

# UNIVERSITY OF MARY WASHINGTON – PROGRAM CHANGE PROPOSAL

Electronically submit this completed form with attachments in one file to the Chair of the College Curriculum Committee.

<b>COLLEGE (check one):</b>	<b>Arts and Sciences</b> <input checked="" type="checkbox"/>	<b>Business</b> <input type="checkbox"/>	<b>Education</b> <input type="checkbox"/>
Proposal Submitted By: Krystyn R. Moon		Date Prepared: 8/15/17	
Department /Program:	American Studies		

*Note: for any program change entailing the addition any new courses, or revisions to existing courses, separate proposal for those course actions must also be submitted.*

PROPOSAL TO CHANGE EXISTING PROGRAM (check no than one of the following)	
Revise requirements for existing <b>major</b>	X
Revise requirements for a concentration within an existing <b>major</b>	
Revise requirements for an existing <b>degree program</b>	
Revise requirements for existing <b>certificate</b> program	
Revise requirements for existing <b>minor</b>	
<b>Implementation Date: FALL semester, year:</b>	Fall 2018

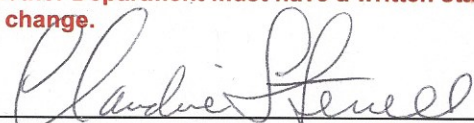
**REQUIRED ATTACHMENTS FOR CHANGES TO EXISTING PROGRAMS:**

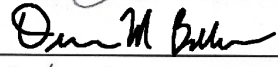
1. **Rationale statement** (Why is this program change needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, technology, and impacts created by this program change. Supporting statements from the Library, IT Department, etc. evaluating the resource impact and feasibility of the program change are required.)
3. **Catalog Copy** (Provide the *existing* Catalog Description **and** the complete statement of the *proposed* new Catalog description that reflects the program changes)


PROPOSAL TO CREATE NEW PROGRAM NOT REQUIRING STATE ACTION (check no more that one of the following)	
New concentration within existing major	Name: _____
New minor	Name: _____
New Major but NOT a new degree*	Name: _____
*Use ONLY for interdisciplinary majors that will be grouped as part of the "Special Majors/General Liberal Arts and Sciences" degree (CIP Code 24.0101) or reported as a BLS degree (CIP Code 24.0199)	
<b>Implementation Date (semester and year):</b>	_____

**REQUIRED ATTACHMENTS FOR NEW PROGRAMS NOT REQUIRING STATE APPROVAL:**

1. **Rationale statement** (Why is this additional program needed? What purposes will it serve?)
2. **Impact Statement** (Provide details about the Library, space, budget, technology, staffing and curricular impacts created by this program change. Supporting statements from the Library, IT Department, etc. evaluating the resource impact and feasibility of adding the new program are required.)
3. **Catalog Copy** (Provide the complete Catalog Description for the proposed new program)
4. **Any change that impacts another Department must have a written statement (such as a copy of an email) from the Chair(s) agreeing to the change.**

Department Chair Approval:       Date: 8/28/17

CCC Chair Approval:       Date: 09/07/17

Dean Approval:       Date: 9/13/17

UCC Chair Approval:       Date: 9/20/17

\*Provost Approval: \_\_\_\_\_      Date: \_\_\_\_\_

*\*Required only in cases of proposals for new concentrations, new minors, or new majors that do not involve a new degree*

**Rationale:**

Based on experiences managing the American Studies major along with feedback during our 10-year review (2015-2016), we are proposing giving our American Studies seminars (AMST 202: Sophomore Seminar and AMST 303: Junior Seminar) permanent catalog numbers. Currently, these seminars have themes based on the expertise of the faculty teaching them and change every semester; however, because of hire-behind issues, only two faculty currently teach these courses on a regular basis. Additionally, because of limitations within the functionality of Banner, students, advisors, and faculty struggle to find information on the theme of these courses without additional advertising and guidance. Finally, these changes will allow us to list AMST seminars permanently as electives in other majors and minors, particularly the Women & Gender Studies Major and the Social Justice Minor. As in the past, the chair of the history department will also be able to decide whether these courses can count as history electives (see current history catalog entry).

