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Decoding Hollywood: An instructional design module for visual literacy of race, ethnicity, & cultural portrayals in Hollywood films

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Decoding Hollywood: An instructional design module for visual literacy of race, ethnicity, & cultural portrayals in Hollywood films

Abstract

This is an instructional design project developed to enhance a curriculum module in Visual Literacy at the University of Northern Iowa. The module examines the content, messages, and viewer interpretation of Hollywood Cinema and issues of diversity. Hollywood reflects the current thoughts, actions, and habits of the American culture, which influences the thought process of the entire world. Students are required to view selected Hollywood films that document American history and educate in cultural diversity, trends and issues. The intention of this module is for students of diverse backgrounds to become exposed to a cultural system that they have traditionally been taught not to see. By becoming aware of the system, they are to become aware of their own cultural bias, stereotypes, and beliefs.

DECODING HOLLYWOOD:
An Instructional Design Module for Visual
Literacy of Race, Ethnicity, & Cultural Portrayals in Hollywood Films

A Graduate Project
Submitted to the
Division of Instructional Technology
In Partial Fulfillment
Of the Requirements for the Degree of
Master of Arts
UNIVERSITY OF NORTHERN IOWA

by

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ABSTRACT

This is an instructional design project developed to enhance a curriculum module in Visual Literacy at the University of Northern Iowa. The module examines the content, messages, and viewer interpretation of Hollywood Cinema and issues of diversity.

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INTRODUCTION

Introduction of the Project

This project is an instructional design module. The module educates graduate and undergraduate students about cultural differences. Even when Hollywood Cinema explores norms that are not of the main stream American culture, films are still interpreted from that culture's perspective. This holds true with all popular media; via marketing, the internet, television, radio, etc. This project is designed to raise awareness, and decrease ignorance of African-American, other non-White cultures, and White cultural portrayals in media. The process is implemented through the viewing of Hollywood Cinema films, completing surveys and questionnaires, journal entries, and class discussion. Students are assigned to watch selected Hollywood films, these films reveal bias in film production as well as educate students about historical and current obstacles placed on those who are not completely accepted within the main stream culture while attempting to observe from a bias position. Students are to become conscious of bias beliefs and stereotypes of cultures that are foreign to their own. After acknowledging these inclinations, students are cultivated in being a positive contributor to society.

Dr. J. Ana Donaldson, while a professor at the University of Northern Iowa, developed an instructional module for an undergraduate and graduate course entitled Visual Literacy. According to the professor, the student audience has traditionally been composed of White, rural area upbringing, graduate and undergraduate students. African-American and other non-White enrollment in the course had been relatively low. Class discussions with respect to diversity have relied heavily on the participation of primarily African-American students to educate the White students of existing issues. The instructional designer (ID) is a

former student of the learning module taught by the instructor. During a required journal entry for the course, the ID critically analyzed the curriculum design and listed possible suggestions for improvement. After careful evaluation of the ID's work, educational background and experience; the professor assigned a practicum project to the ID for the content and instruction of the module to be redesigned. This project expanded upon the learning from the practicum project.

Purpose & Importance

The purpose of this instructional design module is to equip an instructor with culturally relevant and adequate information. This information is needed in order to educate all students participating in the module. By decoding the modern day culture through visual films, students will be educated on diversity matters through past, present, and future events. The module will reveal the effects that modern day media has on cultural beliefs, stereotypes, and perceptions. In contrast, the module will also reveal how modern culture influences the current media of news, entertainment, education, religion and politics. By bringing to light the most influential components of the world, students are led to recognize unjustifiable beliefs, stereotypes, and prejudice they harness towards people and cultures with which they are unfamiliar.

Throughout activities, lectures and discussions, the students increase their knowledge and self-awareness of the cultural influences that have shaped their lives. Once students are educated, they are encouraged to be proactive against injustice towards humanity. Whether the steps in doing so are small or great, the objective is to develop proactive individuals.

Going against the culture can be viewed as unpatriotic to some and disrespectful to many. Students participating in this module learn they can continue to be patriotic to their

culture, but not if it's at the expense of unconsciously demoralizing others while regarding them as inferior. These students are learning how to think independently and how to treat others with genuine respect. Tomorrow's future is going to depend on uplifting leaders today, and the strongest leaders within ones own surroundings will be indigenous leaders. This module is designed to educate university students but can be modified to fit a variety of learning environments. Regardless where they come from, that qualifies them as a leader to their friends, family and community around them.

Terminology

African-American – 2nd generation (or greater) United States citizens of African heritage.

Applied Research – The assessment and use of some part of research communities' (academia) accumulated theories, knowledge, techniques and methods for a specific purpose. This research is directed at fixing problems in education (i.e. Effectiveness of type of counseling).

Black – Any person or group of people whose ethnicity is of African descent.

Implementation – Delivering the instruction in the settings for which it was designed. (Greer, 1996 as cited in Dempsey & Reiser, 2007, p. 11).

Institutionalization – Takes place when an innovation is assimilated into the structure of an organization and changes that organization in a stable way (Miles, Eckholm, & Vandenburghe, 1987 as cited in Dempsey, Reiser, 2007, p. 11)

Instructional Designer (ID) - Is responsible for developing instruction and introducing software programs in order to educate and meet users' needs. Designers begin their instruction by creating a plan for their program and ensuring that the information will be communicated efficiently and effectively.

Instructional Module – A self-contained instructional unit that includes one or more learning objectives, appropriate learning materials and methods, and associated criterion-reference measures.

Majority – The greater number of people in a group who are part of a larger group, a term for people of White descent in the United States

Minority - The smaller number of people in a group who are part of a larger group, a term for people of non-White descent in the United States.

Multi-cultural – Constitutes having greater than two cultural or ethnic groups within a society, identifying multiple ethnicities and cultures within an individual's heritage.

New Black Cinema – A series of films (primarily stemming from the late 1980's to early 2000 time frame) produced by black directors and released with the backing of Hollywood studios. Content and subject matter consisted of black people, black people's lives, and cultural space and identity. The merging of rap and hip-hop music, popular images of "the endangered black man" with socialist interest in drugs, crime, sex, and the inner city. All of which are portrayed by media as a black dilemma. Strategies of New Black Cinema was to recode the existing codings of blackness, informing the symbolic with the social and cultural sensibilities of black culture, Afrocentrism, and everyday experiences of black people. Bernardi (2008).

Non-White – People whose race and ethnicity is not White; in the United States they are also considered/called Minorities.

Prejudice - Negative attitudes towards a group; prejudging.

Previous Module – Module taught by the instructor before instructional design process.

Qualitative research - Use of social reality; usually study single individual/situations each called a case and generalize case findings mainly by comparing the case with other cases that also have had in-depth study compiled. Researcher commonly uses own experiences in the research findings.

Racism – The belief that all members of each race possess characteristics or abilities specific to that race, esp. so as to distinguish it as inferior or superior to another race or races. One can be racist without being prejudiced. Racism can occur by just believing in a dominant culture.

Sub-Culture – Non-majority within a larger culture. A non-White and/or minority culture within the U.S. culture.

Symbolic Racism – Is a dynamic that is not expressed in open confrontation or resistance to groups specifically based on race. An example of overt racism would include beliefs and actions directed at the residential, education, or spatial segregation of racial groups.

Symbolic racism, on the other hand, may include opposition to bussing without citing that the basis of this position may be opposition to race mixing. (Cashmore & Jennings, 2001, p. 217) This racism is considered to be the “new” type of racism, and has replaced “old-fashioned” racism. Being unaware of racism is a common trait.

Triangulation – Process of using multiple data-collection methods, data sources, analysts, or theories to check case study findings.

White – Ethnicity that is traditional northwest European heritage. Can be simulated in the United States culture by being 2nd generation U.S. citizens and/or financially progressing into the middle class for some other cultures.

White Culture – Traditional American culture. Origins derive from a combination of the native English, White ethnicity, and male Protestant sovereignty.

Whiteness – The U.S. culture that is based on socioeconomic status, rather than ethnic heritage.

Literature Review

The Instructional Design Process

The instructional designer took several design methods into consideration during the design process. In the end, the methods applied were those supported by the UNI Performance and Training/Instructional Technology program. The components of the five domains are implemented from Seels & Richey's (1994) *Instructional Technology*. This resource is a foundation of the Instructional Design course at the University of Northern Iowa. Other resources such as the Systematic Design of Instruction (Dick, Carey & Carey, 2005) are carried out throughout the design process.

The Setting

A need to revamp the curriculum of the learning module in Visual Literacy provided the setting for this project. The instructor's need called for an instructional designer to come in and restructure the curriculum as well as manage the project development. Project management skills were needed in designing the project. There are different facets of instructional design that closely tie into project management. In addition to a strong instructional design knowledge base, these positions require project management skills, including the ability to lead a project team, estimate project requirements, and develop processes and standards for completion of instructional design projects (Williams van Rooij, 2010). Every project is going to require an open mind and quite likely a different approach

for each team. Davies (1978) provides a chess metaphor when describing instructional design:

A chess game, in which players engage in an intellectual activity for which there is no one set of appropriate moves. . . . The order, and manner, [in which design skills are used] depends upon the character of the problem, and the aim in mind. There is no one best way, and no one way of proceeding. Neither is there one optimal solution. Everything depends upon the situation, and the skills available. (McDonald, 2011, p. 1).

Instructional design was what this project needed and there had to be management skills drawn out by the ID for the project to be successful. Project management involves planning, monitoring, and controlling instructional design and development projects (Seels & Richey, 1994). According to Seels & Richey instructional design and project management skills are utilized in this module. When designing and managing curriculum there has to be a systematic approach. Layng (1997) used Dick and Carey's (1990) model for instructional design as the framework for drawing parallels between instructional design and project management. Layng sees project management as a tool to help instructional designers develop detailed outlines of instructional materials and learn a method of managing those outlines (as cited in Williams van Rooij, 2010). The curriculum that is being restructured calls for research to be done on the content, as well as the different delivery methods that the instructor can use while teaching the course.

When designing curriculum to effectively communicate with learners, one must be open to a variety of instructional approaches. "" A broader view is one that values a growing capacity and a desire to interact with the world, considers the continuity of experiences

(Dewey, 1916) and takes into consideration the what type of experience impacts the meaning we bring (as cited in Parrish, 2009).

An Instructional Designer is responsible for creating learning experiences for the classroom. Designing ID's look to refine and intensify forms of experience, even if we avoid talking about their aesthetic qualities. (Parrish, 2009). Creativity is an important aspect to include in learning environments in order to find different methods to stimulate the learning. Designers with creative spirits tend to focus their time on creation activities such as prototyping instructional concepts/scenarios, not just to understand solutions, but to intentionally enhance their understanding of problems and opportunities. (Brown, 2009 as cited in McDonald, 2011). Creativity was taken into consideration by the ID.

Works of art frequently begin by establishing normalcy, a recognizable and acceptable situation or a harmonious pattern, and then introduce conflict that violates this normalcy (Bruner, 2002; Parrish, 2009). It is important that the ID has students who are participating in curriculum to be enlightened by knowledge they have not been exposed to before. White students often feel uncomfortable when they see a culture they believe as normal appear biased and/or domineering. The instructor initially wanted the Black students in class to be comfortable, the restructure of this curriculum calls for the need of White students to feel comfortable as well. Parrish (2009) states that learning experiences have many qualities, including cognitive ones of course. Yet in Wilson (2005) states they also have emotional, social, cultural, political, and aesthetic qualities. The emotional communication that occurs through viewing Hollywood films will help convey and trigger these new learning experiences for students.

When designing this curriculum, the ID had to take into consideration the complex relational strain that can take place between Black and White cultural affiliates in a learning environment. Irving & Hudley, (2008) state that the well documented pattern of oppression of Blacks by Whites has led to a complex relationship between the two groups that involves culture and identity. This relationship impacts learning and therefore has profound implications for instructional design. There had to be different possible methods of instructional delivery considered for the building of this project. Parrish references a source of principles, that 1/3 of sources for principles are researched into the aesthetic decisions of ID's and teachers are made when they consider the experience of their learners Parrish (2007). It's important for an ID to be able to apply experience of subject matter while designing; this will always lead to a more tangible final product.

By understanding the demographics of the learners in a course, an ID can take into consideration personal experience, training, and education in the subject matter and apply it to a project. The ID must understand learners have different beliefs, experiences and backgrounds, this is important to consider while designing the curriculum. Parrish (2007) suggests that learners have different thoughts and feelings when they first become engaged, when the pattern of the instruction becomes evident and accepted (or resisted), and when learning is approaching its culmination. The original module was designed to be delivered to primarily one cultural group, yet was open to have a variety of learners from any cultural background enrolled in it. Pai and Adler (1997) considered culture to be knowledge, skills, behaviors, attitudes, beliefs, & material artifacts, produced by man and passed from one generation to another {as cited in Irving & Hudley, 2008}. Culture is learned culture before anything is learned from media, every individual home has a culture being followed in order

to establish order in the home. Irving & Hudley (2008) states that the need to know how personal beliefs of race, religion, socio-economic class and additional differences impact visual messages and it's the graphic designer's and graphic design educator's job to convey this. As a designer, the ID has to take into consideration that learners are coming from diverse backgrounds in greater numbers every year.

Areas of Concern

This new module focuses on African-Americans in Hollywood films, along with other non-White cultures portrayals. The subject matter is delicate and discussions can become confrontational at times, which is why the instructor has to be well equipped while teaching the subject matter. The curriculum for this project involved three primary areas of study (a) Hollywood and media bias shaping beliefs; (b) racial tension that can take place in the classroom;(c) effective teaching methods that can be used in a diverse classroom. It was necessary to examine the literature to find case studies of how this has been effectively addressed in other learning situations.

