

## GRADUATE COUNCIL

### NEW COURSE/PROGRAM PROPOSAL

**ORIGINATING UNIT:** *Master of Liberal Arts Program, AddRan College of Liberal Arts*

**TYPE OF ACTION:**

New course

New program

Fully Online Course/Program\*\*

**Semester and year course/program will take effect:**

Spring 2021

**NEW COURSE or PROGRAM TITLE:**

**Appropriate computer abbreviation (30 spaces or less):**

Black Skin 2 Silver Screen

**New course number:**

MALA 61363

**Course Instructional Methodology:** WEB

**Prerequisites for new course:**

None

**DESCRIPTION OF NEW COURSE OR PROGRAM** (catalog copy):

Students will read American literary works by and about African Americans that have been adapted into different media, from the written texts of poetry, drama, and fiction to the visual texts of photography and film. Students will assess whether the adaptations clarify, distort, or contribute to the original themes of African Americans surviving in an oppressive culture, and will regard how the conventions of a medium affect a difference. Adopting the critical vernacular of each genre, students will articulate the strengths of adaptation versus the weaknesses of appropriation, as well as scrutinize stereotypical and production-safe representations and tropes in light of unique and daring originality. Our discussions will address sensitive racial issues as diverse as slavery, segregation and Jim Crow laws, Black Lives Matter, the ethical nature of sharing self-deprecating and race-undermining truths, and white privilege.

**Fully Online Courses/Programs\*\***

**All online programs, courses, and /or distance learning offerings must meet State Compliance regulations as defined by specific state legislation. TCU Distance Learning is**

**any for-credit instruction provided to a TCU student outside the State of Texas. This includes internships, clinical, video conferencing, online, or any other delivery format that crosses state lines. Contact the Koehler Center for Teaching Excellence for guidelines. Include a letter of support from the Koehler Center with this proposal.**

A memo from Ms. Kate Marshall, Director of Distance Learning in the Koehler Center, is included with this Proposal.

**SUPPORTING EVIDENCE OR JUSTIFICATION (For a new course, attach proposed syllabus, including course objectives, course outline, and representative bibliography. For a new program attach a statement of the mission and objectives of the new program):**

The most recent syllabus is included.

**Describe the intended outcomes of the course or program and how they will be assessed.**

1. After reading and viewing controversial and/or historically significant material on subjects as diverse as slavery, segregation, Jim Crow laws, Black Lives Matter, the ethical nature of sharing self-deprecating and race-undermining truths, and white privilege, students in this course will compose routine discussion board posts and replies, in addition to homework reflections, to create a real and engaging dialogue.

2. Students will discuss, cite, and evaluate literature and film following the conventions of scholarly critique, with the aim of continuously evolving their awareness and articulation of the fundamental elements and associated techniques of both genres (including drama, poetry, epistolary fiction, the slave narrative, the neo-slave narrative, experimental fiction, and film).

3. Students will adopt within their writing the critical vernacular of American epochs integral to an understanding of shifting race relations and tensions (including the Harlem Renaissance).

4. Students will write an Analytic Essay midterm and take a cumulative Final Exam in which they will be expected to articulate, cite, and recall the strengths of original composition versus the strengths of adaptation, as well as the weaknesses of appropriation by production-safe representations and tropes.

- MLA Program Outcome: "*Students will develop and execute their ideas of the intellectual connections of major and global issues by relating these issues to one another on a comparative cultural basis using research, analysis, and writing.*"

**MALA 61363 carries a Perspectives in Society attribute. This should be reflected in the Class Search anytime this course is taught; thank you.**

**ADDITIONAL RESOURCES REQUIRED:**

**Faculty: None**

**Space: None**

**Equipment: None**

**Library: None**

**Financial Aid: None**

**Other: None**

**CHANGE IN TEACHING LOAD:**

Does this change affect any other units of the University? \_\_\_\_ Yes \_\_\_X\_\_\_ No

If yes, submit supporting statement signed by chair of affected unit.

If cross-listed, provide evidence of approval by all curriculum committees appropriate to both the originating and the cross-listed units.

**Chair of Originating Unit:**

**Signature:**



**Name: Dr. Darren J. N. Middleton**

**Unit: Master of Liberal Arts**

**Revised 11/2013**



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## KOEHLER CENTER

For Instruction, Innovation & Engagement

August 14, 2020

To: TCU Graduate Council

**SUBJECT: LETTER OF ENDORSEMENT**

This is to confirm that the Koehler Center for Instruction, Innovation, and Engagement is working in collaboration with the Master of Liberal Arts Program to advance the following fully online courses as permanent course offerings:

MALA 61353 Translation in Society  
MALA 61363 Black Skin 2 Silver Screen

We recommend approval of the above courses.

