

POS 210 POLITICS AND FILM¹
Fall Quarter 2010 (3 credit hrs)
Department of Political Science
Georgetown College

Mon & Wed 3:00 – 4:15 pm
CMB 113
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Office Hours:
Mon & Wed 1-2:30 pm
Tue & Thu 3:30 am – 5 pm
or by appointment
Location: CMB 106

* If you contact me via email, I should be able to get back to you within next 12-24 hrs.

COURSE DESCRIPTION:

This course is an introduction to basic principles of politics through the use of film. It analyzes several films, placing them in context and discussing the specific events depicted in the films. This course will also examine the messages (if any) these films have for contemporary politics.

COURSE OBJECTIVES:

POS 210 is designed primarily as introductory class in which students are expected to familiarize themselves with basic concepts of politics expressed through films. The class is organized around several core themes of American and world politics, including: nuclear weapons, Cold War and anti-communism, race and gender, American exceptionalism, authoritarianism and political violence, and war and conflict. On the one hand, the students will gain an understanding of core concepts and explanations of politics; on the other hand, they will develop an appreciation of the complex relationship between art and politics.

REQUIREMENTS AND GRADING:

<i>Course Requirements:</i>	<u>% of final grade</u>	<u>Due Date</u>
Five Reaction Papers	40% (8% each)	during the semester
In-class Midterm	20%	Week Seven
Take Home Final Paper	30%	Exam week
In-class participation and attendance	10%	throughout the semester

Grading Scale:

93-100%	A	73-78%	C
89-92%	A/B	68-72%	B/C
84-88%	B	62-67%	D

¹ This syllabus is subject to change. I reserve the right to add supplementary readings if necessary.

79-83% B/C 0-61% F

Please note that grades represent **NON-NEGOTIABLE** assessments of a student's comprehension of course material.

POLICIES AND CAVEATS:

If you have a disability or impediment that affects your performance in class, please notify the instructor **at the beginning of the semester** in order to find an accommodation that meets best student's interests.

Students are expected to attend class, and attendance will be recorded at each class meeting. In the case of extraordinary circumstances (medical), I should be informed **PRIOR** to the test about the student's impending absence (usually by email). Absences due to illness or injury will be excused retroactively when documentation is provided to the instructor. A student who misses a total of **TEN** (1/3) or more class meetings will receive a class participation grade of zero (0), and may also have his or her overall course grade reduced. A student who has a total of **FOURTEEN** (1/2) or more unexcused absences will receive a course grade of F. Even though I do not necessarily require a note from the doctor, I expect you to contact me in advance (preferably by email) and inform me if you are not feeling well.

I do **NOT** plan makeup examinations or quizzes. However, I understand that sometimes students are not able to attend exams. In these cases, make-up exams will be arranged only with the instructor's permission, so please be sure to let me know as soon as possible if you will not be able to attend at the scheduled time.

Please note that one of the two class meetings every week (most likely Mondays) will be devoted to watching an assigned movie. All of you need to clear the schedule for this particular day as the movies are usually longer than 75 minutes (90-120 minutes). During the movie I will distribute a review sheet with questions for your reaction papers. You need to complete four reaction papers throughout the semester; the papers should be 3-4 pages long (Times New Roman, double spaced). In addition, there will also be an in-class midterm (short questions and short essays) and a take-home reflection final paper. Furthermore, students are encouraged to submit letters to the editor in the New York Times during the semester specifically dealing with film and politics. If they do so, they will get a 5% bonus. Even though it is a very competitive page, undergraduate students have been able to have their letters printed in the past.

Lastly, I need to remind you that all of the work you submit in this course (reaction papers and Final Paper) is expected to be your own. Students should review the see Honor System in Student Handbook to familiarize themselves with the Academic Honesty Policy. Although I do encourage students to exchange ideas and/or work together on certain assignments, *each student is responsible for completing and submitting his or her own homework*. Please be advised that Georgetown College is a community of trust and respect. According to the *Technology Ethics Policy* honor and integrity are valued in and out of the classroom, as is the diversity represented in the College family. This includes specifically:

Respect for intellectual labor and creativity is vital to academic discourse and enterprise. This principle applies to work of all authors and publishers in all media. It

encompasses respect for the right to acknowledgment, right to privacy, and right to determine the form, manner and terms of publication and distribution.

Because electronic information is volatile and easily reproduced, respect for work and personal expression of others is especially critical in computer environments. Violations of authorized integrity, including plagiarism, invasion of privacy, unauthorized access, and trade secret and copyright violations, may be grounds for sanctions against members of the academic community.