Our AMST 202 and AMST 303 seminars will have distinct numbers based on the topic. Thus, instead of taking AMST 202: Sophomore Seminar: Art of Protest (SI) or AMST 202: Sophomore Seminar: American Foodways (SI) (which is how these courses are currently listed in Banner), these classes will be listed as such: AMST 203: Art of Protest (SI) and AMST 204: American Foodways (SI). Students will need to take one 200-level seminar as they have in the past; the course numbers from AMST 203-299 are available, and will possibly fulfill the sophomore seminar requirement in the major. The same will be true with our AMST 303 courses, which are currently AMST 303: Junior Seminar: Sex and Gender in the U.S. (SI); AMST 303: Junior Seminar: U.S. Public History (SI); and AMST 303: Sex and Religion in America (SI) (which was previously cross listed with Dr. Mary Beth Mathews's RELG 331 and is now a permanent catalog course, RELG 303). As in the past, students will need to take one 300-level seminar (SI); the course numbers AMST 304-309 and 314-332 are available to fulfil our junior seminar requirement in the major.

These changes are in alignment with other universities, which require students to take thematic seminars in order to explore major themes within the discipline and to further their understanding of interdisciplinarity.<sup>1</sup> As an example, see William and Mary's current American Studies undergraduate curriculum: (<http://www.wm.edu/as/americanstudies/undergrad/major/index.php>). The shift to permanent catalog numbers will hopefully allow more affiliated faculty to participate in the major through cross listing courses. Additionally, the catalog will be much more precise, with clear descriptions of each seminar course for students. Finally, it would clear up confusion for students regarding Banner as well.

In order to implement this programmatic change, we will go through a period of transition during the 2018-2019 academic year where both curriculums will be offered for those students who declare American Studies before June 2018. The hope is that we will be able to most

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<sup>1</sup> Most American Studies program offer 4-credit courses, instead of 3-credit courses. As such, they also require only one thematic seminar.

American Studies majors to complete these requirements during this academic year; however, there is the possibility of students declaring late in the semester who will need us to offer AMST 202 and AMST 303.

As part of these changes, we would like to add language in the catalog to reflect our elective offerings. Every semester, the director reviews university courses offerings for the upcoming semester to create a list of possible electives for American Studies majors. As part of that job, the director often finds courses that should count in the major as electives, but are not listed in the catalog. These are new additions to the catalog and/or special topics courses. To resolve this issue, we request adding the following language: “as well as other courses with relevant content approved by the program director” to address this gap in our current approval system with the goal of adding courses permanently to the list of American Studies electives. This is similar to language already approved for the Contemplative Studies Program: “as well as other courses with relevant content may be substituted as possible electives with approval of the program director.”

Finally, the director would like to add and delete the following elective courses:

Additions:

- PSCI 450: US Political Film
- SOCG 320: Food Justice
- ENGL 386: The Graphic Novel
- RELG 303: Sex, Gender, and Religion in America (formerly RELG 331)

At least 50% of these courses focuses on the United States, broadly defined (see attached syllabi). They are new course additions to the permanent catalog, which had not included language in their original catalog application to count as elective credit in American Studies.

We also plan on cutting the following courses from the list of electives. These courses are special topics courses (which have not been made into permanent courses), independent studies (which may not be relevant to the major), and/or courses that are no longer being taught on a 2-year cycle.

Deletions:

- AMST 333
- ARTH 491
- COMM 352
- COMM 370
- ENGL 376EE
- HIST 311/312
- LING 470J

- SPAN 416

**Impact Statement:**

There should be no impact on other units other than the registrar's office.

