

**CES 338: Cinematic Images of Blackness**  
**Summer 2014 – TTH 1:30-4:30 pm. – CUE 416**

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**(E-mail is the preferred method for reaching the professor. It is also the method that will yield the quickest response.)**

**PROFESSOR'S OFFICE HOURS: By Appointment**

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**Course Description:**

This course is designed to examine the historic involvement and place of African Americans in film, exploring various forms of representation and constructions of black identity and experience. Specifically, this course will focus on the filmography of Eddie Murphy as an exemplary model through which to understand the complex relationship between celebrity culture, consumer culture, and images of blackness in contemporary America. The course will also focus on using film as a medium that provides a means to look at larger historical and social issues. The emphasis will be on investigating, via critical viewing and film analysis, how socially constructed racialized images of blackness are used in structures of cultural and consumer exchange, and impact larger social and political attitudes about issues of race in America. Garnering an understanding of the discursive and sociohistorical significance of these images, and of African American actors, stories, and cultural productions, while deconstructing complicated sociocultural meanings will be a major task of this course.

**Learning Outcomes:**

- (1) Articulate a working definition of African American film (or the difficulty of creating such a definition), while understanding the difficulty of defining such a genre under the contradictions and limitations of any one definition
- (2) Recognize film production and consumption as a contested space of meaning, whether along racial, gendered, national, class, ideological, political, or sexual lines, either singularly or interrelatedly.
- (3) Understand the dialectical relationship between race and/or gender-based ideologies, film production, capitalism, and various forms of popular culture.
- (5) Sharpen the ability to think through the continuities and flows of systems of oppression; understand systems of power and domination within and beyond the context of film representations of blackness and the consumption of those representations.
- (6) Recognize and understand the ways in which race, blackness, masculinity, femininity, "the other," America, white supremacy, resistance, cultural products, and capitalism impact one another.
- (7) Ability to analyze and deconstruct the racial and gendered meanings within African American films.

**This is your only warning:** This class relies on the participation of the students. Emphasizing collaboration and dialogue, conversation and debate, we, as an intellectual community, will engage one another in meaningful and challenging ways while we explore the varied perspectives that each of us bring to bear on class discussions. As such, we should be constantly vigilant that our contributions, opinions, and responses, while intellectually critical, are respectful of the differences in position, perspective, and experience we all have. People can disagree without being disrespectful.

- Respect the person; challenge the behavior.
- Create anti-racist, anti-Sexist, anti-homophobic language and group dynamics.
- Communicate

**Note #1:** It is important that everyone arrives in class with an open mind, a critical gaze (a willingness to go beyond basic readings and common assumptions) and most importantly a willingness and desire to read and write. In other words, this is not just a class where you watch movies and comment on whether you like them or not. Without writing and reading skills (as well as a desire to engage in those elements of learning) this class will be a struggle. If you cannot devote the time necessary to keep up with the assignments, and to do so in a critical manner, you will not do well in this class and may want to consider if this is the right class for you.

**Note #2:** Regarding terminology in this course: in both your written and verbal engagement in this course it is **NOT** permissible to use either of the following terms:

- **Colored person/people/man/woman, etc.** – Things are *colored*. People are *of color*, or alternatively, African-American, Black, Latino, Asian-American, etc. *Colored people* is an offensive, derogatory, archaic term that was meant to linguistically create an inferiority about non-white peoples, and **DOES NOT** mean the same thing as people of color.

- **The white man** – There is no ONE, singular white man on which racism and inequality can be blamed, so the term has no critical meaning. The use of the term demonstrates a relatively unsophisticated, uncritical understanding of the historical systems of race domestically and globally, and at this point, in an upper-division course on race, you should try to articulate a much more complex understanding of racial systems. You may refer to any number of things, including: empire, colonization, white privilege, capitalism, white supremacy, etc., all of which are much more specific and critical.

**Any use of either of these terms in either your written or verbal engagement will result in a points reduction in the specific written assignment in which occurs, or your participation grade, respectively.**

The **ONLY** exception to the above policy is when you are using or referring to a **DIRECT QUOTE** from an author, in which case the quote should be properly cited to determine its origin.

