Revised Course Proposal:

Rationale for Change

Recent changes in UW-Stout's racial and ethnic studies requirements mandate a re-evaluation of existing learning objectives in order assure that Stout students retain their competitive advantages in the global marketplace. The following proposal outlines a strategy for meeting these objectives by Fall 2012.

LIT208: Fiction into Film provides an ideal opportunity for examining race and ethnicity. The course attributes are Humanities and the Arts – Ethnic Studies Category C. The course meets the general education standards for Humanities Literature. However, it does not yet fulfill some of the instructional activities required to be compliant with the new Racial and Ethnic Studies (RES-B) category.

A unique opportunity exists to explore race and ethnicity presented in literature and film. This will result in the enhancement of the LIT208 curriculum: Race and ethnicity can be especially visceral, and literature and film—as visceral media—are powerfully effective portals of exploration. Through these portals, students will examine race and ethnicity in contemporary society. Analyzing Alice Walker's *The Color Purple*, as one example, we will compare and contrast the treatment of race, gender, and ethnicity in both the novel and film adaptation—giving attention to the history of those relevant discourses. We will consider how literature and film draws upon stereotypes and provides a unique lens for assessing social constructions. A critical examination of race and ethnicity prepares students to actively develop and respectfully implement the broad range of problem-solving skills required for inclusive excellence.

Racial/Ethnic Studies (RES-B) General Education designation is being requested and the course description, objectives and outline need to reflect that emphasis.

Catalog Description

Old: Selected works of literature and their film adaptations. Prerequisites: 326-102 or 326-112.

New: A literary and cultural examination of film adaptations. Course Attributes: Humanities and the Arts – Ethnic Studies Category C; Racial and Ethnic Studies Category RES-B. Special attention is given to the evolving depiction of non-dominant cultural groups in literature and film. Prerequisites: ENGL 102 or ENGL 112 or ENGL 113

Course Objectives.

Old (New Course Proposal CIC Passed 2/94)	**New**
1. Demonstrate an understanding of the literal level of the assigned readings and films.	1. Demonstrate an understanding of the literal level of the assigned readings and films.
2. Demonstrate an understanding of the literary elements (point of view, plot and structure, character, theme, tone, and style) and literary devices (figurative language, symbol, metaphor, allegory) as they function in text and film.	2. Demonstrate an understanding of the literary elements (point of view, plot and structure, character, theme, tone, and style) and literary devices (figurative language, symbol, metaphor, allegory) as they function in text and film.
3. Demonstrate an ability to analyze and interpret layers of meaning in works of literature and their film adaptations.	3. To study genres of film, acquire a vocabulary of film terms, and explore how film draws upon stereotypes to construct representations of race, gender, and ethnicity.
4. Be able to compare narrative conventions in literature and films.	4. To compare narrative conventions in literature and films, understand "Hollywood conventions," and explore how these conventions, as social constructs, influence the adaptation process.
5. Explain how the historical, geographic, social, and popular cultural context influences the translation of a literary work into a film.	5. To explore and explain how the historical, geographic, social, and popular cultural context influence the translation of a literary work into a film.
6. Demonstrate an awareness of and sensitivity towards ethnic and cultural diversity in literature and film.	6. To think critically and write effectively about *how* texts (both literary and cinematic) are constructed and *what* they say.
7. Develop an appreciation of the aesthetic and cultural features of literature and film.	7. Demonstrate an awareness of and sensitivity towards racial, ethnic, and cultural diversity in literature and film.

Course Objectives Racial and Ethnic Studies (RES B): Bloom's Taxonomy

Level	Level Attributes	Learning Objective
1: Knowledge	Rote memorization, recognition, or recall of facts.	By the end of this course, the student will be able to name, define, and recall a vocabulary of literary and film terms.
2: Comprehension	Understanding what the facts mean.	By the end of this course, the student will be able to describe and explain the evolving depiction of non-dominant cultural groups in literature and film to summarize genres of literature and film and the role of technology; and to clearly explain stereotypes and provide examples of stereotypes in fiction and film.
3: Application	Correct use of the facts, rules, or ideas.	By the end of this course, the student will be able to demonstrate an understanding of analysis (Aristotle's Basic Elements for Literary Analysis) and interpretation.
4: Analysis	Breaking down information into component parts.	By the end of this course, the student will be able to classify, analyze, and illustrate how the most popular genres of fiction and film present stereotypes and provide a unique lens for assessing social constructions.
5: Synthesis	Combining parts to make a new whole.	By the end of the course, the student will be able to think critically and write effectively about *how* texts (both literary and cinematic) are constructed and *what* they say.
6: Evaluation	Judging the value or worth of information or ideas.	By the end of the course, the student will be able to compare and contrast stereotypes in literature and film. Moreover, they will be able to argue, justify, and support why an historical understanding of the use of stereotypes in literature and film production is an evolving process providing fertile ground for the creative problem-solving skills required for inclusive excellence.

