh.edu/policies/social-media/#UH%20Students%20who%20maintain%20personal%20media%20sites): <http://www.uh.edu/policies/social-media/#UH%20Students%20who%20maintain%20personal%20media%20sites>

- As we are discussing race relations, this might present as a hot-button issue for some members of the class. Provided so, strategies can students use to make sure they are advancing the discussion in a productive direction can be found here: <https://www.nyyti.fi/en/netiketti/>.

## **Getting Started with TCU Online (Brightspace by D2L) TCU's Learning Management System (LMS)**

- Access via [my.tcu.edu](http://my.tcu.edu) > Student Quick Links > TCU Online  
OR  
Login at the following website: <http://d2l.tcu.edu>. Enter your TCU network credentials (the same you use for MyTCU).

For information about logging into TCU Online, view these instructions:  
<http://tcuonline.tcu.edu/kb/how-do-i-log-in/>

- If you have not yet taken the TCU Online Student Orientation Tutorial, please do so immediately. To access it, click on the "Student Orientation Tutorial" on your home page. Follow

the instructions. Good luck!

- Technical requirements for using the system:  
<https://community.brightspace.com/s/article/Brightspace-Platform-Requirements>
- TCU Online will be used to post grades and to receive and process student assignments. Students are required to submit assignments through TCU Online Learning Management unless otherwise indicated.

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## Getting Help with TCU Online

If you experience any technical problems while using TCU Online, please do not hesitate to contact the HELP DESK (at D2L). They can be reached by phone anytime at **1-877-325-7778**.

If you are working with the helpdesk to resolve a technical issue, make sure to keep me updated on the troubleshooting progress. If you have a course-related issue (course content, assignment troubles, quiz difficulties) please contact me during office hours or by email.

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## Personal Settings & Notifications for TCU Online

As a student, you should set up your account settings, profile, and notifications. To do this you will login to TCU Online and select the “My Settings” widget in the right column of the home page. You can upload a photo of yourself and add personal information to your profile. In the notifications area, you can add your phone number to receive text messages when grades are given as well as reminder texts for upcoming assignments and quizzes.

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# TCU Resources for Students

## Campus Offices

Many resources exist on the TCU campus that may be helpful to students:

- ❖ Brown-Lupton Health Center (817-257-7863)
- ❖ Campus Life (817-257-7926, Sadler Hall 2006)
- ❖ Center for Academic Services (817-257-7486, Sadler Hall 1022)
- ❖ Mary Coats Burnett Library (817-257-7117)
- ❖ Office of Religious & Spiritual Life (817-257-7830, Jarvis Hall 1<sup>st</sup> floor)
- ❖ Student Development Services (817-257-7855, BLUU 2003)
- ❖ TCU Center for Writing (817-257-7221, Reed Hall 419)
- ❖ Transfer Student Center (817-257-7855, BLUU 2003)
- ❖ Veterans Services (817-257-5557, Jarvis Hall 219)

## Anti-Discrimination and Title IX Information

### Statement on TCU's Discrimination Policy

TCU prohibits discrimination and harassment based on age, race, color, religion, sex, sexual orientation, gender, gender identity, gender expression, national origin, ethnic origin, disability, predisposing genetic information, covered veteran status, and any other basis protected by law, except as permitted by law. TCU also prohibits unlawful sexual and gender-based harassment and violence, sexual assault, incest, statutory rape, sexual exploitation, intimate partner violence, bullying, stalking, and retaliation. We understand that discrimination, harassment, and sexual violence can undermine students' academic success and we encourage students who have experienced any of these issues to talk to someone about their experience, so they can get the support they need. [Review TCU's Policy on Prohibited Discrimination, Harassment and Related Conduct or to file a complaint: https://titleix.tcu.edu/title-ix/](#).

### Statement on Title IX at TCU

As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep any information you share private to the greatest extent possible. However, I have a mandatory reporting responsibility under TCU policy and federal law and I am required to share any information I receive regarding sexual harassment, discrimination, and related conduct with TCU's Title IX Coordinator. Students can receive confidential support and academic advocacy by contacting TCU's Confidential Advocate in the Campus Advocacy, Resources & Education office at (817) 257-5225 or the [Counseling & Mental Health Center](#) at <https://counseling.tcu.edu/> or by calling (817) 257-7863. [Alleged violations can be reported to the Title IX Office](#) at <https://titleix.tcu.edu/student-toolkit/> or by calling (817) 257-8228. Should you wish to make a confidential report, the Title IX Office will seek to maintain your privacy to the greatest extent possible, but cannot guarantee confidentiality. Reports to law enforcement can be made to the Fort Worth Police Department at 911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

### Statement of Disability Services at TCU

Disabilities Statement: Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the [Coordinator of Student Disabilities Services in the Center for Academic Services](#) located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations.

Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant,*

*verifiable, professional documentation and/or assessment reports to the Coordinator.* [Guidelines for documentation](http://www.acs.tcu.edu/disability_documentation.asp) may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp).

Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.

## Course Schedule

Wk	Date	Topic	Reading	Assignment/ Class Activity
0	T, Aug. 21	Introduction	N/A	
	Th, Aug. 23	Introduction, pt. 2	N/A	
1	T, Aug. 28	Defining Mainstream Movies	<i>The Black Image in the White Mind</i> , Ch 1-3  <i>America on Film</i> , Ch 1	Start Weekly Journal entries  RR #1
	Th, Aug. 30			Discussion (prof-led)  QF #1
2	T, Sept. 4	Stereotypical History of America	<i>The Black Image in the White Mind</i> , Ch 4-6  <i>America on Film</i> , Ch 2	RR #2
	Th, Sept. 6			Discussion (Group #1)  QF#2
3	T, Sept. 11	Stereotypical History of Hollywood	<i>The Black Image in the White Mind</i> , Ch 7-9  <i>You Mean, There's RACE in My Movie?</i> , Chapter Zero	Start first SWB entry  RR #3  <i>Special Guest Visit: Sportswriter Michael A. Fletcher</i>
	Th, Sept. 13			Discussion (Group #2)  QF#3
4	T, Sept. 18	Intersectionality of Race, Class & Gender in Film	<i>America on Film</i> , Chapter 8 - 10	RR#4

Wk	Date	Topic	Reading	Assignment/ Class Activity
	Th, Sept. 20			In-class exercise, TBD
5	T, Sept. 25	Racism 2.0	<i>You Mean, There's RACE in My Movie?</i> , Chapters 1-2  "Unbearable Whiteness of Skiing" {D2L}  <i>America on Film</i> , Ch 11 - 12	RR#5
	Th, Sept. 27			Discussion (Group #3)  QF#4
6	T, Oct. 2	Movie Commercials/Advertisements	"Race, Cultural Capital and the Educational Effects of Participation" {D2L}	RR#6
	Th, Oct. 4			Discussion (Group #4)  QF#5
7	T, Oct. 9		<b>Mid-term Review</b>	RR#7  <b>Vid #1:</b> <i>30 for 30: Fab 5</i>
	Th, Oct. 11	<b>Mid-term in Class</b>		
8	T, Oct. 16	<b>NO CLASS</b>		
	Th, Oct. 18	Archetype #1	<i>You Mean, There's RACE in My Movie?</i> , Chapter 3  <i>America on Film</i> , Ch 4	Discussion (Group #5)  QF#6
9	T, Oct. 23	Archetype #2	<i>You Mean, There's RACE in My Movie?</i> , Chapter 4  <i>America on</i>	RR#8  <b>Vid #2:</b> <i>30 for 30: Rand University</i>

Wk	Date	Topic	Reading	Assignment/ Class Activity
			<i>Film</i> , Ch 5	
	Th, Oct. 25			Discussion (Group #6)  QF#7
10	T, Oct. 30	Archetype #3	<i>You Mean, There's RACE in My Movie?</i> , Chapter 5  <i>America on Film</i> , Ch 6	RR#9  <b>Vid #3:</b> <i>30 for 30: Broke</i>
	Th, Nov. 1			Discussion (Group #7)  QF#8
11	T, Nov. 6	Archetype #4	<i>You Mean, There's RACE in My Movie?</i> , Chapter 6  <i>America on Film</i> , Ch 7	RR#10  <b>Vid #4:</b> <i>30 for 30: No Crossover</i>
	Th, Nov. 8			Discussion
12	T, Nov. 13	Archetype #5	<i>You Mean, There's RACE in My Movie?</i> , Chapter 7  <i>America on Film</i> , Ch 3	RR#11  <b>Vid #5:</b> <i>30 for 30: Sonny Vaccaro</i>
	Th, Nov. 15			Discussion (Group #8)  QF#9
13	T, Nov. 20	Archetype #6	<i>You Mean, There's RACE in My Movie?</i> , Chapter 8  "Emotioned Power of Racism" {D2L}	RR#12  <b>Vid #6:</b> <i>30 for 30: Bo Jackson</i>
	Th, Nov. 22	<b>NO CLASS</b>		

<b>Wk</b>	<b>Date</b>	<b>Topic</b>	<b>Reading</b>	<b>Assignment/ Class Activity</b>
14	T, Dec. 4	Final Analysis	<i>You Mean, There's RACE in My Movie?</i> , Chapters 9-10  <i>America on Film</i> , Ch 17	<b>Final class</b>  RR#13  Discussion (Group #9)  QF#10
15	Th, Dec.13, 11:00a – 1:30p	<b><i>Final Project Paper &amp; Presentation Due</i></b>		

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