### **Required Readings:**

**Course readings are all available electronically on the course page on Angel. Please make sure to do each day's readings BEFORE coming to class on the day the readings are assigned.**

**In addition, throughout the term there may be supplemental readings assigned by the professor. The professor will announce any such additions during lecture.**

### **Assessment and Evaluation:**

Taking classes is your job here at the university. Thus, you should treat the work and requirements accordingly. In the workplace things such as absences, tardiness, and not doing your work properly have negative consequences. This is the case in my class as

well. Many students' low grades are a result of not following directions or policies as well as not expending enough effort. It is your responsibility to be aware of the policies on this syllabus. If you miss class it is your responsibility to check with your classmates to find out what you have missed. And though you are always welcome to follow up with me if you are absent, **do not** ask me if you "missed anything important."

Your grade is dependent on a number of factors that, together and holistically, inform the evaluation and assessment of your performance. In summary, these criteria include attendance, participation, in-class assignments, daily reading questions, critical film reviews, midterm essay, final essay, and the successful completion of any other reading and written assignments.

#### **Course Requirements:**

- **CLASS ATTENDANCE (10% OF FINAL GRADE)**

You are expected to attend class every day, arrive on time and participate in an informed and consistent manner. Anything less will not be tolerated and will result in problems in this class. Consistent tardiness will result in the lowering of your overall grade by one-half of a grade (e.g. a B would become a B-). Moreover, students missing any class meeting are responsible for missed lectures and media material shown/discussed in their absence. Any in-class assignments **cannot be made up**. **Finally, missing more than 4 classes will result in an automatic failing grade for the course regardless of your grade in the course up to that point.**

- **PARTICIPATION (15% OF FINAL GRADE)**

This class is a student-centered learning environment in which you are largely responsible for making the meaning of the course. Student-centered courses are not lecture-based, and so they depend on student dialogue and the professor's relentless facilitating, questioning, and mediating of student ideas. Because of this pedagogical

approach, participation is the cornerstone of this class, and a significant portion of your final grade.

You are expected to be present intellectually as well as physically in the classroom. This means that not only must you attend, but that you must endeavor to contribute to the flow and body of the course. You will be expected to prepare carefully for each class by completing the required readings by the day on which they are listed in the course schedule.

This course asks you to read texts closely and responsively. This means that if you want to do well you will actively engage with your books by writing questions in the margins, circling key terms, looking up words you do not know, and underlining themes or issues you find intriguing. Responsive readers think of themselves as having a dialogue with the author and use reading as the basis for formulating their own interesting ideas, questions, and arguments. This approach will likely assist you with comprehending the material and it may give you ideas for your contributions to the class and its discussions.

Read and dialogue in a politically engaged way. Cultural systems and phenomena, for our purposes here, reflect **power**. Power dynamics are situational and relational. You may have power in some spaces and lack it in others, all depending on social location. Ask yourself these questions while reading and discussing within this classroom space: Is this analysis leaving anyone relevant out? For what reasons? Where is this analysis coming from? Whose knowledge base is being explored, privileged, or advanced?

**Speak with evidence** and “facts” on your side in both your written and verbal work and exchanges in this course. Despite several popular pronouncements that there are no *wrong* responses, there are incomplete, problematic, superficial, surface, uncritical, and unsubstantiated responses. Reflect on your own responses and the basis of your conclusions.

Your level of readiness to participate in a conversation about issues of race and racism is predicated upon a number of issues such as one’s personality, awareness of issues, experience, and classroom climate. I also recognize that time constraints and size of the class will limit the number of people who participate. Ultimately though, while it is understood that not everyone contributes to the same degree or in the same manner, total silence during the course of the semester will affect your evaluation.