Course Outline.

Old (New Course Proposal CIC Passed 2/94)	**New**
Topics to be included are: 1. Theoretical material on interpretation of literature and film criticism: readings in a text such as Double Exposure: Fiction into Film. 2. Study of Citizen Kane for film literacy. 3. Readings on the representation of diverse American cultures in film. 4. Study of works of fiction and film version(s) such as the following in six to eight units which must include items "h" and "i": a. Plot and Structure: John Steinbeck, Grapes of Wrath; E.M. Remarque, All Quiet on the Western Front; Charlotte Bronte, Jane Eyre; Yukio Mishima, The Sailor Who Fell from Grace with the Sea. b. Character: Thomas Mann, Tonio Kroger; Herman Melville, Bartleby; Joseph Conrad, Lord Jim; Joyce Cary, The Horse's Mouth. c. Point of View: F. Scott Fitzgerald, The Great Gatsby; John Fowles, The French Lieutenant's Woman; Charlotte Perkins Gilman, "The Yellow Wallpaper." d. Style and Tone: Thomas Hardy, Tess of the d'Urbervilles; Henry James, Daisy Miller, E.L. Doctorow, Ragtime; E.M. Forster, A Room with a View, Howard's End, Passage to India; Somerset Maugham, Of Human Bondage. e. Metaphor, Symbol, Allegory: Petronius, Satyricon (Fellini); William Golding, Lord	Representative topics: 1. Theoretical material on interpretation of literature, film criticism, and narrative adaptation. (Objectives 1, 2, 3, and 6). 2. Readings on the representation of diverse American cultures in literature and film. The theoretical approach of the "other" as a means to examine societal and cultural divides and differences, applicable to racial and ethnic communities. (Objectives 3, 5, and 7). 3. Basic narrative elements of fiction and film, which may include plot, characterization (including deployment of stereotypes), setting, point of view, symbolism, etc. (Objectives 1, 2, and 4). 4. Race, class, and gender. Conventions of both the literary and film industries—historical and contemporary—in (re)presentation of race, class, and gender. A careful study of how these representations are constructed and how they can be critiqued. (Objectives 3, 4, 5, 6, and 7). 5. The evolving depiction of non-dominant groups in literature and film. Emphasis on the historical trends and the contemporary sensibilities surrounding non-dominant communities and subcultural groups. (Objectives 3, 5, and 7). Representative film/text pairings: 1. *The Color Purple* (Alice Walker). 2. *Smoke Signals/Tonto and the Lone Ranger Fistfight in Heaven* (Sherman Alexie).

of the Flies; Flannery O'Connor, Wise Blood; Anthony Burgess, A Clockwork Orange. f. Inner Action: Kurt Vonnegut, Slaughterhouse Five; Day of the Locust, Thomas Mann, Death in Venice. g. Time: Ambrose Bierce, "Occurrence at Owl Creek Bridge"; Kinglsey Amis, Lucky Jim. h. Historic and Cultural Context: Cooper, Last of the Mohicans; Malamud, The Fixer; Austen, Pride and Prejudice; The Autobiography of Malcolm X with Alex Haley and Malcolm X. i. Race, Class, and Gender: John T. Nichols, The Milagro Beanfield War; Alice Walker, The Color Purple; Thomas Berger, Little Big Man; Ken Kesey, One Flew Over the Cuckoo's Nest; Ernest Gaines, A Gathering of Old Men.	3. *A Raisin in the Sun* (Lorraine Hansberry). 4. *The Joy Luck Club* (Amy Tan). 5. *In the Time of Butterflies* (Julia Álvarez).

Maintenance of Gen Ed Designation:

Old: The course attributes are Humanities and the Arts – Ethnic Studies Category C. The course meets the general education standards for Humanities Literature.