MALA 61353 was taught as MALA 60970: Special Topics in Fall 2018 and Fall 2019, and is on the course schedule for Spring 2021. MALA 61363 was taught as MALA 60970: Special Topics in Summer 2019, and is on the course schedule for Spring 2021.

The Koehler Center collaborated closely with the instructors during the design and development processes for these courses. The instructors also followed the recommended procedures for online instruction and engagement during the live course. As a result, these courses earned high scores on the Online Structure Assessment Tool (OSAT). The OSAT is TCU's diagnostic tool for assessing the extent to which an online course reflects evidence-based practices identified by leading organizations and researchers in the field of online course delivery as well as the guidelines set by our accreditor and state authorization regulations. We thus have no reservations about recommending these courses for addition to the TCU Course Catalog.

Excellence in online instruction is the result of continuous attention to course content, activities, and the course shell within TCU's learning management system. We thus hope that the instructor will review future OSAT results as well as updates to the learning management system with the goal of maintaining the rigor and engagement in the present course. Likewise, we encourage the instructor to seek assistance from the Koehler Center as needed in order to keep the courses compliant with applicable distance learning regulations and accessibility standards.

Regards,

*Kate Marshall*

Kate Marshall  
Director, Distance Learning  
Koehler Center for Instruction, Innovation, and Engagement

TCU Box 298970, Fort Worth, Texas, 76129  
cte.tcu.edu

## **BLACK SKIN 2 SILVER SCREEN: MALA 61363 (Online)**

Texas Christian University

Dr. Sidney Thompson | Office is in the Center for Writing (Reed Hall 419C)

Email: s.r.thompson@tcu.edu | Office phone: 817-257-6535

**Course Goals:** Students will read American literary works by and about African Americans that have been adapted into different media, from the written texts of poetry, drama, and fiction to the visual texts of photography and film. Students will assess whether the adaptations clarify, distort, or contribute to the original themes of African Americans surviving in an oppressive culture, and will regard how the conventions of a medium affect a difference. Adopting the critical vernacular of each genre, students will articulate the strengths of adaptation versus the weaknesses of appropriation, as well as scrutinize stereotypical and production-safe representations and tropes in light of unique and daring originality. Our discussions will address sensitive racial issues as diverse as slavery, segregation and Jim Crow laws, Black Lives Matter, the ethical nature of sharing self-deprecating and race-undermining truths, and white privilege.

**MALA Course Outcome for “Perspectives on Society” Courses:** “Students will develop and execute their ideas of the intellectual connections of major and global issues by relating these issues to one another on a comparative cultural basis using research, analysis, and writing.”

### **Additional Outcomes:**

1. After reading and viewing controversial and/or historically significant material on subjects as diverse as slavery, segregation, Jim Crow laws, the ethical nature of sharing self-deprecating and race-undermining truths, and white privilege, students in this course will compose routine discussion board posts and replies, in addition to homework reflections, to create a real and engaging dialogue.
2. Students will discuss, cite, and evaluate literature and film following the conventions of scholarly critique, with the aim of continuously evolving their awareness and articulation of the fundamental elements and associated techniques of both genres (including drama, poetry, epistolary fiction, the slave narrative, the neo-slave narrative, experimental fiction, and film).
3. Students will adopt within their writing the critical vernacular of American epochs integral to an understanding of shifting race relations and tensions (including the Harlem Renaissance).
4. Students will write an Analytic Essay midterm and take a cumulative Final Exam in which they will be expected to articulate, cite, and recall the strengths of original composition versus the strengths of adaptation, as well as the weaknesses of appropriation by production-safe representations and tropes.

### **Course Requirements:**

1. One Analytic Essay (20% each)

This analytic essay (20% of your total course grade) will compare/contrast how the *A Raisin in the Sun* and *The Color Purple*, in addition to their respective adapted films, demonstrate or address the dilemma of representation that African American artists appear to experience when relying upon the critical and financial support of white editors, publishers, producers, directors, and audiences. Incorporate at least three specific quotes/references from each of these four primary works, along with any applicable concepts and terms from the supplemental reading, including Costanzo Cahir's *Literature into Film*.

Your analytic essay should be double-spaced, paginated Word documents with one-inch margins in a professional font and size, such as Times New Roman 11 or 12, should be approximately 5-10 pages in length (approximately 1,250 to 2,500 words each), should have a mapping thesis statement, and should follow MLA or

APA documentation guidelines. Please consider the essay you turn in to be the final version, one you have honed and polished, since there will neither be the time nor the opportunity to revise the paper after you submit it in the "Assignments" folder under the "Activities" tab on TCU Online. Spelling and grammar do count. If you are running behind in turning the paper in on time, then please communicate that with me in case there is something I can assist you with, especially if you are sick and there is a family emergency of some kind. To avoid the late penalty of a letter-grade reduction for each day a paper is late, please communicate with me, and if the lateness is severe, I may request documentation substantiating the emergency.