**Note: Some of the films and/or readings on this syllabus may feature material of a sexual or violent nature, including explicit language; you should not remain in this class if you are uncomfortable reading works that may include this material.**

Your classroom participation grade will be based on the following criteria:

Excellence (A) requires that you play a leadership role in discussion, demonstrate that you carefully read and thoughtfully consider the text; discuss points articulately; listen sensitively and respond intelligently to other's views; do not interrupt, obstruct or dominate discussion; ask insightful, carefully-constructed questions; and take responsibility for the overall quality of the discussion.

Above Average (B) requires that you participate actively in discussion, demonstrate good knowledge of the text, work to achieve understanding, listen to other viewpoints, and ask sound questions.

Average (C) requires that you follow the discussion, make occasional comments, have a basic knowledge of the text, and sometimes ask questions.

Below Average (D) requires that you occupy a seat and occasionally show signs of life.

Failure (F) requires that you occupy a seat but show no signs of life.

• **IN-CLASS ASSIGNMENTS (5% OF FINAL GRADE)**

Students will receive credit for various in-class assignments and activities throughout the term. **Students must complete these assignments in class.** Full credit will be awarded to those students who attend class and complete the assignments. **NO** points will be awarded to students who opt out of the assignments/activities or who are not in class. These assignments will not be announced and they **CANNOT BE MADE UP. NO EXCEPTIONS.**

• **WEEKLY READING QUESTIONS (10% OF FINAL GRADE)**

During each **Thursday's** class meeting, each student will be responsible for choosing a passage from ONE of the week's assigned reading(s) and coming up with a critical reading question regarding that passage. The passage and question **MUST** be typed. (An example of the expected format of the passage and question is at the end of the syllabus.) The passage should be **NO LESS THAN FOUR (4)** sentences long and **NO LONGER THAN TEN (10)** sentences long. The question must be a critical question that engages issues brought up by that day's reading assignment, and **SHOULD NOT** be a question about definitions of terms, or referenced people or historical events.

Every reading question/response you submit should include the following heading in the upper left corner:

**Your name**

**The date (of the class, not when you wrote the question/response)**

**The book title and author**

**The pages of that day's reading assignment**

During class, you will exchange your passage/question with a fellow classmate, and you will then spend 10-15 minutes responding to your classmate's question based on his/her

chosen passage. Your response **MUST** be a minimum of 8 sentences to receive full credit.

The scoring of the passages and reading questions will be as follows:

- **You will RECEIVE 2 points for each weekly passage/question you come up with to which a fellow classmate can respond.**
- **You will RECEIVE 5 points for each response you make to a classmate's question.**

**I WILL NOT** accept late passages/questions, nor will I accept passages/questions brought to my office, sent over e-mail, or left in my mail box. Check your printer for ink and your computer for bugs, and make sure to take your question off the printer or off your desk once you print it out. **Late entries are the equivalent of no entries at all.** Additionally, if you don't have your passage/question on any given Thursday you **WILL NOT** be allowed to do a written response for that day.

- **CRITICAL FILM REVIEWS (15% of FINAL GRADE)**

**Each Tuesday (beginning Tuesday, May 20)** students will turn in a critical film review. Students will choose **ONE** of the two films from the previous week's viewing to discuss in their review. Considering the various theoretical, critical, historic, and/or cultural aspects of the preceding week's reading, students will provide a critical racial, social, and cultural analysis of it. The analyses **MUST** use specific ideas, themes, and examples from **BOTH** the preceding week's reading and the chosen film. The essay **MUST** be **typewritten, 1-page, single-spaced. (Any essay less than 1-page will automatically be marked down a whole grade.)** All essays will be due each Tuesday unless otherwise announced.

- **TAKE-HOME MIDTERM ESSAY (20% OF FINAL GRADE)**

During the third week of the course students will be given **ONE critical question** that engages both specific issues from the readings, as well as larger implications of ideas from within the readings. Students will respond to the question by drawing specifically from the readings, and using specific examples from the films viewed in the course up to that point, to inform their answers. The essay **MUST** be 3-4 pages, typewritten, double-spaced. **(Any essay less than 3 pages will automatically be marked down a whole grade.) No late essays will be accepted.**

- **FINAL ESSAY (25% OF FINAL GRADE)**

In the final essay students will choose **TWO** films from the course on which to provide a critical examination of one of the themes that the professor will give you to choose from 2 weeks prior to the due date of the essay. Like the other written assignments in the course, students are required to use specific examples from the course readings and the chosen films in their examination. The specific requirements will be outlined in the assignment that the professor passes out 2 weeks prior to the due date of the essay. The essay **MUST** be **typewritten, 6-8 pages, double-spaced. (Any essay less than 6 pages will automatically be marked down a whole grade.)** The final essay is due

to the professor's mailbox on MONDAY, JUNE 23 BY 4 PM. NO LATE ESSAYS WILL BE ACCEPTED.