New: Same as above, with the addition of Racial and Ethnic Studies (RES-B) Category. The general education category remains the same as the approach and content of the course retain their focus and emphasis as before. This revision emphasizes a critical examination of race and ethnicity in film and literature.

GENERAL EDUCATION CLASSIFICATION AND ASSESSMENT

Briefly explain how this course meets each chosen objective AND how students will be assessed to determine they have mastered that particular GE objective. Do separately for each objective circled. A GE course is not expected to meet all objectives. Please circle only those objectives that you will assess for GE purposes.

1. Think creatively, analyze critically, and synthesize clearly.
2. Develop and apply effective reading, writing, speaking and listening skills.
3. Utilize contemporary information and communication systems; to recognize and value the interrelationships, between the ideological, sociological and technological adaptive systems and the impact of these systems on the human experience and the environment.

4. Understand, formulate, and apply mathematical and logical principles; be able to communicate quantitative information effectively, and value the social and personal consequences of quantitative methods and measurements.
5. Understand and value the historical, economic, political and psychological forces that shape the development and consequences of the behavior of individuals, groups, and institutions.
6. Understand and value the relationships between creativity, imagination, and problem solving and the linguistic, artistic, ethical, literary, and philosophical traditions that shape human cultures.
7. Understand, apply, and value methods in the life and physical sciences and the impacts of science on society.
8. Recognize and value the collective heritage, ideas and values of a multicultural world and demonstrate sensitivity to sociocultural diversity and the interdependence of groups in a global society.
9. Develop ethical reasoning skills and act responsibly, including one's physical and mental well-being.
10. Understand the interdisciplinary nature of knowledge and apply an interdisciplinary approach to problem solving.

Briefly explain how this course meets each chosen objective AND how students will be assessed to determine they have mastered that particular GE objective. Do separately for each objective circled. A GE course is not expected to meet all objectives.

GE Obj. 1 Think creatively, analyze critically, and synthesize clearly

- As with traditional literature courses, examining and interpreting texts (both literary and cinematic) and consideration of its various interpretations fosters the ability to think critically and creatively. The course itself, a semester-long exploration of the process of adapting fiction into film, is a synthesis. Learning to evaluate, analyze and synthesize literature and film fosters critical thinking and responsible choices. Students will be assessed using standard evaluation tools, including quizzes, response papers, and class projects.

GE Obj. 2 Develop and apply effective reading, writing, speaking and listening skills.

- By the end of this course, the student will be able to demonstrate an understanding of analysis (Aristotle's Basic Elements for Literary Analysis) and interpretation. Moreover, student will demonstrate an understanding of stereotypes as social constructions. Students will work in small and large groups to share ideas and examine problems from multiple perspectives.

GE Obj. 6 Understand and value the relationships between creativity, imagination, and problem solving and the linguistic, artistic, ethical, literary, and philosophical traditions that shape human cultures.

- This course helps students understand the interdependence between socio-cultural groups (in the United States and between the United States and other nations), the contributions of various socio-cultural groups, and the ways in which various groups have been represented in literature and film have developed. Students will participate in class projects (for

example, PowerPoint Presentations), offering them the opportunity to clearly demonstrate their understanding of the subject matter.

GE Obj. 8 Recognize and value the collective heritage, ideas and values of a multicultural world and demonstrate sensitivity to social diversity and the interdependence of groups in a global society.

- Course texts and background materials include historical and contemporary texts from a diversity of cultures, heritages, and perspectives. This course helps students understand the interdependence between socio-cultural groups, the contributions of various socio-cultural groups, and the ways in which the ideas and values of a multicultural world have been represented in literature and film. Students will participate in discussion board exchanges and group projects, offering them the opportunity to clearly demonstrate their understanding of and sensitivity to social diversity, the ideas and values of a multicultural world, and the interdependence of groups in a global society.

RESOURCE REQUIREMENTS

- Additional faculty time and expertise needed? None
- Other – space, equipment, supplies, etc.? None

No Additional Resources Requirements are needed.

RACE AND ETHNIC STUDIES (RES) AND GLOBAL PERSPECTIVES (GLP)

RACE and ETHNIC STUDIES CATEGORIES See http://www.uwstout.edu/provost/currhb/upload/proposedRES.pdf
Courses examine the experiences of historically underrepresented U.S. racial/ethnic groups: African American, Hispanic/Latino, Asian American (with an emphasis on Southeast Asian American), and American Indian. An important emphasis is critical reflection and application of acquired learning to professional and personal contexts.