Hollywood and Media Bias Shaping Beliefs

This project revolved around viewing Hollywood films, presumably on DVD. This is a very effective way for learning to occur. Seels & Richey (1994) state that audiovisual technologies are ways to produce or deliver materials by using mechanical or electric machines to present auditory and visual messages (p. 38). The films to be viewed were supposed to be culturally diverse as they depicted historical, current and future trends of American culture that are race related. Issues that were being brought to the surface were history of oppression non-Whites have faced, obstacles that all ethnicities endure, as well as

bias or subliminal messaging the director includes in their films in regards to race. Movies play a strong role when it comes to messaging a culture. Parish (2009) states that:

Hollywood producers are infamous for requiring that a proposed film project be summed up in a one- or two-sentence “pitch.” Aristotle supports this approach as well, telling artists that they should be able to frame the work such that even hearing a summary of it elicits a strong emotional response (Aristotle, trans. 1984). Stating the theme of a course doesn’t necessarily stimulate learning, but it should describe the experience that will, thus enticing a learner to take part. (p. 6)

With the project being based on viewing Hollywood films in order to foster learning, the instructional designer had to have common and educated knowledge of media trends and be able to transpire this knowledge to learners. “Teachers and designers can include discussion of what it means to be knowledgeable and what can be done as a consequence of becoming knowledgeable, demonstrating and providing practice in exercising the ‘habits of mind’ that distinguish a community of practice” (Lave and Wenger, 1991; Parrish, 2007, p. 11). Perfected practice will produce perfected designs. Brooks (2010) concludes that “great designs come from great designers, not from great design processes” (as cited in McDonald, 2011, p. 5).

Racial Tension in the Classroom

The instructional designer wanted to keep the focus of the restructured module of African-Americans in Hollywood films, along with expanding on non-White cultures portrayals and White bias. Also keeping in mind that the subject matter is delicate and discussions can become confrontational at times, so the design need to well equip the instructor while teaching the subject matter. Ignorance is the biggest factor when it comes to

racial conflict. The presidential election is a prime example in misunderstanding of cultural groups. "Many whites believed Barack Obama's successful election signaled a post-racism era. Unfortunately, Blacks, Asians, Hispanics and other U.S. minorities report that although Barack Obama's current job title is a step in the right direction, racism is far from over in the United States and around the world. (Buck-Coleman, 2010, p.4) The biggest confrontational issue is that most cultures are ignorant of others cultures.

Some issues with the original films that the instructor was showing were that they clearly stated problems within the Black community, but there were fewer films to choose from that depicted the Black community in a positive and promising light, and bias that the White community has. This had to be factored into the learning curriculum by the ID. But, that is not enough to truly impact student learning. Buck-Williams suggests that "Design can easily promote change in the community, especially when the cause is taken up and pursued by members of the community who wish to cause change" (2010, p.11). By having the class become a community/culture unto itself, students should be less likely to be confrontational.

Effective Teaching Methods that can be used in a Diverse Classroom

The ID had to communicate with the instructor when available and meet deadlines for the project since it was an assigned project. Recognizing the importance, stats that at a minimum a project is deemed successful if it is delivered on time, within budget and meets the requirements of the project stakeholders (Williams van Rooij, 2010; Crawford & Pollack, 2007; Horine, 2005; Rowe, 2007; Stubbs, 2002). The instructional designer had to begin the development process after agreeing to the management of this project and designing the outline of the curriculum. According to Carey, "In order to make objections, and subsequent instruction, consistent with the context analysis, designers should review the goal statement

before writing objectives” (Dick & Carey, 2005, p. 131). Goals and objectives had to be created for this curriculum. There were four primary goals to accomplish for this course:

1. Students were to understand how to interpret media visuals in a much more effective manner, and be able to recognize stereotypes and misleading images and messages alike.
2. Students were to leave the classroom aware that there is a cultural dilemma today.
3. Students need to understand that the only race is the Human-Race, and that race has been interlocked with an economic system.
4. Students were to feel empowered to make a difference by changing their own thought process and becoming proactive during unethical situations and circumstances.

Objective creation followed the establishment of the goals.

The ID developed objectives of what to teach in order to walk student learning towards the goals of the module. “Objectives are statements of what students will know and be able to do after they have learned what we intend for them to learn” (Reeves, 2011, p. 33). These objectives were to be in the possession of the instructor during any discussion the class had pertaining to the movies being viewed. Reeves continued that a wonderful consequence of writing objectives that are student-centered and thinking-centered is this: *it trains the teacher’s attention on students’ thinking* (p. 34). The designer did not have a specific instructional method on how to deliver the curriculum effectively to students, so the instructor was to have open-ended discussions with the objectives in hand in order to not get too far off track or miss the goals of the course. Many authors identify that research has shown support this method, that teaching presence plays a critical role in creating and sustaining a

collaborative community of inquiry (Garrison and Cleveland-Innes 2005; Shea et al. 2005; p. 23).

The original module had only one form or written review, journal entries, in order to assess if learning took place upon completion of the course. The ID implemented pre- and post-module surveys, as well as movie questionnaires. “Writing is a useful way for students to learn; through writing, students can record progress, opinions, and experiences and explore ideas” (Reeves, 2011, p. 64). The pre-module survey records initial thoughts, beliefs and demographics of students for personal growth and potential research to be conducted. Dick, Carey & Carey (2005) concur suggesting that the pretest is administered to learners before they begin instruction to determine whether they have previously mastered some of all of the skills that are to be included in the instruction. (p. 147). The post-module questionnaires were to be completed after students finished the module in order to demonstrate what knowledge was gained from the project experience. “Eventually the posttest may be used to assess learner performance and to assign credit for successful completion of a program or course; however, the initial purpose for the posttest is to help the designer identify the areas of the instruction that are not working” (Dick, Carey & Carey, 2005, p. 148). These post-module questionnaires could potentially be used to improve teaching methods for the instructor as well. “Similar to the pretest, the posttest measure objectives included in the instruction” (Dick, Carey & Carey, 2005, p. 148).

The final discussion of the movie reviews is to be student centered while the instructor facilitates. The curriculum goals and objectives along with PowerPoint slides are the only items the instructor should have on hand. Reeves (2011) states that “when objectives are written to be both student-centered and thinking centered, the language will also give

essential (if not detailed) information about students' newfound performance capabilities- what they can do as a result of their thinking and learning" (p. 33). This final discussion will give students the opportunity to ask questions as well as express themselves based on what they have learned. Reeves continues, stating "well-designed instructional objectives do more than just state what kind of thinking and learning should occur; they also go far toward establishing what kind of task or performance the students will do to demonstrate their learning" (p. 41).

There had to be a creation of instructional materials to facilitate discussions for the students. If a PowerPoint slideshow will be used to guide students discussion groups, it is not to be too elaborate. "Mistakes in the adoption of new instruction technologies have occurred when educators became too enamored with technology and lose sight of the educational goals" (Garrison & Akyol, 2009, p. 27).

After students have completed the module, they will be able to record their experience in their journal entries. Kellough & Roberts (2008) support the use of journals in classrooms:

You can communicate in writing with each student through any type of journal-but it is crucial for you to write comments for each student when the approach taken is the cooperative teacher-student log. In this type of journal, the student writes about what he or she thinks has been accomplished for the day, what was personally interesting during the day's study, what he or she wants to read, write, sketch, or study next, and can point out special sections for the teacher to read with the marginal words "READ ME" (p. 121).

If an instructor is going to use a journal, commenting back to the student in a timely fashion is critical as part of the journaling process.

Once all information has been collected and the instructor has graded student performance based off of the designed rubrics, possible research can be conducted from the accumulated information. This information can be gathered in with a formative or summative way. “Formative evaluation involves gathering information on adequacy and using this information as a basis for further development. Summative Evaluation involves gathering information on adequacy and using this information to make decisions about utilization” (Seels & Richey, 1994, p. 57).

Upon conclusion of the course, it can be beneficial for the instructor to meet with the ID to discuss trends and issues observed while teaching the curriculum. This can be done in order to possibly collaborate on the improvement of module for the next course, or for the ID to consult with the instructor in how to improve teaching methods while teaching the curriculum. Parrish (2009) concludes with stating “teachers and designers can include discussion of what it means to be knowledgeable and what can be done as a consequence of becoming knowledgeable, demonstrating and providing practice in exercising the “habits of mind” that distinguish a community of practice” (Lave and Wenger 1991; p. 522) This should be discussed with the instructor and the ID before the course begins. For this project, the ID agreed to meet and discuss with the instructor after completion of course data by students in order to conduct future research as well as improve delivery methods of the curriculum by the instructor.

In today’s challenging economic times, instructional design as a profession appears to be holding its own. In the USA, a search of SimplyHired.com yields nearly 1350

instructional designer positions for January 2009 alone (SimplyHired, 2009; Williams van Rooij, 2010). With the increase need of instructional design, there is also a growing idea in how to implement instructional design and even defining it as a profession. Recent years have seen a surge of interest in reclaiming the idea that instructional design (ID) is indeed a design discipline and more than just science or technology (Bolling, 2003; Gibbons, 2003; Parish, 2007; Rowland, 1999; Wilson, 2004).

METHODOLOGY

The procedures used in the development of this instructional design module were documented based on the five domains identified by Seels and Richy as the basis of instructional design: Design, Development, Utilization, Management and Evaluation.

Design

The expertise in subject matter was to be incorporated in the design process by the ID. As an ID one must understand the module content, message, and what the instructor desires learners to take away from the curriculum, then design how to deliver the curriculum effectively for learning to take place. Several meetings were scheduled with the instructor in order to have class facts and data explained. Such as number of students consistently enrolled, demographics, and past complications. The instructor made it clear that there was a learning barrier for White students in class. The majority of the students enrolled in the course had little exposure to cultures that were different from their own, so they had a bias opinion to understanding what “normal” is. Particularly to cultures that seemed to be assembled according to race and ethnicity.

How do you get the learners to understand content when they have a view that there is not a problem at all? Instructional designers Dempsey and Reiser (2007) write, “ID methods help to transmit meaning consistently and efficiently across learners. The learner’s task, guided by the instructor, is to recognize and label relevant objects and events, organize them into coherent chunks, and integrate new with existing knowledge and skills” (p. 57). Dempsey and Reiser state that learners must build upon previously-known knowledge. U.S. Minorities understand that there are race problems by addressing them unconsciously

everyday. Mainstream America has a different opinion about what racial problems are, primarily because they don't recognize themselves as a race at all. Peggy McIntosh writes,

My schooling followed the pattern my colleague Elizabeth Minnich has pointed out: whites are taught to think of their lives as morally neutral, normative, and average, and also ideal, so that we work to benefit others, this is seen as work which will allow "them" to be more like "us." (Rothenberg, 2008 p. 124).

The first step in solving a problem is recognizing that a problem exists. How can implementation take place if one doesn't understand that there is problem? Dempsey and Reiser build off of Ely by explaining that there are eight conditions that contribute to implementation. They are:

1. Dissatisfaction with the status quo.
2. Existing knowledge and skills.
3. Availability of resources.
4. Availability of time.
5. Existing rewards and/or incentives.
6. Participation.
7. Commitment.
8. Leadership. (Dempsey, Reiser, 2007, p. 108 as cited by Ely, 1999).

The ID factored these conditions into the curriculum to foster learning with this module. The curriculum would be combating symbolic racism that has taken root in many Americans' lives today. This racism is difficult to address, as many who have inherited this trait aren't even aware that they have it.

Symbolic and Old-Fashioned racism are two forms of racisms that have been commonly used in the U.S. Every study examining both symbolic and old-fashioned racism has shown them to be both strongly correlated. And so they should be. Kinder himself has said that “symbolic racism has its roots in early-learned racial fears and stereotypes...” (Kinder & Sears, 1981, p. 1141), which is, of course, another way of saying that old fashioned racism is a cause of symbolic racism, as McConahay (1986), for example, acknowledges.” (Cashmore, Jennings, 2001, p. 220). The strategy to address this issue would be to convince the class that most people are unconsciously ignorant to the fact they view other cultures or non-Whites in stereotypical manners. It was going to be important to get them to realize why they are ignorant by showing them the problem. Careful planning would have to be done to not exploit or over emphasize an issue. A variety of issues, content, cultures, diversity and important examples of unity had to be revealed.

Research quickly revealed how difficult it would be to locate movies depicting a number of different cultures in diverse manners. The module needed to provide guidance while viewing each film. It was difficult to understand how that would be achieved initially, eventually it was decided that questionnaires are needed. These questionnaires would have students take viewing movies a step further to have learning take place. The questionnaires are explained in the design process.

Deciding what movies should be viewed became problematic for the ID, as there was no set approach addressing issues with the previous curriculum content or the many issues that exist in the mainstream culture. So it was decided to group the content cultures. All \cultures that were Non-White, and currently considered U.S. Minorities would be grouped together and exhibited as one disenfranchised culture unto itself. There would be additional

emphasis towards the African-American culture from the history that its culture has in shaping the United States, and for what the Black culture has experienced from Whites and other Non-Whites alike.

The design stage following the decision of film content was then directed to Hollywood and the media. It would be important to understand the issues that persist in the Hollywood film industry, from the past to present. Equally as important are the media issues, as media perception has contributed to shaping this country and continues to do so. Focusing on the negative aspects would be problematic, so students would have to learn that there are good things to learn about diverse cultures that are different from their own.

While contemplating about the progression of media, thoughts of cultural progression occurred. Directors and writers who are Black, began to change the media with story's and movies of their own. The ID researched the original works of Gordon Parks. His accomplishment of becoming the first Black photographer for a major magazine at *People* was inspiring. His production of *Shaft* being one of the first black super hero characters was ground breaking for African-American consumers to see. Parks created movies by Black people, for Black people. Black children idolized Shaft growing up, they related to him because he was a hero and Black like them. He was a trendsetter for the future of New Black Cinema.

The ID then decided that this topic should be incorporated into visual interpretation of movies that are directed by U.S. Minorities, and foreign directors who would be considered Minorities if they were U.S. citizens. Contemplation began about creating a list of movies and finding the ethnicity of the directors. It was becoming evident that this could be an important element in the module. Movies directed by Black people are often for Black

people. There are Non-Black directors, who direct and/or write for Minority and Black cultural content who do an excellent job, but overall today there is a substantial difference on how the content can be interpreted. The ID decided that the students should view films and state how they feel Minorities were depicted in the movie, and then hold a class discussion on why it could have a different message if coming from a Non-White director. Non-White directors can have significant motivation in directing their films and oftentimes they are directing messages of stereotyping that are directed towards their own culture.

The ID then addressed what movies to include in the curriculum. The instructor wanted to include movies that had African-Americans playing lead roles, and all of the plots seemed to be about problems African-Americans experience in the U.S.. For relevant cultural implementation and institutionalization to take place, the content and the message of the films had to be designed to address current events in a diverse culture to educate everyone in the class.

The option of movies that had blatant and exaggerated stereotypes explored, was that the message behind the content would reveal how Minorities are portrayed in the media. The ID found this to be too difficult to construct into the curriculum, as the subject matter was again too broad. Another angle would have to be considered.