### Written Work & Evaluation Criteria:

- **Written Work Guidelines:**

- Written work to be graded should be typed using a 12-point font, double-spaced (unless otherwise specified), spell checked, and proofread.
- **I DO NOT ACCEPT PAPERS VIA E-MAIL, (unless otherwise stated in class). NO EXCEPTIONS.**
- **I WILL NOT ACCEPT** formal assignments that are not typed. If you turn in a paper for a formal out-of-class assignment that is not typed, I will not grade it.
- **DO NOT PUT ANY ASSIGNMENTS UNDER MY OFFICE DOOR UNDER ANY CIRCUMSTANCES.**
- Always keep copies of all important formal assignments – including **print** copies of electronic files – until after you receive your final grade in the course. Your professor will retain your final exam, and may retain the originals or copies of your other papers, but the responsibility for document preservation (for grade appeals or other reasons) is yours.
- In your written assignments, both formal and informal, please avoid extensive summary and background (unless otherwise requested to do so). Remember, all of us in class, most particularly the professor, have read (or should have read) the material for discussion.
- You are encouraged to *discuss* the course content and assignments with other students, but you must submit your work in your own words. I reserve the right to reject any apparently plagiarized or dishonest work. (*See the Academic Integrity Policy below*)
- Regarding written assignments, **DO NOT** use dictionaries or encyclopedias, of any type, (i.e. books or online), as critical references in your papers. Though I do encourage you to consult dictionaries and encyclopedias for your own personal clarification, they are to be used for clarification purposes **ONLY** and are not considered critical resources. [Any use of dictionaries as critical references in written assignments will result in the assignment being marked down.]



- **Evaluation of Written Work:**

All papers will be evaluated on a 100-point scale, although letter grades and their numerical equivalent are used to determine your actual grade. Your papers will be evaluated on the basis of content, clarity, organization, style and grammar, and insight. The specific criteria grading scale are as follows:

Content (50 points) Here I will evaluate how well you cover the issues, integrate classroom readings into your paper, construct arguments to defend your position, critique other points of view, and put forth an effort to write a good paper.

Clarity (20 points) The main question here is whether your paper is clear and can be read by a neutral person.

Organization (20 points) Do you follow and develop a single line of reasoning or explanation before shifting to another issue or point? Is the paper logical consistent and well organized throughout? Is the writing discursive or rambling? Are your paragraphs well organized, substantive, and are there appropriate breaks between paragraphs?

Style and Grammar (10 points) Proofread your paper. Check your paper to make sure it is free of misspelled words and grammatical errors. Insure that it is neat, has appropriate margins, page numbering, and any appropriate citations.

- **Grading Scale:**

100-94=A 93-90=A-	Suggests that a student's work is outstanding to excellent; the student's work reflects an engaged comprehension of the course content and shows thoughtful insight into the complexities of the course. Student shows an attentive engagement with the course. Student's work is consistently well-considered and well-written.
89-87=B+ 86-83=B 82-80=B-	Suggests that a student's work is very good to good; the student's work reflects a very strong, engaged, and solid understanding of course material. Occasionally, the student's work doesn't go the extra step in critical analysis. Student's work is mostly well-considered and well-written.
79-77=C+ 76-73=C 72-70=C-	Suggests that a student's work is adequate; the student's work reflects a fair, but essentially disengaged, grasp of the course material and doesn't go very far in comprehension, or reflects a lack of understanding of the issues represented in the material. Student's work is un- or underconsidered and unclearly written. Class attendance may be a problem.
69-67=D+ 66-60=D 59-0=F	Suggests that a student's work shows some, but very little effort; the student's work does not reflect a comprehension of the course material, is disengaged, or reveals a lack of reading, attention,

and/or attendance

- **Late Work Policy:**

- If you are unable to complete any paper by the due date, (this DOES NOT include the daily reading questions/responses), you must notify me at least **ONE DAY BEFORE** the due date and negotiate an extension. **ONLY ONE EXTENSION WILL BE GRANTED DURING THE SEMESTER.**