For further information on appropriate citation, feel free to visit the University of Wisconsin-Madison website and check a detailed instructional brochure about references on my webpage:

http://www.wisc.edu/writing/Handbook/DocAPSA_PC.html

Please do not forget that all cell phones, pagers, i-pods and other pieces of portable electric equipment should be **turned off completely** (not muted!!!) during class time and I will be very disappointed to hear ring tones during our class. Feel free to use your laptop computers or i-pads to take notes but make sure that the sound is completely turned off.

READINGS:

1) The following book is required:

Ernest Giglio, *Here's Looking at You: Hollywood, Film and Politics*, Peter Lang Publishing, Inc (2005), Second, paperback edition; ISBN 0-8204-4421-9

2) There are several recommended books (see selected bibliography) and journal articles in addition to the required textbook. Most book chapters and journal articles will be available on Moodle (I will post them throughout the semester). When electronic versions of readings are not available, paper copies will be made available to the students in the library and/or the Store.

COURSE OUTLINE

Week One: Introduction to the Class and the Topic

Giglio, Chapter 1

Week Two: The Link between Politics and Film

Giglio, Chapters 2 (Defining the Political Film) and 3 (Notification Film)
Movie: Mr. Smith Goes to Washington [129 min]

Week Three: American Political Institutions: the Presidency

Giglio, Chapter 6 (Reel Politics)

Rogin, Chapter 3 (The King's Two Bodies: Lincoln, Wilson, Nixon, and the Presidential Self-Sacrifice)

Movie: All the President's Men (1976) [139 min]

Week Four: Campaigns and Elections in America

Ian Scott, "Film, Ideology and American Politics," in *American Politics in Hollywood Film* (Chicago: Fitzroy Dearborne Publishers, 2000), 5-25; 61-101.

Movie: The War Room (1993) [96 min]

Week Five: American Politics and Race

Gary Orfield, "Race and the Liberal Agenda: The Loss of the Integrationist Dream, 1965-1974," in Weir, Orloff & Skocpol (eds), *The Politics of Social Policy in the United States* (New Jersey: Princeton UP, 1988), 313-355.

Rogin, Chapter 2 (Political Repression in the United States)

Movie: Mississippi Burning (1988) [128 min]

Week Six: Politics and Gender in Film

Sarah M. Evans, "Women at War" and "The Cold War and the Feminine Mystique" Born for Liberty: A History of Women in America (New York: The Free Press, 1989), 219-262.

Giglio, Chapters 4 (Flesh and Blood) and 7 (Picturing Justice)

Movie: Philadelphia (1993) [125 min]

Week Eight: The Interplay of Domestic and International Politics

Sven H. Steinmo, "American Exceptionalism Reconsidered: Culture or Institutions," in Dodd and Jillson (eds), *The Dynamics of American Politics: Approaches & Interpretations* (Boulder: Westview Press, 1994), 106-131.

Elaine K. Swift and David W. Brady, "Common Ground: History and Theories of American Politics," in Dodd and Jillson (eds), *The Dynamics of American Politics: Approaches & Interpretations* (Boulder: Westview Press, 1994), 83-105

Movie: Wag the Dog (1997) [110 min]

Week Nine: America in the Cold War Politics

Giglio, Chapter 5 (HUAC and the Blacklist)

Howard Zinn, "The Politics of History in the Era of the Cold War," in Ed. Schiffrin (ed), *The Cold War and the University* (New York: New York Press, 1997), 35-72.

Movie: Thirteen Days (2000) [147 min]

Week Ten: International Security and Weapons of Mass Destructions (WMDs)

Giglio, Chapter 10 (Hollywood Confronts Nuclear Holocaust)

Rogin, Chapter 8 (Kiss Me Deadly)

Movie: Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964) [95 min]

Week Eleven: Authoritarian Regimes

M. Steven Fish, "Islam and Authoritarianism," *World Politics* no. 55 (October 2002), 4–37.

Lisa M. Cuklanz, "Popular Re-Presentations" in *Rape on Trial: How the Mass Media Construct Legal Reform and Social Change* (Philadelphia: University of Pennsylvania Press, 1996), 85-113.

Movie: The Last King of Scotland (2006) [121 min]

Week Twelve: Politics of War and Conflict

Giglio, Chapters 8 and 9

Recommended: Richard N. Rosecrance, "War and Peace," (review article), *World Politics* no. 55 (October 2002), 137–66

Movie: Apocalypse Now (1979) [179 min]

Week Thirteen: Regimes Change: the collapse of communism

Monika Nalepa, "Captured Commitments: An Analytic Narrative of Transitions with Transitional Justice," *World Politics* 62, no. 2 (April 2010), 341–80

Grigore Pop-Eleches, "Throwing Out the Bums: Protest Voting and Unorthodox Parties after Communism," *World Politics* 62, no. 2 (April 2010), 221–60

Movie: Goodbye Lenin (2003) [121 min]

Week Fourteen: The Politics of Ethnic Violence

Tanya Horeck, "They Did Worse than Nothing," in *Public Rape: Representing Violation in Fiction and Film* (New York: Routledge, 2004), 91-115.