The ID realized this module was definitely going to have a section discussing the future of U.S. Minorities. The growth of the Hispanic population is expected to be 15.1% of the U.S. population by 2050, the Black population is expected to increase to 14% by the same year. A statistic that currently receives little attention is in the number of people who identify themselves having more than one cultural ethnicity. This population group is expected to more than triple from 5.2 million to 16.2 million, making it 5% of the nations

population. All of these statistics contribute to the ultimate fact that Minorities who are now roughly one-third of the U.S. population, are expected to become the majority in 2042, with the nation projected to be 54 percent Minority in 2050 (U.S. Census Bureau, 2008). Based off of these statistics, students engaging in this learning module must be educated in a variety of diversity matters.

Based on the facts and statistics that were just presented , the ID understood that there had to be content that could make an impact and lead learners to change beliefs and thoughts. If beliefs are changed, thoughts will change. If the students thoughts are changed, actions change. If actions change then the students form a new personality character. The ID wanted to ultimately contribute to reforming the characters of learners in this module.

The ID wanted an objective of this module to strive to have all people viewed as one culture regardless of ethnic background, such as everyone seeking to be American in America. The ID wanted to draw attention that Whiteness is what prevents growth in this area of cultural advancement, as it is hidden from those possessively invested in it. Meaning that White students need to be aware that they receive an unprecedented amount of privilege from society for being White and they do not know this fact. How the culture of White America portrays Non-White Americans in the media is not the actual truth. The images that all Americans commonly see are Non-Whites being different then White Americans on a cultural and social view on television. Non-Whites are portrayed as being an entertaining culture based off of humorous differences from the mainstream, economically disadvantaged, having low moral and/or privileged if regarded as advantaged, or being a culture to fear.

The ID wanted to incorporate the vital role economics play in how stereotypes and portrayals are viewed. Ethnic and cultural division have been established and tied into the

economic class system that is tightly-knitted into American culture without many people even being aware of it today. This module had to be designed by the ID to raise that awareness in students and to lead them to be proactive against the injustice that takes place.

The use of Journals in the Design Process

This design process was documented to Dr. Donaldson through a list of requirements that had to be completed for the project and submitted to the instructor regularly by the ID. Requirements for the development of the project included a journal. A journal is used for reflection and self-assessment, both important empowerment components for any learner-focused environment. Having to produce a journal documented the thoughts of the ID throughout the construction of the project. This journal was a record of written and visual reflections about personal experiences, research, findings, beliefs, opinions, and feelings in relation to the material and subject matter of the new lesson plan. The journal led to developing a personal theory of how to use the new curriculum to learn, communicate, and think. The journal had to be submitted by the ID to the instructor each month for two months. Entries were required to be made several times a week as well as having 1-3 pages be completed. All entries were to be dated and in essay format. The ID was also required to submit status reports weekly. These reports explained the progress that had been made throughout the week. They recorded the challenges that were faced and the resolutions that developed. Activities and goals were given for the next week status report every submission. Weekly and total work hours were recorded to date by the ID with each submission. Journals and status reports were the only requirements for the project outside of developing the curriculum itself.

This project is a learning module that uses the principles of macro-level design . The macro-level design aim was to raise cultural awareness to all students participating in the module. There are a variety of activities, discussions, questionnaires, and journal entries that contribute to understanding the topic of the module.

This module had to be designed by the ID to educate every student who was participating. This curriculum is designed to not only keep Non-White students engaged in the discussions and activities, but also to prevent them from feeling alienated from the rest of the class. The teaching angle was to be designed as multi-cultural, all students were to learn something about their culture and other cultures as well. Implementation in learning had to take place from educating students about past, present, and future cultural standpoints. Surveys were designed to help students develop self-consciousness in respect of culture. Students were going to view cultural films and reflect on each one through written formats.

Using the research, theoretical, and practitioner foundations of the field in the implementation of instructional plans from this project was completed. There had to be previous knowledge, experience and training in the area of cultural awareness for the ID subject matter. Designing the actual instruction of the material and information was a new task. Applying knowledge from the University of Northern Iowa's Performance and Training Technology Program greatly contributed to the successes in researching the delivery methods of the instruction.

Questionnaires and Surveys

Research was conducted over all of the movies that were chosen in order for them to have meaning and relevance to the lesson. The ID designed student questionnaires and

surveys to monitor learning progress and lead to possible research to be conducted at the end of the course.

The design of student surveys can measure growth in self-awareness. By the students filling out journal submissions, thoughts and emotions can be monitored and documented from the module over the duration of the course. The journals completed by the students can chart growth progress or decline since they are collected by the instructor monthly. Students watching each of the videos in a sequential order would remain the same as in the previous module, but the ID will include a required post-movie questionnaire to the module to be filled out after watching a film.

The ID redesigned the movie list to help students grow in their cultural awareness almost unconsciously. The instructor had a group discussion facilitated by the instructor at the end of the former module, this would remain in the new module. This discussion covers each required movie the students were to watch. The discussion is to encourage being free and open in asking any questions that students have developed throughout the activities of the module. It would be the final step in attempting to have the students achieve a better understanding of cultural self-awareness for the module.

Development

Figuring out the instructional design of the module was the most difficult problem that occurred. The ID had to have a good understanding of past, present, and future considerations of culture and media; then design an instructional design module based off of the information obtained.

After several weeks of researching content and brainstorming the message of the curriculum, the ID attained a vision of the content and message. The instructor was to be

contacted in order to keep the vision aligned with content that the instructor was comfortable instructing. There were several objectives to convey:

- Students were to leave the classroom aware that there is a cultural dilemma today.
- Students were to understand how to interpret media visuals in a much more effective manner, and be able to weed out stereotypes and misleading images and messages alike.
- Students needed to understand that the only race is the Human-Race, and that race has been interlocked with an economic system.
- Students were to feel empowered to make a difference by changing their own thought process and becoming proactive during unethical situations and circumstances.

The ID called a meeting with the instructor to present the objectives of the course. The instructor was in complete agreement and confirmed that any additional changes would be approved with little anticipated objections. This clarity contributed to expediting the design process. Direction was then turned to the development of the film review section.

Selection of appropriate media to produce effective learning environments while using technology resources had to be determined by the designer. DVDs were the most important media to work with for the module. Choosing the right films to be reviewed by students was not just to keep the students interested; it was to have them learn key cultural and ethical lessons within a systematic growth process.

Finding Content

The ID began the process of the film review by looking into adding movies that were current. Movies released within the last 3 years were first considered. Keeping learning

content current and relevant is important when it comes to relevant learning. With the addition of films to the curriculum, there would also be films removed from the former module. Films had to contain content relevant to cultural diversity. Not all movies displaying images of Hispanic, Black, or any other cultural lifestyles are going to carry a message that can contribute to change and empowerment in the students viewing the films. Some issues with the original films were that they clearly stated problems within the Black community, but there were fewer films to choose from that depicted the Black community in a positive and promising light.

Several movies written and directed by Tyler Perry provide an understanding of how faithful and spiritual African-Americans can be when facing adversity. The ID was also conscious that there were no movies in the previous module that displayed Latin life and portrayals in any manner. Several films selected by the ID were *Selena*, *Blood in Blood out*, and *Scarface*. All three of these movies have received major attention for their content whether positive or negative. All three of these movies received attention because of the racial issues and tension expressed throughout their plots. *Selena* is a documentary that depicts the struggle Mexican-Americans endured culturally as citizens and often still do, in the U.S. society. *Blood In Blood Out* has a lot of violence, but it not only explores the racial difference between Black, White, and Latino, but also multi-ethnic issues in culture and U.S. society. The plot of *Scareface* takes place in the U.S., but examines immigration issues with Cuba and South America. It is a fictional movie, yet reveals stereotypes with real cultural issues and concerns that took place in United States history.

Two other additional films were *Ray* and *Mississippi Burning*. *Ray* explores what it was like growing up in the segregated south and the changes the musician Ray Charles

helped to bring about as a musical icon. This movie also demonstrates how individuals with disabilities can be discriminated against and taken advantage of in society. *Mississippi Burning* is an educational film that was watched by many Iowa high schools as part of Social Studies lesson plans. It was a turning point in history during the Civil Rights Movement.

First Time Felon replaced *Boys 'N' the Hood*. *Boys 'N' the Hood*, which is a fictional movie that was directed by John Singleton, covers issues revolving around gang activity and injustice in urban American. The setting is Los Angeles in the 1980's and 90's. The ID realized that it could be confusing and misleading in being a primary movie to be watched by all students in the class. John Singleton states, "My film has a lot of messages in it...but my main message is that African American men have to take responsibility for raising their children, especially their boys. Fathers have to teach their boys to be men. The audience will be able to see the direction that the characters take when there is an absence or a presence of fathers in their lives." (Bernardi, 2008, p. 58). This is not the message students were initially receiving from this film when viewed in the former module, the focus had been on the portrayal of the young men and women in the film. *First Time Felon* would be more appropriate as it still explored urban gang activity, was based on a true story, had scenes filmed in Iowa, and also showed a gang member trying to make a better life after he was committed and charged of a crime. This film also demonstrates how society continues to make offenders pay for crime even after time is served. In an attempt to show the up and downside of some parts of Black culture, this movie demonstrates both.

The ID included additional optional movies, all of the *Friday* and *Barbershop* films were included to bring a humor into the module. Humor can contribute to deflating tension, but it can also contribute to mounting tension. At the same time humor can magnify

stereotypes. While racial subject matter can be humorous to Black people and also humorous to White people, there is a difference when it comes to laughing with a joke and laughing at a joke. The ID understood that the explanation of “Laughing with” means that someone Black can relate to a character who reminds him or her of his/her own experience, and/or of a friend or a family member being. While someone White may be laughing because they subconsciously believe that that is how all or most people of that culture act or look.

“Jannette L. Dates, dean of the communications school at Howard University, said that while whites and blacks could watch the same portrayal of a large black woman on television and laugh, they are laughing for different reasons” (Peters, 2001, ¶31). Inclusion of humor would be interesting to see how students would react to watching humorous films with their conscious beginning to become culturally aware of issues.

The film *Inside Man* was selected as it has a story line that touches cultural, and religious issues, and stereotypes in the U.S. The plot takes place in New York City, a city known to be a melting pot for culture. This reveals how diversity has become more complex today than ever before. Religion, beliefs, gender and race are all emphasized cultural dilemmas in many aspects. It also builds off of the content of *Crash*, the final required film to be viewed.

The ID removed nearly half of the movies from the previous module. Films that had little current relevance in bringing cultural awareness to the ignorant, movies that could be viewed as over stereotypical, and movies that were outdated were removed from the viewing list. They were replaced by films that were contemporary, recently released, portrayed broader diversity than just that of the Black culture, and that had additional content to view diverse cultures in a potentially positive light. Understanding the positive attributes of

another culture is important when it comes to students wanting to contribute to change in society-

The ID divided the films into 4 categories: Documentary, Comedy, Drama/Suspense, and Cultural. Students were required to watch 6 movies in a sequential order. They would then be directed to pick 1 movie from each of the 4 subtitled categories for the optional movies to watch.

Educational training and experience in diversity matters influenced the development in this section by the ID. Researching and studying these elements formed the objectives for the module. Brainstorming continued and multiple objectives were listed until the project was complete. How to achieve some of the objectives would depend on how the instructor facilitated group discussions.

The ID decided that questionnaires would be needed for the students to answer after viewing each film. The questions revolving around the film would take an in-depth look at the perception the viewer had of the content. They will look into underlying issues and messages that the director and writers may be trying to convey, and what messages might become misconstrued in interpretations that stem from having different cultural perspectives. Answering questions after every movie would be a requirement in the module, questionnaires were developed. They were designed to be answered in complete sentences, yet the number of questions listed would not be lengthy in order to get the most out of the answers that students were required to complete.

After the ID developed the movie questionnaires, it was evident that student pre- and post-surveys would be appropriate. These surveys would have students look into their personal thoughts and beliefs towards other cultures. A pre-module survey and a post-module

survey were designed and they had to be nearly identical. The ID believed that students would be able to evaluate their own growth and have their misconceptions be revealed to them after module completion. The post-module survey would need some additional questions added that contribute to students desiring to be proactive against injustice and understand that they can make a difference in change. In addition, the surveys could reveal if the teaching methods and content is effective in measuring if learning is taking place. These surveys could prove to be vital to the instructor, students, and any instructors of this curriculum in terms of evaluation.

The ID included a PowerPoint slideshow to be used in the individual group discussions. Students would be encouraged to express their own thoughts and opinions of the content they have reviewed. PowerPoint would utilize the appropriate analog and digital productivity tools to develop instructional and professional products. This is what was used to facilitate the class discussion to conclude the module for the course.

The instructor felt that the most important process of design in this project was in designing facilitative discussion questions. These were questions and guidelines that were to be answered and followed during the final class discussion. The instructor wanted the questions to be followed in a systematic delivery method that would be progressive and productive in an interactive group discussion. This was extremely difficult to assemble by the ID, as discussion of content could go in many directions. Facilitators would have to know how to answer all questions effectively and how to keep the class discussion to move progressively. The resolution was going to be having the facilitator keep a copy of the modules goals and objectives in hand during the discussion. All subject matter during discussion should ultimately align with the modules goals and objectives. If there were to be

disagreements or mounted arguments, the goals and objectives should be used to facilitate unity.

A rubric had to be designed by the ID in order to measure learning, responsibility, and participation in the module. The only grading scale that could receive focus was the pre and post lesson plan surveys, and the movie questionnaires. The ID created two rubrics designed for the pre and post module surveys, the option would be left to the instructor in deciding which one to implement into the curriculum. The movie questionnaire rubric was one rubric designed to be implemented into each film review that was to be submitted by the students. A rubric outline was then designed for class participation and responsibility of submitting assignments and movie reviews on time or in a timely manner. The ID did not include a grading scale in this rubric, as the instructor of the course would decide how much weight these requirements should hold.

Utilization

There were key factors in selecting and using technologies appropriate for learning situations specified in the instructional learning process. The ID applied media utilization through the use of DVD's, this was a very important step for the module. With the curriculum revolving around culture, a number of criteria were taken into account when selecting the movies. The ID considered the time of when the movies were filmed, content, relevance, lessons, history, and other factors were all considered. Then putting them in a sequential order to be viewed to have learning take place. The ID went online to get movie reviews for all of the chosen DVD's was important in collecting data for the students to view. This helped to give them a good overview of what they were about to watch and give them incite on what they could watch for to expand on learning.