## 2. Discussion Board Posts (30% / 4 @ 7.5% each).

After the first extra-credit Discussion Board post (3 pts added to your overall Discussion Board grade) in which you thoughtfully introduce yourself to the class, there are four "3 Insights & 1 Question" posts, with replies and replies to replies, which spread like roots to a healthy tree. The "3 Insights & 1 Question" posts will be due on Wednesday of each week, with replies to two peers' initial posts due by Friday (in addition to replies necessary to those students who reply to your initial posts).

If you seek outside help from a secondary source to compose your post, be sure to quote those thoughts and cite the source to avoid plagiarism. Be sure also to use that assistance as a jumping board into your own assessment so that you're much more than simply being original: you're also discovering how you personally connect with the work of this course and the themes of our nation.

Expectations for each communication:

**My main rule about Discussion threads is this: be sensitive and civil. You're never obligated to agree with anyone or to be phony, but you are never allowed to be rude. Communicate, in other words, with enlightened reception...listen...be a scholar with an open mind and allow people to disagree without needing to feel inferior to you. Communicate rather with love and honesty, not hate and denial. We certainly need to challenge each other as well as ourselves, but let's do that constructively, objectively, if not kindly, please.**

**Now, exactly how do we respond constructively? I have provided examples below (thanks to Purdue University) concerning how we can best express ourselves about what we have read and/or watched (aim to be "significant" always!):**

### **Examples of "significant" messages:**

*These messages add to the discussion by identifying important relationships, putting ideas together in some unique way, or offering a critique as a point of discussion.*

Example 7 – "I believe that learning is more effective if we allow learners to create their own behavioral objectives. Like Driscoll, I believe that "Learners are not empty vessels waiting to be filled, but rather active organisms seeking meaning." Bearing in mind that we are all products of our own experiences; be it socioeconomic, gender specific, cultural and/or family related, I firmly believe that the learning needs of learners should always be the force which guides the instructional development process and the crafting of meaningful behavioral objectives. Therefore, differentiated instruction is of paramount importance if we are to provide meaningful learning environments, which emulate challenge, variety, creativity and innovation. Consequently, a synergistic blend between Bloom's Taxonomy and Gardner's Theory of Multiple Intelligences must be found if learning is to be truly effective." Example 7 is a "significant" message because the student is combining ideas learned from various resources into a new thought.

Example 8 – "I agree with the statement "learning is generally less effective when only the learners create the objectives." However, I would not wish to lump ALL learners into this category, whether they are intellectually

gifted or not. I believe that in much instruction the student is an integral part of defining the objective, especially in skills training, or efficiency of operations. If a company has been producing X product in the same manner for an extended time, it is reasonable to believe that new employees have been trained in that "tried and proven" method of production. However, as times and markets change, production techniques must also change. The student (employee) who is being taught the same "old" method would invariably attempt to modify the technique to increase efficiency of the production. If the student is stifled by being held only to the objectives stated in the training, no improvement will be made and the company will ultimately suffer." Example 8 is a "significant" message because the student is disagreeing and making a contrary argument, based on an evaluation of the idea expressed in a previous message.

Example 9 – "I'm a Thomas Gilbert fan and I saw a parallel here with Gilbert's Behavioral Engineering Model and what Rossett is calling barriers. Barriers, of course, could include anything, including supervisor resistance (data and incentives), lack of alignment between training and actual work (knowledge), lack of tools (information), lack of information (data)." Example 9 is a "significant" message because the student is identifying relationships between ideas presented by Gilbert and Rossett. Another thing to notice here is that messages don't have to be long to be "significant," but they do have to show a level of analysis, synthesis, or evaluation of the material.

#### **Examples of "moderate" messages:**

*These messages add to the discussion by clarifying information or showing how it can be applied in a particular situation, but they don't break down individual thoughts and ideas to create something new or criticize an idea based on new thoughts.*

Example 4 – "As far as having used behavioral objectives, I've used them to advertise the training and again at the beginning of training in order to explain to employees what they're going to learn. For instance, an example of a behavioral objective in training for managers would be: "At the end of the class, participants will be able to define the steps in the disciplinary process." In describing the behavior, I agree that using action verbs such as define, rather than a verb like understand lets the employee know that he/she will actually be able to do something at the end of the training." Example 4 is a "moderate" message because the student displays knowledge of behavioral objectives and she gives an example.