Jack Snyder and Karen Ballentine, "Nationalism and the Marketplace of Ideas," *International Security* 21, no. 2 (Fall 1996), pp. 5-40.

Movie: Hotel Rwanda (2004) [121 min]

Week Fifteen: The Politics of International Justice (Part 1)

William A. Schabas, *The UN International Criminal Tribunals The Former Yugoslavia, Rwanda and Sierra Leone* (Cambridge University Press, 2007); Part 1, Chapter 1 and 2 (pp. 3-73)

Movie: Judgment at Nuremberg (1961) [Part 1 – total 3 h 6 min/93 min]

Week Sixteen: The Politics of International Human Rights (Part 2) and Conclusion

Payam Akhavan, "Are International Criminal Tribunals a Disincentive to Peace," *Human Rights Quarterly* 31 (2009), pp. 624–654

Giglio, Chapter 11 (Political Film in the Next Century)

Movie: Judgment at Nuremberg (1961) [Part 2 – total 3 h 6 min/93 min]

SELECTED BIBLIOGRAPHY:

Chomsky, Noam. *The Cold War and the University* (New York: New York Press, 1997)

Evans, Sarah. *Born for Liberty: a History of Women in America* (New York: Free Press; London: Collier Macmillan), 1989

Horeck, Tanya. *Public Rape: Representing Violation in Fiction and Film* (London: Routledge), 2004

Cuklanz, Lisa. *Rape on Trial: How the Mass Media Construct Legal Reform and Social Change* (Philadelphia: University of Pennsylvania Press), 1996

Wood, Robin. *Hollywood from Vietnam to Reagan...and Beyond* (Columbia University Press, 2003)

Scott, Ian. *American Politics in Hollywood Film* (Edinburgh: Edinburgh University Press, c2000)

Michael P. Rogin, *Ronald Reagan, the Movie: and Other Episodes of Political Demonology* (University of California Press, 1987)

POS 210
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Tentative Schedule

Week	Monday	Wednesday
Week One 8/23-8/25	8/23 Introduction to the class and topic	8/25 Introduction to the topic of politics. The link between film and politics
Week Two 8/30 – 9/1	8/30 Movie: Smith Goes to Washington	9/1 The link between film and politics (cont'd)
Week Three 9/6 – 9/8	9/6 Labor Day (no classes)	9/8 Movie: All the President's Men
Week Four 9/13 – 9/15	9/13 Movie: The War Room	9/15 Hollywood and American Political Institutions
Week Five 9/20 – 9/22	9/20 Movie: Mississippi Burning (1988)	9/22 Campaign and Elections in America
Week Six 9/27 – 9/29	9/27 Movie: Philadelphia (1993) – not available in the library	9/29 Race and Politics in America
Week Seven 10/4 – 10/6	10/4 American Politics and Gender	10/6 In-Class Midterm
Week Eight 10/11 – 10/13	10/11 Movie: Wag the Dog (1997) – not available in the library	10/13 Domestic and International Politics
Week Nine 10/18 – 10/20	10/18 Movie: Thirteen Days (2000)	10/20 America in the Cold War Politics
Week Ten 10/25-10/27	10/25 Movie: Dr. Strangelove	10/27 International Security and Weapons of Mass Destruction
Week Eleven 11/1 – 11/3	11/1 Movie: The Last King of Scotland (2006)	11/3 Authoritarian Regimes
Week Twelve 11/8 – 11/10	11/8 Movie: Apocalypse Now – not available in the library	11/10 Politics of War and Conflict
Week Thirteen 11/15 – 11/17	11/15 Movie: Goodbye Lenin (2003) – not available in the library	11/17 Regimes Change: the collapse of communism
Week Fourteen 11/22 - 11/24	11/22 Movie: Hotel Rwanda (2004)	11/24 The Politics of Ethnic Violence
Week Fifteen 11/29 – 12/1	11/29 Movie: Judgment at Nuremberg (1961) Part 1	12/1 The Politics of International Human Rights
Week Sixteen 12/6 – 12/8	12/6 Movie: Judgment at Nuremberg (1961) – Part 2 Conclusion	12/8 Preps for the final paper; Q&A, etc