The effects of diffusion, adoption, and dissemination can be evaluated. This project was used to change student's perceptions, raise awareness, and to break prejudice and discriminatory belief systems. In its entirety, it was developed to change lives. This may be the most unique and critical argument to be made with this project. Students who enrolled in this course did not realize the potential impact the module would have on them. They were able to monitor their growth based on the use of multiple evaluation tools they're required to use throughout the duration of the course.

As history has shown for this course, the majority of the students enrolled in this class are White Americans who embrace White culture. The instructor was interested in introducing cultural awareness and better cultural understanding to these students. However, all students who enroll in such a course should be learning cultural values, as Non-White students have room to learn and grow in cultural knowledge as well. Especially in the revelation of White culture, as it is not commonly studied or addressed. This module attempted to teach cultural awareness for all cultures, yet emphasizes the unique culture the African-American community has in this country.

Research and theory in the implementation of strategies for the diffusion adoption, and dissemination of innovations in learning communications can be applied. Educational research was being conducted from this project. Qualitative research was conducted based off of the surveys, questionnaires, and journal entries that the students completed. These are multiple observations that are conclusive in the utilization of a qualitative study, and also demonstrate how triangulation can be used. Other research methods can be conducted for future courses such as the instructor observing behavior and conducting descriptive and reflective field notes. Another study could look to find the causes of how students have come

to adapt the belief system they have before taking the course, or it can be applied by studying the change that takes place from the beginning of the lesson to the end. Applied research can be done after nearly every course completion. This research can be based off of student response and suggestions that they may have about the lesson plan when they are finished. The ID reviewed student's suggestions from the course and implemented several changes in the wording of assignments, an example is the students misunderstanding post-course questionnaires to reflect about the entire Visual Literacy course rather than reflecting on the module only. Even without analyzing the data, noticing confusion and miscommunication taking place during the lesson can lead to adjusting the instructional design of the lesson itself.

Management

The Instructional Designer (ID) managed this project. The instructor designed the foundation for the module. After the ID participated in the former module curriculum, critical review and critique of the content was done. The ID suggested implementations that would meet the needs of the entire class. Students who were Black, participated in the module but were not being educated on subject matter with which they were unfamiliar. This contributed to discomfort for many of these students, and while they were given the option some chose not to attend class on the day of the final discussion. The former module was designed to have the same Black students help facilitate the class discussion with the instructor at the end of the module. It is difficult to facilitate a discussion effectively when emotions are involved by the facilitator, it can cause fact content to appear opinionative.

The former module was designed to effectively inform and raise awareness to the majority culture enrolled in the course. That culture was primarily composed of White, rural

living, undergraduate college students. It was designed to show these students how Blacks are depicted in Hollywood films. These depictions can have influence on the thinking and beliefs that people have about the Black culture. The movies used were all released five years from the time the lesson was being taught, many movies were released ten to fifteen years earlier. This is problematic because movie content was not current, leaving depictions outdated with the exception of documentaries. The primary film that the students watched before the final class discussion was released fifteen to twenty years ago from the time the lesson plan was being taught. The film was educational but did not address current issues of modern day culture and the instructor did not address this before the final class discussion took place.

Emphasis was directed towards raising awareness of the injustices that America has performed on the African-American culture. While this held validity, the ID did not believe that it was where the focus of the module should be directed. It can, and did cause friction with many students participating in the former module. Black students at times would become hostile, as it seemed that sympathy was what's being asked from the students who were Non-Black in order to obtain compensation from the American culture. The goal was to raise awareness, but there was no direction given to the students after awareness had been raised. This is an issue to people of African descent in the world today, it's understood that awareness is needed but the lack of designed solutions for equality is the reality.

Awareness was being raised only towards the African-American community in the U.S., this was problematic for the former module. It was possible for this subject to be a complete lesson plan, but the ID believed that cultural awareness for all American ethnicities in the U.S. needed to be the primary focus for the revised module. Originating with White

and Black culture, the module was to be built on the foundations of American culture and conclude with current and future projections of the nation and world. There were many current cultural facts being over looked in the former module. The largest Minority culture in the United States today is the Latino community. U.S. Minorities will eventually become the majority population in the country, surpassing the current majority of Whites. If students are going to have a quality education, the issues of the past, present, and future must be addressed.

The former module was designed to raise awareness for primarily White, rural, undergraduate students who may have had few encounters with Non-Whites in their lives. What they see on T.V., at the movies, advertised in marketing, and hear on the radio is often times what has shaped their opinion about race and cultures they have not encountered before. These elements are often more influential then what they have learned at home. The media and the traditional American culture have molded the perceptions of Non-Whites as being disadvantaged, panhandlers, criminals, and threats to the modern way of life. This has become problematic in culture today, because these perceptions cause division when unity is needed.

The former module did not address current injustices performed towards U.S. Minorities in this country who are not African-American. An example of an overlooked dilemma; the Latino community is also subject to racial prejudice and stereotypical behaviors from the White culture. Latino students participating in this module could view the instruction of this course as offensive and ironically ignorant by having these facts be overlooked and unacknowledged. The selected movies from the module were also directed to Hollywood's portrayal towards African-Americans. Stereotypical gangsters, drug addicts and

dealers, seductionist, and greedy and dishonest characters are common roles for Latinos in the same sense that African-Americans are in Hollywood. The ID wanted negative misconceptions to be revealed, yet positive attributes about diversity to be brought to the attention of students through constructive class discussions.

The former module was designed to demonstrate how African-American families, males, and females are depicted in Hollywood. While there are many stereotypes and exaggerations taking place, some of these depictions are taken out of context. There are going to be different themes and messages for viewers by Non-White directors. The former module had movies with no information about the director. Movies that are supposed to raise awareness of gang violence to White Culture can be labeled as stereotypical, exploitative, or corrupt by Black Culture. The confusion and misinterpretation was directed towards the majority students who are White, yet there is also misunderstanding and confusion taking place for the students representing Black Culture. By decoding the culture, the students can be taught how to view subliminal messaging and content that can otherwise be misinterpreted when only viewed from the “normal” lens.

For the redesigned module, there needed to be positive attributes being displayed about cultures that were Non-White. There were plenty of issues and facts being portrayed of disenfranchisement, poverty, and misconceptions. Yet Non-White cultures bring real and positive attributes to environments that they are included in. Diversity training is done at the workplace and in educational settings for not only being aware in how not to offend, but to understand the value in having diversity be included in the culture. Being diverse allows strong leadership to take place in any arena, it broadens marketing possibilities, modern

appeal, creative thinking, and effective communication to transpire. These are important elements for students to know.

Management of this project included the educational training, personal experience and extensive research done while designing this project by the ID.

Evaluation

Pre and post-module surveys can be used to evaluate growth in awareness before beginning module curriculum, and after the module curriculum is complete. The pre-module surveys have students list and describe personal information about their background and cultural beliefs. Listing their age, gender, ethnicity, ethnic identification (culture they're most comfortable around), hometown and its population are all factors that can impact cultural beliefs and perspectives. Having the students list these facts could lead to research being conducted on the data and the answers that they give. The students will then answer nine questions. These questions are designed to have them state personal negative cultural, ethnic, or religious experiences. Then state their opinion about their personal view of this countries effort to bring equality to all. Then describe their environment of friends and families personal beliefs towards other cultures. Finally they're to describe if they feel uncomfortable about negative viewpoints they have towards other cultures.

After the students complete the module they are asked similar questions on the post-module survey. These questions are worded in a manner to have students believe that they can become proactive in changing injustice that occurs towards cultures that are different, or the same as their own. A student being able to make a statement that he/she is no longer going to stand by idly, or laugh at racial jokes is promising. It demonstrates that they recognize that what is being said is not only wrong, but cannot continue. If they have a voice

for small matters such as these it is the beginning of them having a voice towards injustice. Students can evaluate themselves at this point of the module and be able to see if they have grown from participating actively in the curriculum. These questionnaires can be evaluated and contribute to research being conducted on awareness being raised from the module itself.

Throughout the semester-long course students are required to submit a journal nearly every month. This journal is for reflection and self-assessment. Having to produce a journal documents thoughts throughout the involvement of the lesson plan. It is a record of written and visual reflections about personal experiences, attitudes, opinions, and feelings in relation to the material and subject matter of the lesson plan. Entries are required to be made several times a week as well as having 1-3 pages be completed. All entries are to be dated and in essay format. These journals can contribute to the measurement of the effectiveness of the module. They can give incite on what students enjoyed, were uncomfortable with, or would like to see done better when it comes to the instruction of the lesson. These journals can contribute to research data that can be used for a number of variables to be measured.

Students are to complete evaluations after watching each movie selection. The same movie survey (evaluation) is completed after watching each movie. The movies are assigned to be viewed from a historical systematic approach. Most students initially enjoy watching movies, but having them answer questions about their perception of the content is a process that most have not faced before. The surveys have students attempt to view the movie from a multicultural perspective. Students should be thinking about issues that they have never thought about before after watching the films. With the movies being assigned in a systematic approach style, growth in awareness can be monitored after reviewing the submission of the questionnaires.

PROJECT

The opening section of the project lists the instructional outline for the instructor. There are three sections that the instructor should review before teaching. The first is the Instructor's Goals and Objectives. This document refers to the focal point of the course, anytime discussion is taking place reference to the Goals and Objectives sheet should be made. Students do not have to be aware of what all of the goals and objectives are unless it is on the last day of class.

Next is the Agenda, this explains the purpose of the course and the itinerary of the lesson plan. This can be explained to the students on the first day of class. The Instructions for Surveys document is next, this is to be reviewed by instructor while passing out the pre-course surveys. While passing the surveys out on the first day of class, the instructor will play the Informed Consent Presentation PowerPoint for the students.

The next section on the first night of class will be the instructor's explanation of the films to watch. During this time the instructor will pass out the Movies to Watch sheets to all students, along with the Movie Review sheet. The instructor will then pass out the Movie Questionnaire sheets while explaining how to watch the films and fill out the documents. The instructor will also explain the purpose of weekly journal entries throughout the course.

After all movies have been viewed, the instructor will have the final discussion on the last night of the lesson plan. The instructor will pass out the Post-Course Surveys at the beginning of this class and collect all final journal entry notebooks. The instructor will break the class up into groups and then play the Hollywood Depiction PowerPoint to lead discussion. Students will answer prompting questions that the PowerPoint presents. The rubric will be used to grade students participation in the module at the end of the lesson plan.

CONCLUSIONS

Knowledge Gained as an Instructional Designer

I have gained expertise in the field of instructional design through creating this project. My graduate program studies at the University of Northern Iowa prepared me to take on the task of designing college curriculum for the university. There is a strong emphasis on meeting timelines in submitting assignments and projects for the university, the design of this project reflects this from an instructional design perspective. Required sections of this curriculum were to be submitted weekly to the instructor and meetings with the instructor in regards to progress of the project were scheduled bi-weekly. This project had a target due date of two months for its completion from the time it was assigned, all deadlines were met within the time allotted.

It was important to provide a tangible product for students to complete. The content had to be original, interactive, and informative while being able to be taught by random instructors based off of materials and directions. The subject matter in this curriculum had to be able to be taught anywhere in the country, as well as potentially be taught in other countries. As an instructional designer at an educational setting, my duty was for this curriculum to develop productive people in our society. It is important that a product is provided which will give learners the experience and knowledge needed to succeed in their future life journeys.

I have learned it is important to do research in order to gain understanding on not just the curriculum being taught, but in instructional design delivery methods. Instructional design resources were utilized in the construction of this curriculum in order to gain

additional understanding of the subject, as well as obtain knowledge in instructor delivery methods and student learning patterns.

This module and project has made me very aware of how well my studies at the University of Northern Iowa have prepared me for instructional design and curriculum instruction tasks and positions. It is one thing to be an expert in certain trades and skills, it is another to be able to know how to teach and communicate this knowledge to students and other learners.

Analysis of Student Completion in the Revised Module

Since this module has been revised, there have been two classes and one discussion group enroll in the participation of this curriculum. The first class was the only one to have observations and data analyzed. In that class there were a total of 7 students, substantially lower than enrollment in years past due to technical enrollment difficulties. There were still many observations made over analyzed data from this group.

Students who completed the first module showed evidence that awareness of cultural diversity issues were raised. This was evident from completion of the assigned questionnaires, surveys, and journal entries. In some cases, students noticed unethical and stereotypical manners about movies that were not viewed as offensive material by most critics. This was a positive observation because it demonstrates that many have become aware of issues and are not allowing educational or exploited cultural matters to entertain them. By not being entertained, they demonstrated that they were not allowing the media, Hollywood, or external influences to desensitize them on controversial issues in our country or the world.

In other cases students who demonstrated that they are more aware of diversity issues did not find some films that I believed would be viewed as offense as being unethical at all. This was astonishing to me because I felt that some movies would certainly be interpreted as stereotypical and offensive, or at least demonstrate injustice being performed. This illustrates that if research is being conducted all data must be measured in what students complete, if it is not then partial data can prove to be misleading and result in inaccurate conclusions.

The New Black Cinema movies were actually selections I felt White students would misinterpret. This was one of the most important findings when reviewing data from student questionnaires and journals. All of the students made reference that a director's ethnic background proves to be valuable in directing films that include issues and affairs that coincide with issues that are unfamiliar to White culture. In some cases, students questioned if they are being misled in their schooling when it comes to the history of U.S. Blacks, Latino's and other non-White historical figures and matters.

In the post-module questionnaire all students stated a desire to change for the better within some element of their lives. Some of the data analyzed from the pre and post-module questionnaires demonstrated a desire to change in social interaction with peers, friends and associates. An example is on the pre-module survey some students did not feel remorse or uncomfortable telling or listening to racists or unethical jokes. This can be an indicator that the student does not consider offensive behavior to be detrimental to society as long as it is covered up. However in the post-module questionnaire nearly the entire class stated that they continue to feel, or no longer feel that such offensive behavior is acceptable even behind closed doors. The most promising analysis is that of students stating that they will speak up against offensive behavior and/or comments that others make in their presence. This is a key

indicator in growth that has taken place in the student's lives as they are making proactive statements.