- If you do not submit the assignment by the agreed upon extension date your assignment grade will be reduced by **ONE GRADE** for each additional day it is late and **WILL NOT BE ACCEPTED** after one week past the agreed upon extension date.

- If you do not notify me about late work at least one day before the due date to negotiate an extension, your grade for the assignment will immediately be reduced by one half grade for each day it is late and **WILL NOT BE ACCEPTED** after one week past the original due date.

- **NO EXTENSIONS WILL BE GIVEN FOR THE FINAL ESSAY.**

**General Information:**

- **Academic Integrity Policy:**

In all instances, you must do your own work. Otherwise, you are being dishonest. There is no excuse for plagiarism, or for submitting another's (including fellow students') work, ideas, or wording as your own, or for not doing your own work. In simple terms, plagiarism is the act of using another person's words or work without giving them credit for it. Relatedly, academic dishonesty involves not doing the work you are supposed to do on your own. If you do not understand the seriousness of plagiarism and/or academic dishonesty, and the importance of avoiding those behaviors, you are encouraged to read *WSU's Academic Integrity Policy* (WSU Student Handbook, WAC 504-26-202—Acts of Dishonesty and WAC 504-26-010—Definitions).

Plagiarism and academic dishonesty, whether intentional or unintentional, may result in a grade of "F" for the assignment in

question, or a grade of "F" for the entire course, at my discretion. Should there be any suspicion of plagiarism or any other form of academic dishonesty, I will discuss the situation with you first and then with the Chair of Comparative Ethnic Studies. I may then alert the Office of Student Conduct, which could result in an academic integrity hearing and university sanctions against you. If you are at any time unclear about what constitutes plagiarism, cheating, or academic dishonesty, contact me and I will clarify it for you. ***The rules for plagiarizing or other forms of cheating are not negotiable. Remember that your grade depends on your understanding of these policies.***

- **Disability Accommodation:**

Reasonable accommodations are available for students with a documented disability. If you have a disability and need accommodations to fully participate in this class, please either visit or call the Access Center (Washington Building 217; 509-335-3417) to schedule an appointment with an Access Advisor. All accommodations **MUST** be approved through the Access Center. Please notify the professor during the first week of class of any accommodations needed for the course.

- **Campus Safety:**

Washington State University is committed to maintaining a safe environment for its faculty, staff, and students. Safety is the responsibility of every member of the campus community and individuals should know the appropriate actions to take when an emergency arises. In support of our commitment to the safety of the campus community the University has developed a Campus Safety Plan, <http://safetyplan.wsu.edu>. It is highly recommended that you visit this web site as well as the University emergency management web site at <http://oem.wsu.edu/> to become familiar with the information provided.

- **Grade Problems**

During the term use my office hours to talk to me about any problems you are having with your progress and/or evaluations for the course so we can try to fix any bad situation **early**, before it's too late.

You must communicate any problems you may be having that are affecting your coursework early on so that I am aware of the situation as I continue to evaluate your work. Any explanations for poor performance, relevant or not, will not be accepted at the end of the semester and will have no effect on your final grade. Accordingly, do not come to me at the end of the semester when you are receiving a low grade saying the you “wanted to get an A in the course,” and “is there anything you can do to raise your grade?” You had all semester to work on raising your grade. Also, please do not come to ask me to change your grade after you have failed the course, or ask me to give you an “I” because you are failing or have failed the course. Reasons for these requests including: being kicked off a team; being put on probation in a fraternity or sorority; being kicked out of a major; or jeopardizing scholarships, are all reasons you were aware of ALL semester. Be vigilant about your academic career.