Example 5 – "As an example, I work with someone who is an instructional designer, yet he's one of the slowest in adapting new elements and methods to our work. My point is that although his background is in the training field, he just couldn't seem to transition and apply that to Web-based training. Perhaps his individual capacity just isn't tailored to developing this type of training application." Example 5 is a "moderate" message because this student shows comprehension of the definition of the term "capacity," as it's used in Gilbert's Behavioral Engineering Model, and is applying that definition to an example at her work.

Example 6 – "Perhaps the next important thing to consider is: Does the measurement we make (or invent) have meaning? Can it be applied in a useful manner or is it just more information? Can this measurement be used to produce or improve results?" Example 6 is a "moderate" message because the student is asking questions to move the discussion forward. Notice that the questions in this message are more specific than the question in Example 3. If this student had attempted to answer her own questions by providing some solutions on how to ensure measurement was useful, the posting may have been considered substantial.

#### **Examples of "non-substantive" messages:**

*They may indicate agreement or disagreement with a prior message, but they are too general to help move the discussion forward.*

Example 1 – “Good idea for assessing whether people know what to do.” Example 1 is a "non-substantive" message because it's simply a compliment to the student that posted the original message. It doesn't move the discussion forward or add anything substantial to the discussion.

Example 2 – “I have to agree. Having a SME or experienced designer look at the work is of tremendous help. It is so easy to assume things, and leave out steps here and there. It is certainly not as easy as it looks, and I can see where this process makes for a much better learning experience for the participants.” Example 2 is a "non-substantive" message because the student is simply agreeing with a statement made by another student. This message does little to move the discussion forward.

Example 3 – “I disagree with your definition of soft technology. Can you please tell me how you came to that conclusion?” Example 3 is a "non-substantive" message because, although the student disagrees, he doesn't expand on his question by saying why he disagrees.

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To ensure you can meet the expectations above, I press upon you the need for you to read avidly and carefully throughout the course, with the aim of continuously evolving your awareness of the fundamental elements and associated techniques of literature and film, as well as your own sense of aesthetic possibilities. Engagement with the text and with each other on the discussion board is essential for this maturing process to happen. For this reason, I will include questions on quizzes that come directly from discussions to motivate you to show great effort and focus on writing, reading, and responding to the discussion posts. Those quizzes will additionally feed into the cumulative Final Exam as well.

### 3. Quizzes (20%)

There will be two quizzes each week, on Wednesdays (before each discussion) and Fridays after each discussion), except for the shortened final week of the semester (when there is only one).

For this class to be successful, your active engagement in discussion is crucial; I intend for quizzes to help motivate this engagement. To reward your preparedness for quizzes, expect to see many of the same questions (albeit possibly edited) on the Final Exam.

Beware, we will confront ugly truths and ugly misconceptions about the culture in which we live. We may even confront how early American values, shaped by these truths and misconceptions, have shaped in some manner our own opinions of ourselves. To be free, we must make the past our present because it is.

### 4. Self-Reflections (15% / 3 @ 5% each)

There are three reflections, one due weekly on each of the first three Sundays, not on the shortened final week.

After first reading a book and then watching a movie adaptation, I will want you to write a self-reflection of at least 300 total words on how your perspective of race, race relations, and the artful expression of race has evolved due to this week's study and exposure. Note the key similarities or differences regarding both message and genre between the original work and the movie version (is it consistent with Hansberry's original intent, or does the movie distort it, and if so, how and why?), while also addressing Costanzo's insights on film translation. Provide specific references and citations to the material you're discussing. Upload your reflection as a single document to the appropriate "Assignments" folder (located under the "Activities" tab on TCU Online), due on the first, second, and third Sunday of the semester (7/14, 7/21/ & 7/28) by midnight.

There is no need for you to focus on plot; focus instead on how the characters are growing, how the author is



presenting an argument about race relations in America, or how the supplemental materials shed special light on how you interpret the novel and/or movie. If you seek outside help from a secondary source to compose your reflection, be sure to quote those thoughts and cite the source to avoid plagiarism. Be sure also to use that assistance as a jumping board into your own assessment so that you're much more than simply being original: you're also discovering how you personally connect with the work of this course and the themes of our nation.

## 5. Final Exam (15%)

The exam is cumulative, covering all course materials.

### Policies

#### *Communications Policy:*

- I will respond to your emails as quickly as I possibly can—within 12 hours during the week and within 24 hours on the weekend, unless extenuating circumstances arise.
- All communications need to occur with TCU email addresses so that I can ensure students receive my emails.
- To communicate at your best, please bear in mind these points about verbal/non-verbal distinctions and emoticons: remember that you will not have the non-verbal cues that you get in the traditional face-to-face classroom. Your classmates and I cannot see the confused or frustrated expressions on your face if you encounter a problem. To make the course go smoothly, remember that if you need more instruction or conversation, it is ultimately your responsibility to express that and initiate a request for more contact by being direct, persistent, and vocal when you don't understand something. So communicate often and early. About emoticons (graphical expressions created by combining specific letters or symbols such :-)) to create a smiley face): use of emoticons is considered a friendly and informal style of communicating feelings in plain text messages. Be careful not to rely too much on emoticons or symbols in your communication as some in class may not easily understand them or may find that they distract from your intended message.