All of the students in the first class stated to some degree that the final discussion was the most important part of the module in terms of education taking place, even more so than watching the films. The final discussion still revolved around non-White students being the voice for their culture, as there were more Black and other non-White students enrolled in the class. As an Instructional Designer, this was something I wanted to avoid within the new module design, but this is what the instructor felt was still best for the course. However, I believe this is a possible outcome for any class completing this module. Even if the majority of the learners are non-White and the minority is White. In such a case, White students would be speaking on behalf of their culture to educate non-Whites on their beliefs and perceptions. This would not be to the extent that non-Whites do. It is my observation that White students enrolled in the course express guilt after having to acknowledge White unjust actions to non-Whites throughout history. With the topic of this subject matter being sensitive material that the United States is continuing to deal and evolve with over time, it is important to encourage the discussion format to be as comfortable and open as possible.

Personal Insights Obtained

Before the instructional design process began, my perception of the delivery method and content of the curriculum did differ from that of the instructor. It still differs after completion of the instructional design in some aspects. I suggested a holistic teaching approach that would reach all students participating in the module. I feel some of the final modifications the instructor made contradict some of the objectives in the curriculum. A modification that comes to mind is changing the wording on the surveys and questionnaire

that reiterates the “us” verses “them” approach again. i.e.; Do you feel that you have equal opportunity in this country compared to people of color? I feel this symbolically states that the White culture is the culture of standard, and that White is not even a color. It could also be viewed as offensive to some “people of color.” This demonstrates to me that as an ID, regardless of expertise or experience, the instructor can make modifications to the module whenever they see fit.

RECOMMENDATIONS

Future Project Developments

After reviewing how students answered questions from the surveys, I understand that wording has to be changed for the students to fully comprehend directions and content. An instance is that some students answered questions on the post-module questionnaire by writing about their entire Visual Literacy course experience, rather than the experience of participating in this module being used within the course.

It is also important to update the movie selection sheet probably once every two years. This is to keep the media current and the students interested. The former module used movie selections that had good educational content, but students observed that there were current, and possibly better movies having relevance that the instructor could have listed to be viewed but were not. When doing this, it may be important to see if some movies are similar in content, plots, settings, etc., and have the old be replaced with the new. This will prevent movies from becoming repetitive in message content, as well as help to keep the movie list from becoming perpetuated in choice. It will also be important to research movies of diverse content that are not displayed in the current movie list, the more diversity the better the messages to the viewer.

Movie Recommendations

There have been a number of movies I have been researching to add towards the next module. These films are included in the final project write up in order to have this project be as current as possible when reviewed.

Glory was included as one of the required movies to be watched in sequential order. It is a documentary based on the 54th U.S. Army regiment during the Civil War, it is the first black Army regiment assembled in the United States. Positioning this movie after viewing of *Amistad* introduces the transition of slavery to freedom for African-Americans in the U.S.. This film shows the treatment of black soldiers by the government and the pride and determination they had to obtain equality. Barriers within the brotherhood of the soldiers were not only racism from Whites, but anger and dissension amongst themselves. These barriers are still relevant with Blacks and other cultures today. As the movie unravels, it displays how men of all colors and ethnic background unite for humanity, and how facing death was reason to disassemble all racial divisions among men.

There are several optional movie selections that have been included in this project. *Dangerous Minds* is a story about a White woman who's a former Marine, she ends up becoming a teacher at an inner city school that is mostly populated by Black and Hispanic students. Cultural differences and struggles are entwined in the production of this film.

Finding Forrester is a film about a Black inner city youth who has dreams of basketball stardom, yet an exquisite gift of writing. Living in an environment that would normally strangle the gifts from young people, he stumbles on a unique writer who begins mentoring him. This film shows the transition that occurs when gifted poverty encounters privileged wealth. Stereotypes and scandals are revealed which are telling of society today.

Dragon is the biography of Bruce Lee. This story tells of the life and talent of Lee rising to Hollywood fame. *Dragon* shows the cultural struggle that Chinese-Americans encountered within the United States as well as within their own Chinese culture. Interracial dating, race barriers in the community, and race barriers in the industries are all revealed in this biography.

Something the Lord Made is a biopic of a Black cardiac pioneer Vivien Thomas, and a White surgeon Alfred Blalock. The plot of this story begins during the great depression where the two meet as Blalock hires Thomas as a custodian but discovers he has a one-of-a-kind gift in surgical precision. The duo developed a professional partnerships within closed doors of the medical facility, yet are divided by societies racial boundaries outside the lab.

Remember the Titans is a documentary about Virginia's first integrated high school football team. This true story takes place during the time of the Civil Rights Movement. The picture shows how a racially divided town is transformed to support one of the most successful football teams in the country.

Gran Torino is a picture about a widowed Korean War veteran, who's hung on to his prejudices and pride all his years. His life changes when he is forced to reconcile with Hmong (culture of Asian ethnicity from China, Vietnam, Laos, and Thailand) immigrants who've moved into his neighborhood. This film show's many prejudices and differences in culture, yet unveils how humanity is more important than a cultural affiliation.

The Express is a documentary about Ernie Davis, a football player at Syracuse University who's the first black Heisman trophy winner. The story exhibits collegiate athletes obstacles during a time of Civil Rights activity, as well as an individual's battle with leukemia that is lost at a young age.

Syriana was seriously considered to be a required movie viewed in the module. It is based on the true story of a CIA ground soldier fighting terrorism. The film touches on many of the issues and underlining dilemmas within country and government. It conveys that economics is at the heart of injustice, not prejudice. It touches on cultural stigmas and variations of Middle Eastern countries and the relationship they have with the West. Religion, ethnicity, terrorism, money, power and government are all momentous factors in this film. The only hesitation of putting it in the required movie review section is the fact that it moves so fast. The plot is filled with scene jump cuts and students may get lost attempting to follow the storyline. The option of this being a required film should be taken into consideration for each class. I did include *Syriana* as a required film for the discussion group I led based off of this film. The group was divided in understanding the content, one student felt that the content was relevant and excellent to watch, two other student felt it was difficult to follow and needed discussion with the group to grasp a thorough understanding of the film.

Talk to Me is a documentary, yet being that it is based on a comedian disc jockey it can also be considered a comedy. This film is about the life of a Washington D.C. D.J during the mid-to-late 1960's. It's narrated through the perspective of Black culture during that time period. It has some historic moments and powerful emotion behind the characters.

Nacho Libre is a comedy that plots in Mexico. It is similar to the *Friday* film selections as it explores comedy aspects in culture. Mexicans and religion revolved around this film, yet the film seems to mock the culture rather than explore the comedic side of the obstacles in the sense that the *Friday* trilogies do. I felt this would be a good film for students to view and investigate underlying messages the director and writers could be conveying.

Educational Policies

This is a project that can be presented to faculty members of the university to help equip them with diversity matters and understanding. This could prompt university instructors to be aware of their own teaching style as well as possibly lead them to alter current methods being used to educate.

It can also be used as an aid in minority recruitment efforts by universities. The content of this project revolves around communicating effectively, ineffectively, and the use of subliminal messaging to cultures that are foreign to students. Understanding how misconceptions can be developed, as well as understanding the culture of people who students have not come into contact with often, can be an asset to developing models to follow in marketing effectiveness to potential university minority students.

Program Revisions

This project can be used to aid service-based programs. These programs can be government based, community development based, or ministry based. In any case, the project can assist in perceptual beliefs and opinion. Many service-based programs have a let “us” help “them” frameworks which often times hinders the recipient’s growth and progress in the future since they feel the barrier in communication and understanding coming from the program.

I have already revised this module in the aspect that its been tailored for small group discussions in organizations, institutions or businesses. I have tailored a revision of this module to be used by small discussion groups in churches who are looking to be diverse in evangelical outreach to community members, as well as educate for personal growth

experience. This project can contribute to program member and staffs diversity awareness and possibly modify a programs goals and objectives.

The Interrelationship between the Literature Reviewed, the Five Domains, and the Project

The literature review, the five domains, and the project coincide. The literature review includes research and references used in the design of the module and building of the project. It is designed to support the instructional design process and methods used in the projects construction. The five domains are Management, Design, Development, Utilization, and Evaluation. The instructional design process of the project is orchestrated through these five domains, the explanation of the module is presented within the domains.

Taking the Project to the Next Level

Based on the current questionnaire and survey questions, there are several studies that can be conducted. Monitoring the growth and acceptance in changing beliefs of the White students towards African-Americans and other minorities as the instructor originally intended can be researched based off of collected data.

Studies can also be conducted on the perception of student views toward cultures that are different from their own. As well as researching the growth, or lack there of, in student knowledge and acceptance towards cultures that are foreign to their own.

In order research be conducted, an IRB has to be approved by the university. Research cannot legally be conducted on any class participant without the consent of the IRB committee and the participating students. When researching student data, it will be important to be attentive in the wording of the print and distribution of the surveys, questionnaires, and the instruction of their completion. It is vital that students feel this module is beneficial for

their own growth. If students feel that they are part of a statistical measurement for a program, the university, or a platform for a research article, they may be less prone to be honest in answering questions and participating. The researcher can measure and analyze data based off of student answers, but the most important objective of the module is to get students proactive and have them feel empowered to make change. This will not take place if research questions are not presented in a delicate manner.

As stated before, this project can be presented to faculty members of the university to help equip them with diversity matters and understanding. However, this project does not have to stop with faculty at the university. It can also be used at national and world levels of education. Presentation to organizations such as the Association for Educational Communication and Technology, colleges and other universities, along with other educational organizations are all marketing options that can be pursued by this project.

Revisions to this project may be able to explore other realms of modern diversity awareness. With the election of the United States first Black multi-ethnic President, there are profuse studies that can be directed towards leadership of and submission to non-White authority by those invested in White culture. Submission to non-White authority is a subject that can be taken on directly, and is unfamiliar to many citizens in the United States. Non-Whites are accustomed to following the lead of White leaders, yet Whites are not accustomed to following the lead of people who are non-White. Being in an unfamiliar role of submission to that authority can magnify stereotypes, beliefs, actions and remarks by those who are no longer in control. A project designed to address issues such as these can be beneficial for students, as well as corporate employees and academic faculty members.

This module can have some modifications in movies to view, and in questionnaire and survey questions asked. The media largely emphasized race, beliefs, and stereotypical issues that are associated with race in the 2008 presidential election. The 2012 election may mirror, evolve, or reduce the stereotypical matters. Being able to educate students about subliminal issues and messages that politics use within the media are reflective of what modern culture believe and fear, and are also what some of the power structures want to continue nourishing. The world is changing and becoming more diverse; unjust beliefs, thoughts, and actions have to be addressed to provide equality and opportunity. A project addressing these issues can be valuable to business and institutions.

Advice for Replication of this Project

When replicating this project, instructors should participate in the curriculum before delivering the instructions. Participation enhances the instructor's knowledge of the curriculum and understanding of what to expect from the learners.

It is also advised to be careful when selecting additional movies for students to view, especially if deciding to adjust the required movie viewings. All films should be researched and listed information must be provided on the movie review sheet in the manner that the current films are listed.

It is important to understand that there may be opposition in participation of the module by some learners. For this module, it is optional for the students to agree in participation of research, but they are required to fill out survey questions in order to monitor their own growth. It is also optional for the students to participate in the final discussion if they feel uncomfortable or are against discussing controversial cultural matter. These options will not result in point deduction for student final grades. It is advised that optional

requirements are kept at a minimum and that the instructor strongly encourages students to fully participate in the module curriculum. Educational policies

This is a project that can be presented to faculty members of the University of Northern Iowa or other universities to help equip them with diversity matters and understanding. This may prompt them to be aware of their own teaching style, and the alteration of current methods they may use to educate.

It can also be used as an aid in minority recruitment efforts by universities. The content of this project revolves around communicating effectively, ineffectively, and the use of subliminal messaging to cultures that are foreign to students. Understanding how misconceptions can be developed, as well as understanding the culture of people who students have not come into contact with often, can be an asset to developing models to follow in marketing effectiveness to potential university minority students.

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APPENDIX

Module Agenda

This is the agenda that is to be followed by the instructor while conducting the movie review section for the Hollywood film module used in the Visual Literacy course.

1. Give pre-module survey on the first or second day of class.
 - a. Assign movie list on the same day.
2. Students are to submit 2 movie questioners every two weeks throughout the semester. Spring break may be an extension to 3 weeks.
3. The post-module questioner is assigned to be completed, and submitted before the final class discussion of the module.
4. Students will watch *African-Americans through the years of Hollywood*
 - a. This should be watched the day before the class discussion, or possibly on the same day of the class discussion. If watched on the same day of the discussion, it may limit discussion time, it may be more effective to have students think about content and then come back to discuss on the following week.
5. Class discussion
6. Final journal entries on the module turned in after class discussion

Survey Instructions for Students

You will be given 2 surveys during the completion of this module, one at the beginning of the semester and the other at the end of the semester. These surveys will be personal, only you and your instructor will be allowed to view them unless consent to research analysis is agreed to. You are to answer the questions on these surveys as truthfully as possible. Your grade will not be based on what your answers are, but as to how well you complete the questions. Answers to the questions must be written in complete sentences, fragments and incomplete sentences will result in point deduction.

(Ex) Question: How did you like the course on Visual Literacy?

Incomplete answer: *I liked it*

Complete answer: *I enjoyed the course on Visual Literacy. The activity that demonstrated how women are marketed in the media had an impact on my thought process when it comes to looking at advertisements.*

For the second survey use examples by referring to the movies that you were required to watch, and class discussions. Apply what you have learned and what you know in your answers.

Pre-module Survey

This questionnaire form is to be completed at the beginning of this module. The purpose for this questionnaire is to monitor personal growth in understanding visual interpretation of stereotypes, racial & economic divide, and general equality in the U.S. and the world. Please answer the following questions:

Name and/or Student ID:

Age:

Gender:

Race/ethnicity:

Hometown:

Location & size:

Cultural background:

Answers to the questions below must be written in complete sentences, fragments and incomplete sentences will result in point deduction.

(Ex) Question: Do you like your instructor?

Incomplete answer: Yes

Complete answer: *I love my instructor and the interactive style that she teaches with. The hands on activities, such as the magazine project we did last week were effective because...*

1. Explain if you, or someone that you know has ever been discriminated against?
2. Do you think that you have stereotypes of other ethnicities, religions, or cultures? Why or why not?
3. Do you feel that minorities (any ethnicity or culture that is non-White) in this country have equal opportunity to obtain success? Why or why not?
4. Do you feel that you have equal opportunity in this country compared to other ethnicities? Why or why not?
5. How do you feel U.S. minorities are portrayed in the media? Do you think the portrayals are accurate depictions?
6. Are you friends, or related to someone who has extreme prejudice towards another ethnicity? If so, are you comfortable around them?
7. Have you ever told a joke that could be deemed racist or unethical? Do you think it's a big deal to tell racist or unethical jokes?
8. Do you think that it is wrong, or okay to have and use stereotypes? Why do you feel this way?
9. Do you feel this country is taking the right steps to give justice and liberty to all? Why do you feel this way?