- **Reality Check Clause:**

I am a pretty busy person, and as a professor, my role is to teach you about race and race relations and to generally prepare you for the professional world. As such, the decisions you choose to make regarding your personal life outside of the classroom are not my problem. For instance, if you tell me that your parents are going on a vacation to Cabo San Lucas during the week we are having a midterm exam, and they want you

to come along (and already bought your tickets), that isn't my problem. It is your decision. Similarly, if your best friend is getting married in California and you want to go to the wedding the day of a film or a midterm review, that isn't my problem. Or, if your roommate/friend needs a ride to the Spokane airport and you decide to take him and miss class: not my problem! Thus, before you raise any issue with me, understand that your personal matters should bear no effect on me or on how this class is conducted. And NO special accommodations will be made in these types of cases. It is your responsibility to conform to and abide by the schedule and the syllabus. Ultimately, you need to consider that if you decide to bask under the Mexican sun, or eat wedding cake in sunny California, or go to Spokane during class time, that choice will come with a cost to your grade. It is ultimately up to you to make your own decisions, but bear in mind that decisions always have consequences attached to them.

- **Classroom Conduct Rules:**

- First and foremost, I expect that you respect me and your fellow students. There will be no talking when I am addressing the class, when another student has the floor, or when we are viewing a video.
- ALWAYS bring your book and/or readings to class.
- I expect you to be involved in whatever the class is doing, in other words not doing work for another class, reading a newspaper or other outside material, doing the crossword, napping, etc. If you absolutely must do these things then don't come to class.
- Also in this regard, though I prefer that you do not take notes on a laptop computer, if you still choose to do so please be advised that if you are found to be checking your e-mail, surfing the web, playing video games, or anything other than taking notes for class, you will not be allowed to bring your computer to class for the rest of the semester. NO EXCEPTIONS.
- Do not wear headphones, earbuds, etc. in class.
- If you have to come in late or leave early occasionally, do this quietly and unobtrusively so as not to disturb the class.
- Also, the classroom is not the appropriate time for complaining about the class, the workload, your grade, etc. This includes before class, after it ends, and during any break we might take. If you have a problem, you should come to my office hours or schedule a time to discuss it with me in private.
- Turn your cell phones and all electronic devices off before coming to class, and put them away for the duration of the class, (this includes ANY electronic device that can be used for entertainment or to communicate with the world outside our classroom). The world will survive without being able to reach you for an hour and fifteen minutes. (If you simply

cannot be incommunicado for the one hour and fifteen minutes during our class time then you should consider taking another class.) If, for some reason I cannot imagine at this point, you forget to turn off your device, and it goes off, you will, first, and foremost, really aggravate me. (This is never a good thing to do to your professor.) Secondly, you will be called upon to do one of 2 things. You may: 1) turn it off immediately, meaning after the FIRST ring, or 2) hand it to me to be kept up with me for the remainder of the class period. If your device goes off again in class after the first incident, TWO THINGS WILL HAPPEN: 1) You will earn an immediate pop quiz for THE ENTIRE CLASS, and 2) You will have to turn your phone into me at the beginning of every class, to be returned to you at the end of class, for the duration of the semester.

- **DO NOT TEXT IN CLASS.** As stated above all electronic devices should be turned off, but if you choose to try to ignore that rule and are discovered texting in class the two consequences from above (a pop quiz for the class and the surrendering of your phone for the class period for the duration of the semester) will occur on **THE FIRST VIOLATION. DON'T TEXT IN CLASS.**
- The focus of class discussion should be on critical analysis of the works we are reading. Therefore, undeveloped and uncritical personal preference remarks are not acceptable for class discussion.
- **Finally, the failure to adhere to any of the above rules may result in the student being asked to leave and/or the deduction of points (at my discretion and without notifying you) from your participation points for each respective class in which it occurs.**

**[Your continued enrollment in this course after the first week means that you have read and understand the information contained within this syllabus, and that you agree to follow the procedures and rules explained within it.]**