#### *Late Work:*

There is a letter-grade reduction for each day that you turn work in late, whether that work is an essay, a reflection, or a Discussion Board post or reply (after a grace period of an hour); I understand that sometimes there are extenuating circumstances, but be aware that it is your responsibility to promptly communicate those circumstances with me (I may request documentation for verification).

#### *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](#) and the [Graduate 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. (*I will be using Turnitin as part of the TCU Online assignment submission process, in part as a means of screening submissions for plagiarism—and plagiarism is plagiarism, whether the appropriation is intentional or incidental.*)
- **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.
- **Course-specific note:** If you seek outside help from a secondary source to compose your Discussion Board posts, Self-Reflections, or Analytic Essay, be sure to quote those thoughts and cite the source to avoid plagiarism. Be sure also to use that assistance as a jumping board into your own assessment so that you're much more than simply being original: you're also discovering how you personally connect with the work of this course and the themes of our nation.

### ***Disabilities Statement:***

(Approved Fall 2007 by the Undergraduate Council & revised Summer 2011)

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 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.

### ***Student Access and Accommodation:***

Texas Christian University affords students with disabilities reasonable accommodations in accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. To be eligible for disability-related academic accommodations, students are required to register with Student Access and Accommodation and have

requested accommodations for this specific course. Students are required to provide instructors an official TCU notification of accommodation approved through Student Access and Accommodation. More information on how to apply for accommodations can be found at <https://www.tcu.edu/access-accommodation/> or by calling Student Access and Accommodation at (817) 257-6567. Accommodations are not retroactive and require advance notice to implement.

### ***TCU Online (Brightspace by D2L):***

Our course will make use of the d2l platform. Student grades will be kept there in addition to the course syllabus, any handouts or reading assignments, grading rubrics, and announcements.

- Access via [my.tcu.edu](http://my.tcu.edu) > Student Quick Links > TCU Online  
OR login at the following website: [d2l.tcu.edu](http://d2l.tcu.edu) (your username and password will be your TCU network information - the same username and password that you use when you login into [my.tcu.edu](http://my.tcu.edu)). 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 Tutorial, please do so immediately. To access it, click on the "TCU Online Student Tutorial" on your home page. Follow the instructions. Good luck!
- Technical requirements for using the system: <http://tcuonline.tcu.edu/kb/platform-requirements/>  
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 email, phone, or chat 24 hours a day, 7 days a week, 365 days a year.

email: [helpdesk@d2l.com](mailto:helpdesk@d2l.com)

phone: **1-877-325-7778**

chat: **Chat** is available within **TCU Online**. *Look for the Chat widget on My Home.*

*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 (such as essay-submission troubles), please contact me during office hours or by email.

- **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 landing page. In this area, you can upload a photo of yourself, add personal information, and add your phone number in order to receive text messages when grades are given, including the score, as well as reminders for upcoming assignments.
- **Recommended apps for use with TCU Online: Pulse**  
Pulse is a phone app which gives you access to the course calendar, assignments, grades, and announcements. This app provides a graph that can help you manage your time. Based on the number of assignments and events on the course calendar for your classes, the graph will display busy times for class work in the upcoming week. You can use this app to manage your daily workload. Students can download Pulse from the Google Play or Apple Store. Students can learn more and download Pulse here: <https://www.d2l.com/products/pulse/>.

### ***Support for TCU Students:***

#### **Campus Offices**

- 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)
- Center for Digital Expression (CDeX) (817-257-7350, Scharbauer 2003)
- Mary Couets 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/>.
- Learn about the Campus Community Response Team and Report a Bias Incident: <https://titleix.tcu.edu/campus-community-response-team/>
- **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](https://care.tcu.edu/) at <https://care.tcu.edu/> or by calling (817) 257-5225 or the [Counseling & Mental Health Center](https://counseling.tcu.edu/) 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.
- **Obligations to Report Conduct Raising Title IX or VAWA Issues:**

**Mandatory Reporters:** All TCU employees, except Confidential Resources, are considered Mandatory Reporters for purposes of their obligations to report, to the Coordinator, conduct that raises Title IX and/or VAWA (Violence Against Women Act) issues.