Movies to Watch

The following movies listed are required to watch, preferably in this particular order:

- | | |
|-----------------------------|-------------------------------|
| 1. <i>Amistad</i> , | 5. <i>First Time Felon</i> , |
| 2. <i>Glory</i> , | 6. <i>For Colored Girls</i> , |
| 3. <i>Malcolm X</i> , | 7. <i>Syriana</i> , |
| 4. <i>Higher Learning</i> , | 8. <i>Crash</i> |

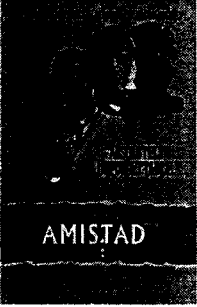
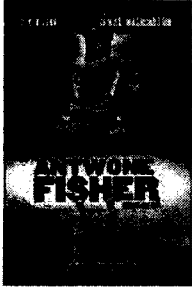
Documentary	Cultural
<i>Amistad</i>	<i>For Colored Girls</i>
<i>Glory</i>	<i>Higher Learning</i>
<i>Malcolm X</i>	<i>Crash</i>
<i>First Time Felon</i>	<i>Syriana</i>

You are to choose at least 4 additional movies to watch, they are listed below. You must choose at least 1 movie from each category (documentary, comedy, drama, cultural).


Documentary	Comedy	Drama/ Suspense	Cultural
<i>Antoine Fisher</i>	<i>Barbershop I</i>	<i>Blood in Blood out</i>	<i>Brown Sugar</i>
<i>Dangerous Minds</i>	<i>Barbershop II</i>	<i>Boys N the Hood</i>	<i>Daddy's Little Girls</i>
<i>Dragon: The Bruce Lee Story</i>	<i>Friday</i>	<i>Gran Torino</i>	<i>Diary of a Mad Black Woman</i>
<i>In Too Deep</i>	<i>Next Friday</i>	<i>Inside Man</i>	<i>Do the Right Thing</i>
<i>Lean on Me</i>	<i>Friday after Next</i>	<i>John Q</i>	<i>Jumping the Broom</i>
<i>Men of Honor</i>	<i>Nacho Libre</i>	<i>Juice</i>	<i>Jungle Fever</i>
<i>Mississippi Burning</i>		<i>Menace II Society</i>	<i>Losing Isaiah</i>
<i>Ray</i>		<i>New Jack City</i>	<i>Madea's Family Reunion</i>
<i>Remember the Titans</i>		<i>Scarface</i>	<i>Meet the Browns</i>
<i>Selena</i>		<i>Set It Off</i>	<i>Nora Jones Hair Salon</i>
<i>Something the Lord Made</i>			<i>School Days</i>
<i>Talk to Me</i>			<i>Six Degrees of Separation</i>
<i>The Express</i>			<i>Spanglish</i>
<i>The Help</i>			<i>The Family that Preys</i>
			<i>The Wood</i>
			<i>Waiting to Exhale</i>
			<i>Why Did I Get Married</i>

Movie Facts

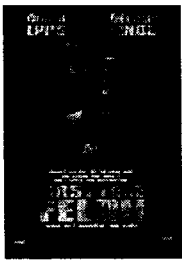



This is a movie review list to help you decide what movies to watch for Visual Literacy 240:138g. The movies are titled and a review is given. In the title table, a note with an * is given. This note informs you that the cultural background of the director is diverse in a way that makes them a minority in the U.S., if there is not an * then. As part of your movie reviews, it is important to know that minority directors send many messages in their films for minorities and majorities to be aware of. Movie reviews are from moviesgo.com, rottentomatoes.com, and imdb.com.



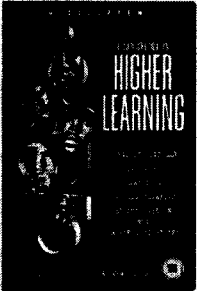
Movie	Review
<p>Amistad (1997)</p> <p>*Non-White (Jewish) Director</p> 	<p>Based on the true story of America's slave trade, the film shows the saga of an 1839 mutiny aboard the slave ship, Amistad. Much of the story revolves a courtroom drama as lawyers for the slaves seek their freedom and return home. The case is a watershed moment for America-Spain relations, and reveals the political machinations as it holds repercussions on the North-South conflict eventually leading to America's Civil War.</p>
<p>Antwone Fisher (2002)</p> <p>*Non-White Director</p> 	<p>Denzel Washington stars in and directs this biographical movie based on the life of <u>Antwone Fisher</u>, an angry Navy sailor on the verge of being booted for repeated fights, who manages to turn his life around with the help of a Navy psychiatrist (Washington). The change leads Fisher on a search for the family that abandoned him as a baby.</p>

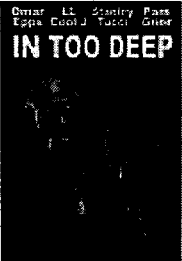
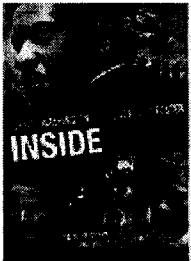
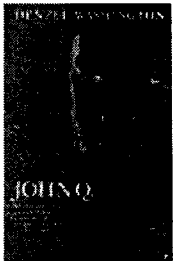
<p>Barbershop I (2002)</p> <p>*Non-White Director</p> 	<p>Set in Chicago's South Side, this flick finds Ice Cube playing Calvin, the frustrated owner of a neighborhood barbershop, a hub of conversation and gossip that he's inherited from his father. Calvin sells the shop, which he considers a burden, to a local loan shark, but then gradually comes to realize its importance in maintaining his father's legacy.</p>
<p>Barbershop II (2004)</p> <p>*Non-White Director</p> 	<p>BARBERSHOP: Tim Story's BARBERSHOP is a lighthearted, crowd-pleasing romp that takes place over the course of one day in and around a South Side Chicago barbershop. The owner of the struggling establishment, Calvin (Ice Cube), presides over his raucous staff just as his father and grandfather did before him. Calvin contemplates selling the barbershop to a menacing loan shark (Keith David). When it appears that a deal has been made, Calvin realizes the error of his ways and tries to rectify the situation before it's too late.</p>
<p>Blood in Blood out (1993)</p> 	<p>In this epic drama exploring Chicano life in East Los Angeles, Miklo (Damian Chapa), Cruz (Jesse Borrego), and Paco (<u>Benjamin Bratt</u>) are three young cousins raised as brothers. Miklo, born of a Chicano mother and a white father, is Chicano on the inside, but feels betrayed by his white skin and blue eyes that keep him on the fringes of his Chicano heritage. Desperate to belong to what he feels is his true family, he'll do anything to be a part of his cousins' gang--his "family." After violating probation and being sent to prison he finds he must fight for his identity.--La Onda--his hotheaded cousin Paco turns to a career in law enforcement, while Cruz makes his way as a successful artist. Cruz's career hits a dead end after he gets addicted to drugs and inadvertently causes a tragedy that alienates him from his family. This film displays how choices can alter lives and families instantly.</p>

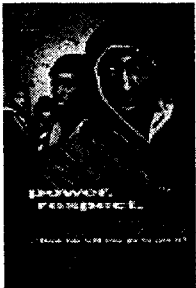


<p>Brown Sugar (2002)</p> <p>*Non-White Director</p> 	<p>A hip-hop <u>music</u> critic (Sanaa Lathan) and an executive at a hip-hop label (Taye Diggs) have known each other since their childhood, but only as friends. As the exec's wedding date approaches, they're both forced to consider whether or not they were meant to be more than just friends.</p>
<p>Crash (2002)</p> <p>*Non-White Director</p> 	<p>A provocative, unflinching look at the complexities of racial conflict in America, CRASH is that rare cinematic event - a film that challenges audiences to question their own prejudices. Diving headlong into the diverse melting pot of post-9/11 Los Angeles, this compelling urban drama tracks the volatile intersections of a multi-ethnic cast, examining fear and bigotry from multiple perspectives as characters careen in and out of one another's lives. No one is safe in the battle zones of racial strife. And no one is immune to the simmering rage that sparks violence - and changes lives...</p>
<p>Daddy's Little Girls (2007)</p> <p>*Non-White Director</p> 	<p>A mechanic (Elba) enlists the help of a successful-but-lonely attorney (Union) while trying to wrest custody of his three daughters from his treacherous ex-wife and her larcenous boy friend. Along the way, the working relationship between the blue-collar dad and his uptown attorney grows into something more. This is a simple, touching story of two people trying to overcome their different backgrounds to find love, a down-on-his-luck man struggling to protect his children from abuse and neglect, and a community looking to purge itself from the criminals terrorizing their neighborhood.</p>




<p>Diary of a Mad Black Woman (2005)</p> <p>*Non-White Director</p> 	<p>Helen McCarter has everything a woman wants: a nice house and rich husband. However her husband Charles throws her out of the house after admitting to an affair. A distraught Helen turns to her mother, grandmother Madea and cousin Brian who takes her in and turns back to God. Helen learns for the first time in her life to stand up on her own two feet and is ready to remove herself from her relationship with Charles and move on with Orlando. But when her husband is almost killed by a vengeful client, Helen wonders if she has the heart to forgive him despite everything.</p>
<p>Do the Right Thing (1989)</p> <p>*Non-White Director</p> 	<p>Set in a mostly black neighborhood in Brooklyn, N.Y., the film's action takes place during one long, sweltering summer day. The narrative, shifting between intermingled story lines and the characters that inhabit them, revolves around the daily life of this urban landscape and the undercurrents of race, resentment, and rage that boil beneath the surface.</p>
<p>Dragon: The Bruce Lee Story (1993)</p> 	<p>True story of the kung-fu king Bruce Lee that dwells not on his mysterious death but his inspirational life and improbable rise to stardom from the streets of Hong Kong.</p>




<p>First Time Felon (1997)</p> <p>*Non-White Director</p> 	<p>Faced with five years in prison or four months in boot camp, a young gangster takes what he thinks will be the easy road. The Marine-style discipline teaches him lessons that change his life--but can he resist temptation when he's back on the streets? "An experience not to be missed" (Hollywood Reporter). Based on the true story of Greg Yance.</p>
<p>For Colored Girls (2010)</p> <p>*Non-White Director</p> 	<p>Each of the women portray one of the characters represented in the collection of twenty poems, revealing different issues that impact women in general and women of color in particular.</p>
<p>Friday (1995)</p> <p>*Non-White Director</p> 	<p>Two friends — Craig (Ice Cube), who gets fired on his day off, and Smokey (Chris Tucker), whose penchant for marijuana lands him in predicament after predicament — hang out in South Central Los Angeles.</p>
<p>Friday after Next (2002)</p> <p>*Non-White Director</p> 	<p>The Christmas season isn't kind to Craig (Ice Cube) and his pal Day-Day (Mike Epps). When Craig finds Santa Claus in their apartment, he's not bringing presents, he's taking them. The thief also gets away with the rent money, and to avoid being beaten by a thuggish enforcer and thrown out onto the street, the comic duo is forced to work as low-rent security guards while they try to track down the phony Santa.</p>




<p>Glory (1989)</p> <p>*Non-White (Jewish) Director</p> 	<p>Chronicling the real-life 54th Massachusetts Infantry, "Glory" is a triumphant war film that brings to life the struggles and conflicts that the soldiers had to face from not only the enemy, but also their own comrades. "Glory" is about overcoming incredible opposition and adversity through perseverance and the human spirit to succeed that plays over a larger conflict dealing with racism and prejudice.</p>
<p>Gran Torino (2008)</p> 	<p>Walt Kowalski is a widower who holds onto his prejudices despite the changes in his Michigan neighborhood and the world around him. Kowalski is a grumpy, tough-minded, unhappy old man, who can't get along with either his kids or his neighbors, a Korean War veteran whose prize possession is a 1972 Gran Torino he keeps in mint condition. When his neighbor Thao, a young Hmong teenager under pressure from his gang member cousin, tries to steal his Gran Torino, Kowalski sets out to reform the youth. Drawn against his will into the life of Thao's family, Kowalski is soon taking steps to protect them from the gangs that infest their neighborhood.</p>
<p>Higher Learning (1995)</p> <p>*Non-White Director</p> 	<p>The third installment in John Singleton's trilogy about South Central Los Angeles, HIGHER LEARNING examines mid-1990s university politics from racial, sexual, and economic standpoints. At fictional Columbus, three freshman arrive to find a campus ready to explode. Malik (Omar Epps) wavers among the influences of revolution-preaching super-senior Fudge (Ice Cube), no-excuses Professor Phipps (Laurence Fishburne), and his motivated girlfriend Deja (Tyra Banks). Kristen (Kristy Swanson), is thrown into sexual confusion when she meets a charismatic lesbian, while the socially inept Remy (Michael Rapaport) can only fit in with the local skinheads. The storylines cross and complicate as each character tries to discover what's right, but the potential for violence grows with every wrong choice made. Singleton recruited an ensemble of considerable talent to flesh out the complex plot, which allows him to deal efficiently with a breadth of concerns without preaching.</p>

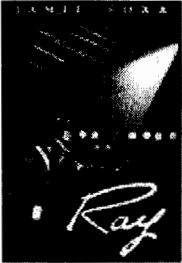

<p>In Too Deep (1999)</p> <p>*Non-White Director</p> 	<p>Detective Jeff Cole (Epps) goes undercover in the hopes of bringing down drug lord Dwayne Gittens, aka GOD (LL Cool J), who has taken control of the neighborhood in which Cole grew up. Cole finds himself more and more involved in the very crime he is trying to stop, risking his career and the life of his girlfriend (Long) in the process. An exciting, <u>fun</u> thriller with strong performances.</p>
<p>Inside Man (2006)</p> <p>*Non-White Director</p> 	<p>NYPD hostage negotiators Detective Keith Frazier (Washington) and Bill Mitchell (Ejiofor) are dispatched to a bank heist perpetrated by Dalton Russell (Owen). But the canny crook has a meticulous plan to disorient both the cops and his hostages. Soon, Frazier begins to think that Russell isn't working alone, suspicions that aren't eased by the appearance of Madeline White (Foster), a mysterious power broker who wants a private meeting with the thief. The bank's director (Plummer) is inside the building, and it's possible he's not on the up-and-up either. With lives at stake and a crowd of curious New Yorkers outside, Frazier can't afford to make one wrong move.</p>
<p>John Q (2002)</p> <p>*Non-White Director</p> 	<p><u>Denzel Washington</u> plays an unstable father who takes a hospital's emergency room hostage after he's told they can't give his son the heart transplant he needs because of insurance problems. Robert Duvall plays the hostage negotiator brought to the scene.</p>