#### **CLASS SCHEDULE**

**[Schedule subject to change. Any modifications will be announced in class.]**

**TUESDAY MAY 13**

**Course introduction**

**FILM: *48 Hours***

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**THURSDAY MAY 15**

**FILM: *Beverly Hills Cop***

**READING(S):**

1. "Bullets, Buddies, and Bad Guys" – Jeffrey A. Brown
2. "The Cool Pose: Intersectionality, Masculinity, and Quiescence in the Comedy and Films of Richard Pryor and Eddie Murphy" – Herman Beavers

3. "Always a Partner in Crime" – Philippa Gates

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TUESDAY MAY 20

FILM: *Delirious*

READING(S):

1. "New Black Aesthetic" – Trey Ellis
  2. "It's a Man's Man's Man's World" – Tera Hunter
  3. "Stagolee Versus the Proper Negro" – Greg Tate
  4. "The Specter of the Black Fag" – E. Patrick Johnson
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THURSDAY MAY 22

FILM: *Trading Places*

READING(S):

1. "The Black Image in Protective Custody" – Ed Guerrero
  2. "The Construction of Black Sexuality" – Jacquie Jones
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TUESDAY MAY 27

FILM: *Boomerang*

READING(S):

1. "Recuperation, Representation, and Resistance: Black Cinema Through the 1980s" – Ed Guerrero
  2. "The Black Man on Our Screens and the Empty Space in Representation" – Ed Guerrero
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THURSDAY MAY 29

FILM: *Coming to America*

READING(S):

1. "Uplift the Race: *Coming to America*, *Do the Right Thing*, and the Poetics and Politics of 'Othering'" – Tejumola Olaniyan
  2. "Murphy and Rock from the 'Black Guy' to the 'Rock Star'" – Bambi Haggins
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TUESDAY JUNE 3

FILM: *Mulan*

READING(S):

1. "Globalization and Hybridization in Cultural Products" – Georgette Wang and Emilie Yueh-yu Yeh

**MIDTERM ESSAY DUE IN CLASS**

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THURSDAY JUNE 5

FILM: *Bowfinger*

READING(S):

1. "What is this 'Black' in Black Popular Culture" – Stuart Hall
  2. "Post-Soul Comedy Goes to the Movies: Cinematic Adjustments and [Pop] Cultural Currency" – Bambi Haggins
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TUESDAY JUNE 10

FILM: *Life*

READING(S):

1. "The Subject is Money: Reconsidering the Black Film Audience as a Theoretical Paradigm" – Jaqueline Bobo
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THURSDAY JUNE 12

FILM: *Dreamgirls*

READING(S):

1. "How the Movies Made a President" – Manohla Dargis and A.O. Scott
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TUESDAY JUNE 17

FILM: *Shrek*

READING(S):

1. "Animated Blackness in *Shrek*" – Daren C. Brabham
  2. "*Shrek 2*: An Appraisal of Mainstream Animation's Influence on Identity" – Octavio Pimentel and Paul Velazquez
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THURSDAY JUNE 19

**COURSE WRAP-UP**

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**FINAL ESSAY DUE IN PROFESSOR'S MAILBOX MONDAY, JUNE 23, BY 4 PM. NO LATE PAPERS WILL BE ACCEPTED.**

**[EXAMPLE FORMAT FOR “Weekly Passages and Reading Question.” Each passage/question you submit should be formatted this way. The bottom ½ to ¾ of the page should be blank. This will be the space provided for your classmate to respond to your question.]**

**Your name**

**The date**

**The book title and author**

**The pages of that day’s reading assignment**

**Passage:**

**Mary had a little lamb. Its fleece was white as snow. And everywhere that Mary went, the lamb was sure to go. It followed her to school one day, which was against the rules. It made the students laugh and play to see a lamb at school. (p. 36)**

**Question:**

**In the above passage, what is the significance of the “whiteness” of the fleece, and how is that connected to being “against the rules”? How does this help us to understand the rules of whiteness that we have seen in the rest of the story?**