Mandatory Reporters are required to immediately report to the Coordinator information about conduct that raises Title IX and/or VAWA issues, including any reports, complaints or allegations of sexual harassment, discrimination and those forms of prohibited conduct that relate to nonconsensual sexual intercourse or contact, sexual exploitation, intimate partner violence, stalking and retaliation involving any member of the TCU community, except as otherwise provided within the [Policy on Prohibited Discrimination, Harassment and Related Conduct](#).

Mandatory Reporters may receive this information in a number of ways. For example, a complainant may report the information directly to a Mandatory Reporter, a witness or third-party may provide information to a Mandatory Reporter, or a Mandatory Reporter may personally witness such conduct. A Mandatory

Reporter's obligation to report such information to the Coordinator does not depend on how he/she received the information. Mandatory Reporters must provide all known information about conduct that raises Title IX or VAWA issues to the Coordinator, including the identities of the parties, the date, time and location, and any other details. Failure of a Mandatory Reporters to provide such information to the Coordinator in a timely manner may subject the employee to appropriate discipline, including removal from a position or termination of employment.

Mandatory Reporters cannot promise to refrain from forwarding the information to the Coordinator if it raises Title IX or VAWA issues or withhold information about such conduct from the Coordinator. Mandatory Reporters may provide support and assistance to a complainant, witness, or respondent, but they should not conduct any investigation or notify the respondent unless requested to do so by the Coordinator.

Mandatory Reporters are not required to report information disclosed (1) at public awareness events (e.g., "Take Back the Night," candlelight vigils, protests, "survivor speak-outs," or other public forums in which students may disclose such information (collectively, public awareness events); or (2) during an individual's participation as a subject in an Institutional Review Board approved human subjects research protocol (IRB Research). TCU may provide information about Title IX rights and available resources and support at public awareness events, however, and Institutional Review Boards may, in appropriate cases, require researchers to provide such information to all subjects of IRB Research.

911 for an emergency and (817) 335-4222 for non-emergency or TCU Police at (817) 257-7777.

### **Grading Scale:**

Letter Grade	100 Point Scale	Quality of Work
A	100-93	Outstanding
A-	92-90	
B+	89-87	
B	86-83	Exceeds Expectations
B-	82-80	
C+	79-77	
C	76-73	Meets Expectations/Average
C-	72-70	
F	69 and below	

### **Course Examination Rounding Policy:**

As a matter of routine, I round up final course grades. The scores for individual assignments, however, will be reported to the hundredth place when applicable (e.g., 92.76) and will remain that way. Only the final course grade will be rounded up. A final course grade of X.50 or higher will be rounded to the next highest whole number (e.g., 82.50 = 83). A final course grade of X .49 or lower would not round up (e.g., 82.49 = 82).

**Required Reading** (textbooks for you to purchase appear in bold; I will provide links or pdfs for all others)

Bernard, Emily. "Introduction." *Remember Me to Harlem: The Letters of Langston Hughes and Carl Van Vechten*, edited by Emily Bernard. Alfred A. Knopf, 2001.

**Costanzo Cahir, Linda. *Literature into Film: Theory and Practical Approaches*. McFarland, 2006.**

Du Bois, W.E.B. "Criteria of Negro Art." WEBDuBois.org, 1 Mar 2008 (originally published in 1926), <http://www.webdubois.org/dbCriteriaNArt.html>

Gould, Philip. "The Rise, Development, and Circulation of the Slave Narrative." *The African American Slave Narrative*. Ed. Audrey Fisch. Cambridge University Press, 2007. 11-27.

**Hansberry, Lorraine. *A Raisin in the Sun*. Vintage, 2004 (original production in 1959).**

Hughes, Langston. "Harlem (What Happens to a Dream Deferred)." *Genius.com*, n.d.,

<https://genius.com/Langston-hughes-harlem-what-happens-to-a-dream-deferred-annotated>

--. "The Negro Artist and the Racial Mountain." *English.illinois.edu*, n.d.(originally published in 1926),

[http://www.english.illinois.edu/maps/poets/g\\_l/hughes/mountain.htm](http://www.english.illinois.edu/maps/poets/g_l/hughes/mountain.htm)

**Morrison, Toni. *Beloved*. Vintage Books, 2004 (originally published in 1987).**

**Sapphire. *Push*. Vintage, 1997 (originally published in 1996).**

**Walker, Alice. *The Color Purple*. Mariner Books, 2003 (originally published in 1982).**

Watt, Ian. "Chapter VI: Private Experience and the Novel" *The Rise of the Novel*. U of California P, 1957. 174-210.

**Required Viewing** (movies you will need to locate, perhaps rent, are in bold)

***Beloved*. (1998). Touchstone Pictures. Jonathan Demme, Dir.**

***The Color Purple*. (1985). Warner Brothers. Steven Spielberg, Dir.**

***Precious*. (2009). Lee Daniels Entertainment. Lee Daniels, Dir.**

*A Raisin in the Sun*. (1989). American Playhouse. Bill Duke, Dir.