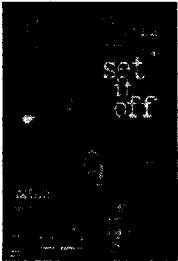
<p>Juice (1992)</p> <p>*Non-White Director</p> 	<p>Best friends Q (Omar Epps), Bishop (Tupac Shakur), Raheem (Khalil Kain), and Steel (Jermaine 'Huggy' Hopkins) live in a world where <u>fun</u> and danger exist side-by-side, and violence is powerfully seductive. These four Harlem friends take on the neighborhood-- and each other--to get the power and respect they call Juice.</p>
<p>Jungle Fever (1991)</p> <p>*Non-White Director</p> 	<p>Spike Lee's drama is a complex, multilayered, and volatile look at interracial romance in present-day New York City. Flipper Purify (Wesley Snipes), an up-and-coming African American architect, seems to have it all: a successful career, a nice apartment, a beautiful, intelligent wife whom he adores, and a loving daughter. The last thing he expects is to find himself in an affair with a blue-collar Italian American (Angie) from Bensonhurst. Flipper and Angie caught up in the fury and suspicion of the racial prejudice of their families and friends. As their lives unravel, so does their affair, and they wonder if their relationship ever had a chance from the beginning. Lee, isn't content to tackle one issue in JUNGLE FEVER, he addresses, for perhaps the first time, the drug epidemic in the African American community. In this subplot, Samuel L. Jackson plays Gator, Flippers crackhead brother, with intensity that's almost too painful to watch.</p>
<p>Lean on Me (1989)</p> 	<p>A stubborn and firm teacher returns as principal to the idyllic high school from which he had earlier been fired to find it a den of drug abuse, gang violence and urban despair. Eventually his successful, though unorthodox, methods lead to a clash with city officials that threaten to undo all his efforts. Based on a true story.</p>

<p>Losing Isaiah (1995)</p> <p>*Non-White Director</p> 	<p>While in a drugged-out haze, a crack-addicted mother (<u>Halle Berry</u>) leaves her baby in a cardboard box in an alley. Garbage men find the child and take the boy to a hospital, where he is treated and later adopted by a husband and wife (David Strathairn, Jessica Lange). Years later, the boy's birth mother has sobered up, and, after learning of her son's survival, sues for custody.</p>
<p>Madea's Family Reunion (2006)</p> <p>*Non-White Director</p> 	<p>An unstoppable force of nature, southern matriarch Madea may have finally taken on more than she can chew. She has just been court ordered to be in charge of Nikki, a rebellious runaway, her nieces Lisa and Vanessa are suffering relationship trouble, and through it all she has to organize her family reunion. As the reunion approaches, secrets are revealed and tensions rise. Madea must use every tactic in her arsenal to not only keep the peace, but also keep her family together.</p>
<p>Meet the Browns (2008)</p> <p>*Non-White Director</p> 	<p>A single mother living in inner city Chicago, Brenda has been struggling for years to make ends meet and keep her three kids off the street. But when she's laid off with no warning, she starts losing hope for the first time - until a letter arrives announcing the death of a father she's never met. Desperate for any kind of help, Brenda takes her family to Georgia for the funeral. But nothing could have prepared her for the Browns, her father's fun-loving, Southern family. In a small-town world full of long afternoons and country fairs, Brenda</p>

	<p>struggles to get to know the family she never knew existed...and finds a brand new romance that just might change her life. The story is adapted by Tyler Perry from his stage play "Meet the Browns." Perry will portray Madea and Uncle Joe in the film.</p>
<p>Men of Honor (2000)</p> <p>*Non-White Director</p> 	<p>Cuba Gooding Jr., still searching for his footing after winning an Oscar for <i>Jerry Maguire</i>, stars in this biopic of the tough-as-nails Carl Brashear, who overcame racism and became the Navy's first African-American master deep-sea salvage diver — and who continued to dive even after losing half his leg during the recovery of a nuclear warhead in 1966.</p>
<p>Menace II Society (1993)</p> <p>*Non-White Director</p> 	<p>Vivid documentary-like anecdotes focusing on a homeboy who is a sociopathic killer and another who tells the story of how their parents' lives also fed the cycle of drug use, casual homicide and monstrous, mind-numbing violence.</p>
<p>Mississippi Burning (1989)</p> <p>*European Director</p> 	<p>Two FBI agents (Gene Hackman, Willem Dafoe) are sent to investigate the murders of three civil rights workers near a small town in Mississippi by members of the Ku Klux Klan.</p>

<p>Nacho Libre (2006)</p> 	<p>Nacho (Jack Black) is a young man who was raised in a orphanage in Mexico and now works there as a cook. Fueled by his passion for lucha libre wrestling, he dons a mask and cape and picks up a partner to compete in a local Lucha Libre tournament to try for the 200-peso prize so he can buy better food for the kids and achieve respect. When a new nun, Sister Encarnación (Ana de la Reguera), arrives at the monastery, he tries to win her adoration as well, all while attempting to prove that being a Luchador isn't a sin and win the grand prize at a battle-royale tournament so he can buy a bus for the kids.</p>
<p>New Jack City (1991)</p> <p>*Non-White Director</p> 	<p>In <i>New Jack City</i>, Harlem druglord Nino Brown (Wesley Snipes) faces a renegade police squad led by two men determined to bring him and his sophisticated operation down.</p>
<p>Next Friday (1999)</p> <p>*Non-White Director</p> 	<p>Set two years after the events in <i>FRIDAY</i>, <i>NEXT FRIDAY</i> follows a day in the life of protagonist Craig (Ice Cube), who must flee Los Angeles after neighborhood bully Debo breaks out of prison, vowing to beat him to a pulp. Craig escapes to his uncle Elroy's house in Rancho Cucamonga, only to discover that life in the suburbs is even more screwed up than in the ghetto. His uncle is into S&M; his aunt is a nymphomaniac; the neighbors are a bunch of gangsters; and his cousin is chased by a former girlfriend and a thuggish woman named Baby D.</p>

<p>Ray (2004)</p> 	<p>This biopic focuses on legendary rhythm and blues singer Ray Charles and traces his career from his early days as a poor musician in the segregated South to his rise to fame as one of the most influential musicians of his time.</p>
<p>Remember the Titans (2000)</p> <p>*Non-White Director</p> 	<p>Based on the true story of events that took place in Alexandria, Virginia in 1971 when African-American football coach Herman Boone was hired to guide an integrated but racially polarized high school team--the T.C. Williams Titans. Angry, stubborn and a rigid taskmaster, Boone faces a cool reception from the team's players as well as an awkward relationship with assistant coach Bill Yoast, a local white man with seniority and a tradition of winning who was bypassed for the job. It's made clear that Bill has feelings of animosity for having to be an assistant under a black man. As the two men learn to overcome their ignorance and bigotry and realize that they have much in common--integrity, honor, and a strong work ethic--they work together to transform a group of angry, unfocused players into a dynamic winning team of responsible young men. In the process, they also unite a divided community and ensure that Virginia will always "Remember the Titans."</p>
<p>Scarface (1983)</p> <p>*Non-White Director</p> 	<p>Brian De Palma's tale focuses on a Cuban immigrant (<u>Al Pacino</u>) who becomes the head of a Miami drug cartel. Pacino plays Tony Montana, a lowly dishwasher with big-time ambition. He rises through the ranks, eventually becoming rich and powerful, but his cocaine-fueled paranoia and other unsavory personality traits lead to his undoing.</p>

<p>School Daze (1997)</p> <p>*Non-White Director</p> 	<p>Set at an all-black university, <i>School Daze</i> follows Dap Dunlap (<u>Laurence Fishburne</u>), an activist fighting to change the policies of the school's conservative administration, and his cousin, Half-Pint (Spike Lee), a much less popular kid trying to rush a campus frat house. <i>School Daze</i> explores underlying issues the African-American community deals with.</p>
<p>Selena (1997)</p> <p>*Non-White Director</p> 	<p>A celebration of the life of Tejano princess <u>Selena Quintanilla Perez</u>, the rising star who was gunned down by the president of her own fan club in 1995. Amid the racial tensions and economic hardships of 1980's South Texas, the daughter of a Mexican immigrant (himself a failed doo-wop singer) grows up to be a sensation in the blossoming Tejano scene before meeting a tragic end. Light on insight, this biopic revels rather in Selena's on-stage achievements. Selena's father is credited as an executive producer to the film.</p>
<p>Set It Off (1996)</p> <p>*Non-White Director</p> 	<p>After a lifetime of being exploited by unscrupulous employers, pushed around by sleazy boyfriends, persecuted by the police, and unable to escape from the undertow of ghetto life by socially approved means, a quartet of Angelina women arm themselves to the teeth and bust up banks in this provocative and intriguing social drama.</p>

Something the Lord Made (2004)



Based on a true story, SOMETHING THE LORD MADE tells the absorbing tale of two doctors who bucked tradition and racial prejudice to revolutionize the medical world. The American south in the 1940s could be a fearsome place for anyone attempting to ply a well-meaning trade, as it was riddled with strictly-enforced racial boundaries. The two men in question--Dr. Alfred Blalock (Alan Rickman) and African-American lab technician Vivien Thomas (Mos Def)--work fastidiously on a new technique for helping babies with heart problems, and achieve some impressive, and innovative results. Under any other circumstances the men would have been exhilarated by their advances, and widely applauded throughout the medical profession. But the dark heart of the south causes innumerable problems for the brave pioneers, as the prejudices brought to bear on the men become unbearable. Moving and dramatic in equal measures, director Joseph Sargent's film is a bold retelling of a vital chapter in the history of the medical profession.

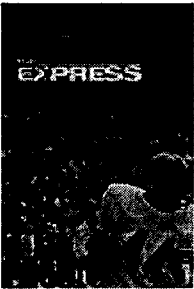

Spanglish (2004)

***Non-White (Jewish) Director**



Writer/director/producer James L. Brooks unfurls yet another accomplished, tender, romantic comedy. Celebrated chef John Clasky (Adam Sandler) is the patriarch of the Clasky household, but the mood swings of his hypersensitive wife, Deborah (Tea Leoni), are what really run the show. When the Claskys hire the beautiful Flor (Paz Vega) to be their maid, their already rocky relationship faces some even bigger boulders. Spanish-speaking Flor is a sincere, loving single mother whose daughter, Christina (Shelbie Bruce), receives lavish displays of affection from Deborah. Meanwhile, Deborah neglects her own son and daughter in much the same way that her self-absorbed, alcoholic mother, Evelyn (Cloris Leachman), neglected her. Eventually Deborah crosses a line when she betrays her husband with the real estate broker who is helping her search for a beach house. Faced with this challenge, John and Flor, who share a clear attraction to one another, get

	<p>the chance to explore their feelings. Brooks populates his film with wholly believable characters. On first glance they may seem like broad caricatures (especially in the case of the roles played by Leoni and Leachman), but the characters subvert viewers' expectations by turning into full-fledged, three-dimensional humans by the end of the film.</p>
<p>Syriana (2005)</p> 	<p>Stephen Gaghan, makes his directorial debut with SYRIANA, an espionage thriller set in the Middle East. George Clooney stars as Bob Barnes, a longtime CIA agent preparing to slow down his life and spend more time with his teenage son. But his last secret mission, getting rid of Prince Nasir (Alexander Siddig), turns out to be more complicated than he imagined, placing him in the middle of a dangerous conspiracy involving government corruption, oil, and international terrorism. Matt Damon plays Bryan Woodman, an energy executive whose ethics become vulnerable after the horrific loss of one of his sons. Meanwhile, in Washington, D.C., lawyers Bennett Holiday (Jeffrey Wright) and Dean Whiting (Christopher Plummer) also must choose between the government's special interests and what's best for the world (as well as their own special interests). A fast-paced, heart-pounding, relentless film, SYRIANA was inspired by the true story of former CIA agent Robert Baer, told in his book SEE NO EVIL: THE TRUE STORY OF A GROUND SOLDIER IN THE CIA'S WAR ON TERRORISM.</p>
<p>Talk to Me (2007)</p> <p>*Non-White Director</p> 	<p>TALK TO ME's Ralph Waldo "Petey" Greene isn't quite the household name that some of his contemporaries (such as Richard Pryor or Redd Foxx) are, but this smart drama about the Washington, DC, disc jockey is a fascinating film. At the films opening in the mid-1960s, Greene (Don Cheadle) hosts a beloved radio show—at the prison where he makes his home. While visiting his incarcerated brother, Dewey Hughes (Chiwetel Ejiofor) hears Greene's brash humor and honesty,</p>

	<p>but he brushes off Greene's attempts for a job at the radio station he works for. When released from prison he hounds the staff of a Washington R&B station, including Hughes and the station manager (Martin Sheen). When he finally gets a job, his show resonates with the people of the city and the changing times of the civil rights movement. TALK TO ME could be just another biopic or racial drama, but thanks to its fine cast, it rises above the standard fare. Director Kasi Lemmons (EVE'S BAYOU) lets the performances drive the film, but they're supported by a strong script and period details that make the film worth watching.</p>
<p>The Express (2008)</p> 	<p>This biopic focuses on the relationship of Ernie Davis (1939-1963), a gifted African-American athlete, and his coach from 1958 to 1962 at Syracuse University, Ben Schwartzwalder (1909-1993). Schwartzwalder recruits Davis with the help of All-American running back, Jim Brown. The civil rights movement is gaining steam; Davis experiences prejudice on campus, in town, and on the field, sometimes from teammates. How he handles it and how he challenges Schwartzwalder to stand up for his players provide a counterpoint to several historic accomplishments.</p>
<p>The Family that Preys (2008)</p> <p>*Non-White Director</p> 	<p>Alice Pratt, a hard working mother of two daughters.. Her snobbish and arrogant daughter The younger daughter stayed with Alice and worked in the bar. Her oldest is married to construction worker, who works in the same corporation as his wife but dreams of starting up his own business. However she is being unfaithful to him - with their boss William Cartwright. William is the son of Alice's best friend, the wealthy Charlotte Cartwright. While Alice travels with Charlotte on a road trip, the ambition and infidelity of William triggers a series of events that will affect relationships in both families.</p>