Briefly explain how your course meets the criteria below and indicate the percent time spent on each.
RES-A courses must devote 75%-100% of content to the topics below while RES-B courses must devote 50%-74% of content to these topics. While a quality Racial and Ethnic Studies course will address each of the topics in some fashion, it is not expected that each will be emphasized equally.

- Historical and ideological constructions of race (20%)
- Racial/ethnic identity formation (15%)
- Racial impact on public policy (5%)
- Stratification of differences (15%)
- Exploration of students' cultural and racial/ethnic experiences (10%)

Historical and ideological constructions of race (20%)

Using texts throughout the history of cinema, we chart the development of racial and ethnic constructions over time—especially throughout the twentieth century and into the twenty-first century. This historical approach draws students into the discourse of race and reminds and informs students that race relations

and racial attitudes as we experience them in the contemporary moment derive from complicated histories.

Racial/ethnic identity formation (15%)
Racial and ethnic identity formation is integrated into discussions of the films and texts— to understand the motivations of characters, to understand the interrelations between characters, and to consider contexts of social justice and political enfranchisement drawn out by the films and texts. By surveying films and texts from across a range of racial and ethnic communities, students make comparative assessments of identity formation in these various contexts. The theoretical concept of "the other" helps students understand how social groups define themselves through the emphasis of difference. Ranging from the relatively benign creation of high school cliques to the nefarious assembly of a genocidal apparatus, "othering" is relatively easy to apprehend while offering sophisticated critical leverage on these common but complex social functions.

Racial impact on public policy (5%)
Public policy receives minor focus race and ethnicity are traced through American literary and film history, which requires identifying and addressing key policies and political moments. Chinese exclusion, Jim Crow laws, the civil rights movement, 1965 immigration reform, wars and treaties with Native American nations, immigration debates, the 1971 occupation of Alcatraz, the 2001 Patriot Act, and Constitutional debates about detention of suspected terrorists at GTMO are among the salient legal and political events that contextualize the narratives of the course within the larger political history of race and ethnicity. Summaries of, commentary on, and footage from these crucial events enhance and illuminate the narratives.

Stratification of differences (15%)
The theme of equality, opportunity, and agency are central to many of the films and texts. These pivotal features open discussion to how race and ethnicity play out in social hierarchies and economic opportunities. Questions of a "model minority," "race ranking," and other nuances of American race relations are animated by the films and texts. Considering texts from a variety of ethnic and racial communities also allows students to see the racial and ethnic landscape of America—particularly to see how fraught continua of race are at work in everyday discourse and practice.

Exploration of students' cultural and racial/ethnic experiences (10%)
Throughout the semester, students are challenged to apply what they have learned about race and ethnicity to their own life experiences and to reflect on their approach to these issues going forward in their chosen professions. Narrating their experiences and reflecting upon them are scaffolded to make them safe and supportive for students to honestly examine their assumptions and attitudes. Thus, course content is "expected to discourage racism and

reduce its effects and to promote appreciation of ethnic diversity as it is manifested in non-white groups."

All of the Course Objectives are explicitly or implicitly relevant to this goal. The course content focuses on the RES criteria bulleted above at least 50% of the time and probably close to 65% of the time.

BIBLIOGRAPHY (theoretical foundation of the course as well as suggested readings, limit 1 page)

Anderson, Lisa M. *Mammies No More: The Changing Image of Black Women on Stage and Screen.* Lanham: Rowman & Littlefield, 1997.

Herzberg, Bob. *Savages and Saints : The Changing image of American Indians in Westerns* Jefferson, N.C. : McFarland & Co., 2008.

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Mimura, Glen M. *Ghostlife of Third Cinema: Asian American Film and Video*. Minneapolis: U of Minnesota P, 2009.

Rome, Dennis. *Black Demons: The Media's Depiction of the African American Male Criminal Stereotype*. Santa Barbara, CA: Praeger, 2004.

Russo, Vito. *The Celluloid Closet: Homosexuality in the Movies.* New York: Harper & Row, 1987.

Said, Edward W. *Orientalism*. New York: Pantheon Books, 1978.

Shaheen, Jack. *Reel Bad Arabs: How Hollywood Vilifies a People*. New York: Olive Branch Press, 2001.

Sklar, Robert. *Movie-Made America: A Cultural History of American Movies.* New York: Vintage Books, 1994.