*A Raisin in the Sun* (1989) is available for free online: <https://www.youtube.com/watch?v=cBUYaL2HvVo>. The TCU library has a copy of the other three films, which I will reserve for your viewing. You may find it more convenient, however, to watch the films at home, without having to wait for a classmate to finish watching it. If that is the case, you should know you can sign up for a 30-day free trial with Amazon Prime (if you have a valid credit card), and you can rent each of those movies for \$2.99 SD or \$3.99 HD. Then you can cancel the membership before the end of the 30 days. (FYI, Netflix does not have all of these movies in its catalog.)

## Syllabus

### Welcome

Tues 7/9 For 3 pts extra credit applied to your overall Discussion Board grade: by midnight, read Steve Locke's blog "I fit the description...." and *The Independent* news story "I saw hate in his eyes," then start a thread in which you both introduce yourself and respond to the two related stories of profiling on the Discussion board Introduction to the Class. State how it makes you feel as an American, as a non-American, as a white, as a black, as a fill-in-the-blank, etc. Feel free to share any experiences you have had that are similar or perhaps even vastly different to Locke's account but relate to the subject of race inequality, wrongful profiling, or perhaps white privilege. Also, please explain why you decided to enroll in this class...what do you hope to learn in regard to race or literature or cinema? And is there anything others need to know about your comfort level when discussing issues of race?

### The Dilemma of Representation / Stage 2 Screen

W 7/10 By midnight, watch YouTube video of Emily Bernard discussing her book *Remember Me to Harlem* (about the Harlem Renaissance and the important relationship between Langston

Hughes and Carl Van Vechten): <https://www.youtube.com/watch?v=EgBKqbnrFF8> (watch until 21:30). Next, read Bernard's Introduction to *Remember Me to Harlem*, Du Bois' essay "Criteria of Negro Art," Hughes' Essay "The Negro Artist and the Racial Mountain," Hughes' poem "Harlem (What Happens to a Dream Deferred)," and Act I of Hansberry's *A Raisin in the Sun* (to p.76). Then take the **quiz** over the reading material and start a "**3 Insights & 1 Question**" thread (200-words min., with specific references and citations to the material) on the Discussion board labeled for this day in which you share your three best insights and your best question for others about the dilemma of representation, specifically whether you believe the characters or themes of the play honor Du Bois' point of view more (as expressed in "Criteria of Negro Art") or Hughes' (i.e., "The Negro Artist and the Racial Mountain").

- F 7/12 By midnight, finish reading *A Raisin in the Sun*, watch the **lecture videos** over the play, and respond to two classmates' "3 Insights & 1 Question" threads on the **Discussion** board from 7/10 (150 words min. each), while also responding to classmates who respond to your "3 Insights & 1 Question." Lastly, take the **quiz** over the remainder of the play and lecture video.
- Sun 7/14 By midnight, watch *A Raisin in the Sun* (1989) and read Chapters I (stop at Case Study on p. 17) & Chapter V (stop after second full paragraph on p.151) of Linda Costanzo Cahir's *Literature into Film (LiF)*, then upload a 300-word min. **Self-Reflection** to the Assignments folder labeled for this day in which you address how your perspective of race, race relations, and the artful expression of race has evolved due to this week's study and exposure. Note the key similarities or differences regarding both message and genre between the original work and the movie version (if you believe the movie distorts Hansberry's original intent, how does it, and for what possible reason?), while also addressing Costanzo Cahir's insights on film translation when relevant. Provide specific references and citations to the material you're discussing. Upload your reflection as a single document to the appropriate "Assignments" folder (located under the "Activities" tab on TCU Online).

### Epistolary Novel 2 Screen

- W 7/17 By midnight, read the excerpt of Ian Watt's *The Rise of the Novel*, Trudier Harris' article "The Trickster in African American Literature," and to p.125 of Walker's *The Color Purple*, then take the **quiz** over the reading. Lastly, start a "**3 Insights & 1 Question**" thread on the Discussion board labeled for this day, which details with specific references and citations what you find are the overwhelming themes of the novel, while relating them to what Watt and Harris say.
- F 7/19 By midnight, finish reading *The Color Purple*, watch the **lecture videos** over the book, and respond to two classmates' "3 Insights & 1 Question" threads on the **Discussion** board from 7/17 (150 words min. each), while also responding to classmates who respond to your "3 Insights & 1 Question." Lastly, take the **quiz** over the remainder of the book and lecture video.
- Sun 7/21 By midnight, read Chapters II, III (focusing on cinematic terms) & Chapter IV (stop at end of p.99) of *LiF* and watch video clips of example camera movements and shots to supplement Chapter II of *LiF*; also watch videos about the media coverage of the movie *The Color Purple* and the author's response to it; and watch the movie *The Color Purple* (1985). Then upload a 300-word min. **Self-Reflection** to the Assignments folder labeled for today in which you analyze the key differences regarding message and genre between the novel and the movie translation (are they consistent with Walker's original intent, or does the production crew distort it?), while also addressing Costanzo's insights or terms on cinema (Chapters II-IV); provide specific references and citations to the material you're discussing.
- M 7/22 By midnight, submit your **Analytical Essay** (uploaded to "Essay 1" folder in "Assignments").