<p>The Wood (1999)</p> <p>*Non-White Director</p> 	<p>Rookie writer-director Rick Famuyiwa's film focuses on the wedding-day hijinks of a reluctant groom (<u>Taye Diggs</u>) and his two best buddies (Omar Epps and Richard T. Jones). They grapple with their current problems (extreme fear of commitment, for one), get soused, and reminisce about their teen years growing up in Inglewood, a suburb of Los Angeles.</p>
<p>Waiting to Exhale (1995)</p> <p>*Non-White Director</p> 	<p>Four African American women commiserate about the men in their lives after one of them is abandoned by her philandering husband. A well-received adaptation of <u>Terry McMillan's</u> best-selling 1992 novel.</p>
<p>Why Did I Get Married (2007)</p> <p>*Non-White Director</p> 	<p>Dr. Patricia Agnew, a psychologist, has written a best seller about marriage: hers and those of three other couples who together take a week's vacation each year to ask themselves, "Why did I get married?" This trip all 4 relationships become strained. Patricia and her husband Gavin have the shadow of grief between them; Terry believes that Diane has abandoned him for her work; Angela, who's built a successful business, belittles her husband Marcus, who works for her; Mike is cruel to Sheila, his religious, overweight wife. During the week, each person's secret comes out. Will these marriages survive?</p>

Movie Questionnaire

Answer the following questions in complete sentences

1. Do you think this movie has accurate depictions of U.S. minorities and/or other Non-Whites, or do you think the depictions are situational? Why or why not?
2. What do you feel is the message the director is trying to express in this movie?
3. Do you think the director's cultural or ethnic background played a role directing this film? Why or why not?
4. Who may be offended by this movie? Why?
5. What groups (ethnicity, culture, class, religion, etc.) may misinterpret this movie and why?
6. Additional comments/and or analysis (optional)

Discussion day

First 15 minutes

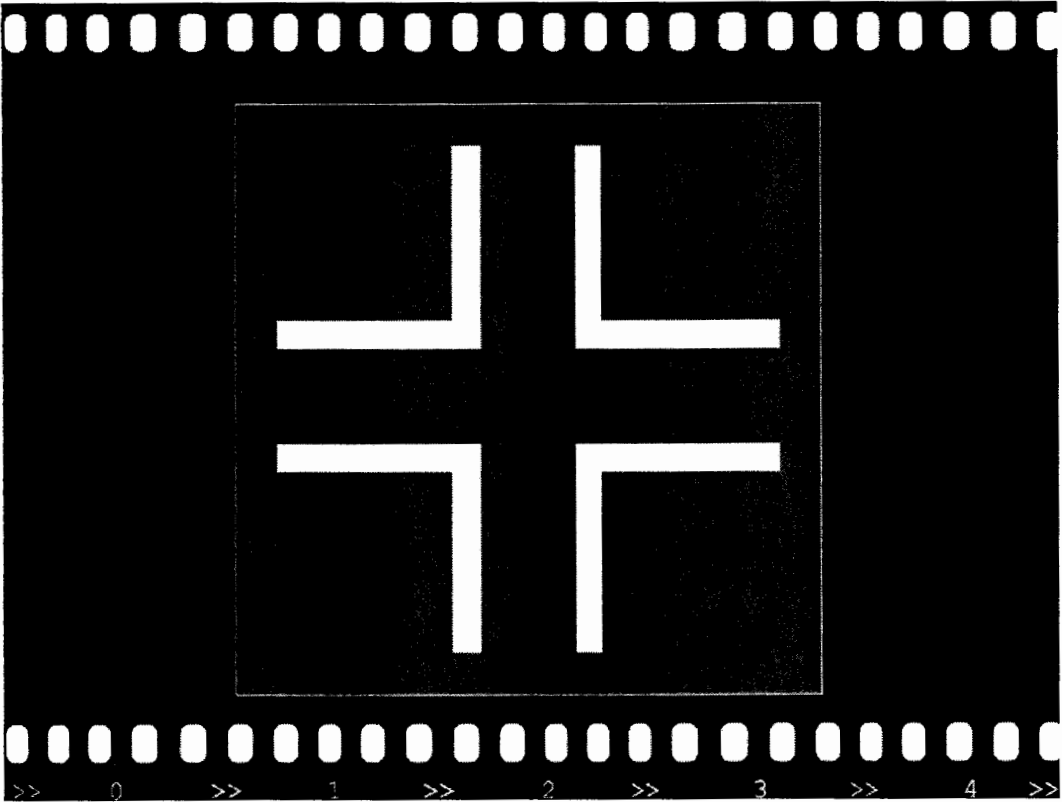
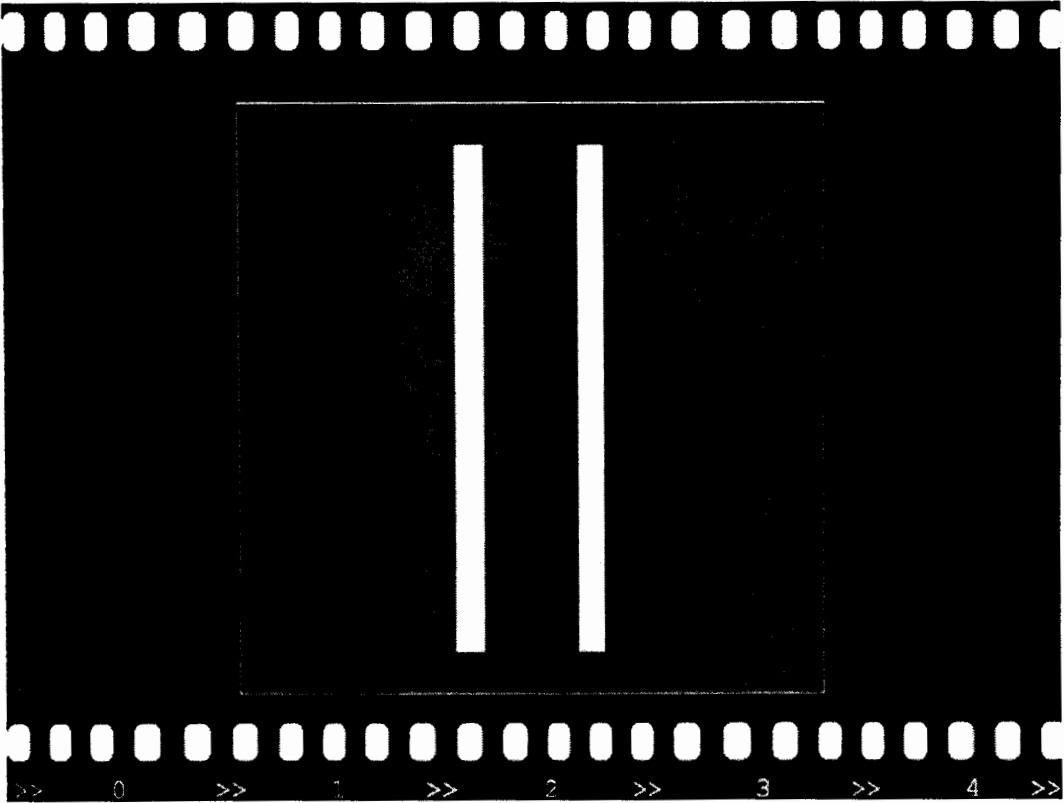
- Students will be split up with at least 4 to a group. If less than 7 students in class a single group discussion can begin.
 - Students will discuss each of the 8 movies that were required to watch.

Second discussion with entire class involved

- Students will come together in a circle around the classroom for interactive discussion.

Screenshots of PPT Slideshow for final module discussion

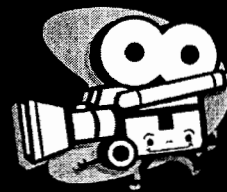




PICTURE START

Required Movies

- Amistad
- Glory
- Malcolm X
- Higher Learning
- First Time Felon
- For Colored Girls
- Syriana
- Crash



Discussion Questions:

- Historical timeframe
- Central storyline
- Portrayal of:
 - family
 - women
 - males



Discussion Questions:

- If you only knew of these individuals from this video, what assumptions would you make?
- How close is this portrayal to reality?
- What other *optional* or *required* videos had an impact on your perceptions?



Questions:

- Further questions?



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Goals & Objectives for the Movie and discussion section of the Hollywood Film Module

These goals are what the instructor must aim to achieve when conducting the visual literacy course discussions from the movie lists. Instructor may take different approaches in teaching, as long as these goals are trying to be accomplished.

This project has **four primary goals**. (A) Students are to understand how to interpret media visuals in a much more effective manner, and be able to recognize stereotypes along with misleading images and messages alike. (B) Students are to leave the classroom aware that there is a cultural dilemma today. (C) Students need to understand that the only race is the Human-Race, and that race division has been interlocked with an economic and caste system. (D) Students were to feel empowered to make a difference by changing their own thought process and becoming proactive during unethical situations and circumstances.

Objectives that work toward the primary goals of this course are listed below.

- Reveal non-Whites interpret movies and other visuals, differently; factors can be based on skin tone (color), ethnicity, religion, gender, class, and culture values
- Students will realize the impact that the media and Hollywood play when it comes to stereotypes and why they are used
- Students will realize that movies directed by non-Whites or American minorities, have messages *for* non-Whites and American minorities. Often times their message is misunderstood by the majority of America, but there is a message for majority America to understand as well.
- Raise awareness that America still has race and ethnicity issues
- Students must know what the definitions of Prejudice, Stereotypes, Racism, and Discrimination are. The instructor must have an accurate explanation of all of them.
- Communicate the role African-Americans have had in the country from a past, present and future tense
- Inform that the multi-ethnic culture will be the new majority surpassing White culture in the future of the United States.
- Raise awareness that some minorities are oppressed by *other* minorities, *and* the majority (namely African-Americans in the U.S.)
 - Ex: Driving While Black
- Make students realize that if they cannot see or admit that there are major racial disparities in the U.S., then they too have prejudice and are part of the problem.
 - To *not* acknowledge there is racism is the same as acknowledging that one is blatantly racist.
- Have student's sense misconceptions that they have towards minorities.
- Rules for Americans are traditionally by Whites and for Whites. Rules and laws are made from power.

- Raise awareness that there are life-long obstacles a minority must endure in America in order to be progressive, obstacles that the majority will rarely see if ever at all.
- Have the Majority, being Whites, realize that they do have advantages (unearned assets) in this world that they are unaware of.
- To educate that it is natural to identify environments and situations with stereotypes, it is a defense mechanism we have to use in order to keep our-self from harm. However, it is *not* okay to use stereotypes when judging ones character.
 - Students will change their thought process on how, and why they depict cultures and ethnicities that differ from their own in stereotypical manners.
- Students will feel that they can be a factor in changing the unethical thought process of this country.
- To give students a sense of empowerment after being informed, awareness will lead to them trying to help people.

Post-Module Questionnaire

This is the 2nd of two questionnaires that you are to complete for this module.

Answers to the questions below must be written in complete sentences, fragments and incomplete sentences will result in point deduction. Use examples by referring to the movies that you were required to watch and from class discussions, apply what you have learned in your answers.

1. What have you learned during the duration of this module that you would not have learned, or understood on your own?
2. Do you feel you have a different outlook towards people of other ethnicities, culture's, religion's, or gender then you did before taking this course? If so, what is different?
3. Do you feel that U.S. minorities (any ethnicity or culture that is non-White) in this country have equal opportunity to obtain success? Why or why not?
4. Do you feel that you have equal opportunity in this country compared to other ethnicities? Why or why not?
5. How do you feel U.S. minorities are portrayed in the media? Do you think the portrayals are accurate depictions?
6. Do you think it's a big deal to tell racist or unethical jokes?
7. Do you think that it is wrong, or okay to have and use stereotypes? Why do you feel this way?
8. Do you feel this country is taking the right steps to give justice and liberty to all? Why do you feel this way?
9. What can you do to help embrace justice, and make this world a better place to live in? What will you do?

Compare your answers from the 1st questionnaire (the one you filled out the first week of class) to this one, what growth have you noticed during the duration of this module? This question is for personal reflection, no point deductions will occur if you choose to not answer this question.

Grading Rubric

Grading Rubric					
					Omission of an element = 0 point
Criteria	Indicators/Description	10	8	5	Score
Completion of answering survey questions	<i>Pre-Module Survey</i> - Answers to the listed questions must be written in complete sentences, fragments and incomplete sentences will result in point deduction.	Answered questions in complete sentences.	Answered questions partially in complete sentences.	Questions not answered in complete sentences	
	<i>Post-Module Survey</i> – The survey must be filled out completely, fragments and incomplete sentences will result in point deduction. Use examples by referring to the movies that you were required to watch and from class discussions, apply what you have learned in your answers.	Answered questions in complete sentences. Examples from movies and class discussions were included in answers.	Answered questions in complete sentences. Examples from class the movies and class discussions where not elaborated on.	Questions not answered in complete sentences, Use of examples from movies and class are not applied effectively.	

Grading Rubric					
					Omission of an element = 0 point
Criteria	Indicators/Description	20	15	10	Score
Completion of answering survey questions	<i>Post-Module Survey</i> – The survey must be filled out completely, use of fragmentation and incomplete sentences will result in point deduction. Use examples by referring to the movies that you were required to watch and from class discussions, apply what you have learned in your answers.	Answered questions in complete sentences. Examples from movies and class discussions were included in answers.	Answered questions in complete sentences. Examples from movies and class discussions where not elaborated on.	Questions not answered in complete sentences, Use of examples from movies and class are not applied effectively.	

Grading Rubric					
					Omission of an element = 0 point
Criteria	Indicators/Description	5		Score	
Completion of answering movie questions	<i>Movie Questions</i> – Each question answered in a complete sentence is 1 point. Question number 6 is optional (instructors decision for extra credit).	Answered questions in complete sentences. Examples from movies and class discussions were included in answers.			

Grading Rubric

Omission of an element = 0 point

Criteria	Indicators/Description				Score
Participation and discussions	<i>Class Participation</i>				
Information turned in on	<i>Information turned in before required deadline</i>				

