**GROSSMONT COLLEGE**

**Course Outline of Record**

 Curriculum Committee Approval: 03/16/2021

 GCCCD Governing Board Approval: 05/18/2021

**ETHNIC STUDIES 143 – IMAGES OF BLACK WOMEN**

 1. **Course Number Course Title Semester Units**

ETHN 143 Images of Black Women 3

 **Semester Hours**

 3 hours lecture 48-54 total hours 96-108 outside-of-class hours 144-162 total hours

 2. **Course Prerequisites**

 None

 **Corequisite**

 None

 **Recommended Preparation**

 None.

 3. **Catalog Description**

 A study of black women in the U.S., using literature, the arts and media, produced by and about black women. Explores the intersections of gender, race, and socio-economic class in black women’s identity and experiences. Themes include power and resistance; work, family and culture; cultural representations and stereotypes, and the interplay of social processes on the development of identity.

 4. **Course Objectives**

 The student will:

 Analyze myths and stereotypes about black women in history, literature, the media and arts.

 b Assess the history and dynamics of black family styles and gender roles and their change and continuity over time and place.

 Compare representative literary and media works by and about black women.

 d. Analyze the intersections of race, socio-economic class and gender as revealed through black

 women’s writings and artistic expression.

 e. Examine the contributions of black women and womanist writings in Black Studies.

 5. **Instructional Facilities**

 Standard Classroom

 6. **Special Materials Required of Student**

 None

 7. **Course Content**

 a. The creation of myths and stereotypical images in ~~the~~ literature and the media versus realities of black women’s lives and experiences.

 b Definitions: “culture,” “triple oppression,” race, class and gender.

 Novels, poetry, short stories, and artistic expression by black women.

 d. Expressions of identity and critical issues to black women in literature and the arts.

 e Black family styles and gender roles and their change and continuity over time and place.

 f. Evolution of black women’s feminist and womanist scholarship about identity and

 representations of black women.

8. **Method of Instruction**

 a. Lecture

 b. Discussions

 c. Guest lecturers

 Audio-visual materials and multi-media presentations

 e. Study guides or examination reviews

 9. **Methods of Evaluating Student Performance**

 a Essays, such as reflections on films, writings, or an analysis of artistic expression using theories of Black Women’s Studies.

 b Midterm(s) or quizzes, either objective or a combination of assessment methods on philosophies of Ida B. Wells, Toni Morrison, Harriet Tubman

 c Individual or group projects, such as an in-depth exploration of one novelist or playwright or an analysis of an academic theme about black women in film or media during one decade.

 d Final exam, project, or portfolio

10. **Outside Class Assignments**

 a Library and Internet research on projects, such as an analysis of the writings of bell hooks [sic], or the work of Ntozake Shange, or the life and sculptures of Edmonia Lewis.

 b Outside reading assignments.

 c. Independent research for development of essays, such as reflections on films, writings, or analysis of artistic expression using theories of Black Women’s Studies.

11. **Representative Texts**

 a. Representative text(s):

 1) Bay, Mia E., et al. *Toward an Intellectual History of Black Women*. Chapel Hill: University of North Carolina Press, 2015

 2) Bambara, Toni Cade, ed. *The Black Woman: An Anthology*. New York: Washington Square Press, 2005.

 3) Ngozi Adichie, Chimamanda. *We Should All Be Feminists*. New York: Anchor, 2015.

 4) Harris-Perry, Melissa. *Sister Citizen: Shame, Stereotypes, and Black Women in America*. New Haven: Yale University Press, 2013.

 5) Robbins, Hollis and Henry Louis Gates, eds. *The Portable Nineteenth-Century African American Women Writers.* New York: Penguin, 2017.

 6) Jones, Feminista. *Reclaiming Our Space: How Black Feminists are changing the World from the Tweets to the Streets.* Boston: Beacon Press, 2019.

 b. Supplementary texts and workbooks:

1) Foster, Frances Smith. *Written by Herself: Literary Production by African American*

 *Women, 1746-1892*. Bloomington: Indiana University Press, 1993

1. James, Stanlie M., Frances Smith Foster and Beverly Guy-Sheftall. *Still Brave: The*

  *Evolution of Black Women’s Studies.* New York: Feminist Press at CUNY, 2009.

1. Lordi, Emily J. Black resonance: *Iconic Women Singers and African American Literature*.

 New Brunswick: Rutgers University Press, 2013.

1. Pough, Gwendolyn D. *Check It While I Wreck It: Black Womanhood, Hip-Hop Culture, and*

 *the Public Sphere.* Boston: Northeastern University Press, 2004

1. Ward, Jervette R., et al, eds. *Real Sister: Stereotypes, Respectability, and Black Women in*

 *Reality TV.* New Brunswick: Rutgers University Press, 2015.

 **Addendum: Student Learning Outcomes**

 Upon completion of this course, our students will be able to do the following:

a. Analyze myth~~s~~ versus reality about black women in literature, media, and the arts.

b. Analyze intersections of race, socio-economic class and gender in black female identity using

 black women’s writings and artistic expression.

c. Define contributions of black women and womanist writings in Black Studies.