### Neo-slave Narrative 2 Screen

- W 7/24 By midnight, read Gould's "The Rise, Development, and Circulation of the Slave Narrative," watch the video "Sound Smart: The Fugitive Slave Act of 1850 History," & read Morrison's *Beloved* (to p.100), then take the **quiz** over the reading. Lastly, start a "**3 Insights & 1 Question**" thread on the Discussion board labeled for this day, which details with specific references and citations what you find are the overwhelming themes of the novel, while relating them to what Gould says about slave narratives.
- F 7/26 By midnight, finish reading *Beloved*, watch the **lecture videos** over the book, and respond to two classmates' "3 Insights & 1 Question" threads on the **Discussion** board from 7/24 (150 words min. each), while also responding to classmates who respond to your "3 Insights & 1 Question." Lastly, take the **quiz** over the remainder of the book and lecture video.
- Sun 7/28 By midnight, watch *Beloved* (1998) and then upload a 300-word min. **Self-Reflection** to the Assignments folder labeled for this day in which you address how your perspective of race, race relations, and the artful expression of race has evolved due to this week's study and exposure. Note the key similarities or differences regarding both message and genre between the original work and the movie version (if you believe the movie distorts Morrison's original intent, how does it, and for what possible reason?), while also addressing Costanzo Cahir's insights on film translation whenever relevant (Chapters II-IV); provide specific references and citations to the material you're discussing. Provide specific references and citations to the material you're discussing. Upload your reflection as a single document to the appropriate "Assignments" folder (located under the "Activities" tab on TCU Online).

### Experimental Novel 2 Screen

- W 7/31 By midnight, read the first part of Sapphire's *Push* (to p.97, end of Chapter III), watch the **lecture videos** over the book, and watch the movie *Precious* (2009), then take the **quiz** over the materials. Lastly, start a "**3 Insights & 1 Question**" thread on the Discussion board labeled for this day, which details with specific references and citations what you find are the overwhelming themes of the novel and/or movie while addressing its/their similarities and differences in style and subject matter to *Raisin in the Sun*, *The Color Purple*, and *Beloved*, and their respective movies.
- F 8/2 By midnight, respond to two classmates' "3 Insights & 1 Question" threads on the **Discussion** board from 7/31 (150 words min. each), while also responding to classmates who respond to your "3 Insights & 1 Question." Lastly, take cumulative **Final Exam** over all material covered in the course (be prepared to answer this essay question: What risks do black artists run when they rely on white editors, publishers, directors, and producers to publish or produce their art? Answer with evidence from the works we have read and watched.) I am giving you two hours to complete the exam (40 multiple-choice/true or false questions and four essay questions), so you will need to begin the exam no later than 10:29 pm. You can begin accessing the Final at 8:00 am on this day.

### Recommended Reading & Viewing

Bogle, Donald. *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History of Blacks in American Films*. Bloomsbury Academic, 2001.

*Driving Miss Daisy*. Warner Brothers, 1989.



- Fanon, Frantz. *Black Skin, White Masks*. Grove Press, 2008 (originally published in 1952).
- Gardner, Chris. *The Pursuit of Happyness*. Amistad, 2006.
- Haley, Alex. *Roots: The Saga of an American Family*. Da Capo Press, 2016 (originally published in 1976).
- Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper Perennial Modern Classics, 2006 (originally published in 1937).
- Lee, Harper. *To Kill a Mockingbird*. Mass Market Paperback, 1988 (originally published in 1960).
- Roots*. Warner Brothers Television, 1977.
- The Pursuit of Happyness*. Columbia Pictures, 2006.
- Their Eyes Were Watching God*. American Broadcasting Company, 2005.
- To Kill a Mockingbird*. Universal Pictures, 1962.
- Uhry, Alfred. *Driving Miss Daisy*. Dramatists Play Service, Inc., 1998 (original production in 1987).
- Yancy, George. *Black Bodies, White Gazes: The Continuing Significance of Race*. Rowman & Littlefield Publishers, 2008.