**Old Catalog Copy:**

## American Studies Major

*Department of History and American Studies*

*Affiliated Faculty*

Krystyn Moon, Program Director

American Studies is an interdisciplinary major, leading to a general liberal arts and studies degree (Bachelor of Arts) that enables students to explore the complex interactions of peoples, cultures, social structures, and political institutions that have shaped the experiences of peoples living in the United States. In addition to four core courses, students demonstrate the ability to transcend disciplinary boundaries by completing five (5) thematically-assembled courses from affiliated disciplines approved by an American Studies advisor and the Program Director. Example concentrations include, although are not limited to, the following: gender and sexuality, race and ethnicity, cultural expression, human rights, politics and society, and space and place.

### Requirements for the Major

Thirty-six (36) credits: to include AMST 201, AMST 202, AMST 303, and AMST 485; and 24 credits (eight courses) in related courses selected from a pre-approved list of American Studies electives offered by affiliated departments. From this list of pre-approved electives, five of the eight elective courses must be assembled thematically; that is, they must be organized around a unifying line of inquiry, which must be approved by an American Studies advisor and the program director.

Internships are encouraged, but only 3 credits can count toward the major.

The major also has a number of requirements for the eight electives. They are as follows: one of these eight electives must deal with the United States prior to 1900, and one course must deal with race and/or gender. [The race/gender and pre-1900 requirements may be met by a single class.] Six of the eight electives must be at the 300-level or beyond. To ensure breadth, no more than three of the eight elective courses may be from one of the affiliated disciplines.

Major Electives for American Studies:

AMST 333, 350, 491, 499; ANTH 211, 212, 341; ARTH 352, 354, 355, 491; COMM 352, 370; ECON 341, 351, 375; ENGL 328, 329, 330, 352, 353, 354, 355, 356, 357, 358, 371, 376EE, 385, 455, 457, 458; GEOG 221, 222, 331, 337; HISP 101, 102, 206, 207, 305, 320, 325; HIST 303, 304, 305, 307, 308, 310, 311, 313, 314, 315, 318, 319, 320, 321, 322, 323, 325, 326, 327, 328, 329, 380, 390, 395, 396, 416, 417, 426, 440, 444; IDIS 203, 205; LING 302, 307, 470J; MUHL 156, 368; PSCI 201,

202, 311, 312, 313, 324, 334, 363, 370, 422; RELG 250, 251, 277, 278, 304, 305; SOCG 304, 313, 315, 331, 332, 341, 411, 421, 440, 442; SPAN 416, WGST 101, 102.

## American Studies Course Offerings

American Studies course offerings will be found under the 4 letter code of AMST in the course listings.

### *201- Introduction to American Studies (3)*

Introduction to the method and theory of American Studies, its practice and a survey of key texts.

### *202 – Sophomore American Studies Seminar (3)*

Sophomore-level seminar that explores a topic chosen by the instructor.

### *303 – Junior American Studies Seminar (3)*

Junior-level seminar that explores a topic chosen by the instructor.

### *333 – Issues in Human Rights (3)*

Analysis and discussion of changing concepts of human rights and the movements that have defended and broadened them. Cross-listed as ANTH 333.

### *350 – Topics in American Studies (3)*

Exploration of specific topics in American Studies.

### *485 – Senior Thesis (3)*

Prerequisite: Senior standing and permission of instructor. A significant research project pursued under the supervision of a faculty mentor.

### *491 – Independent Study (3)*

Directed individual research on problems in American Studies, as approved by the Director. No more than three credits can count toward the major.

### *499 – Internship (variable credit)*

Supervised off-campus experience, developed in consultation with the Director. Six credits may be taken but only three credits may count in major.

## **New Catalog Copy:**

American Studies Major

[Department of History and American Studies](#)

[Affiliated Faculty](#)

Krystyn Moon, Program Director

American Studies is an interdisciplinary major (Bachelor of Arts) that enables students to explore the complex interactions of peoples, cultures, social structures, and political institutions that have shaped the experiences of peoples living in the United States. In addition to four core courses, students demonstrate the ability to transcend disciplinary boundaries by completing five (5) thematically-assembled courses from affiliated disciplines approved by an American Studies advisor and the Program Director. Example concentrations include, although are not



limited to, the following: gender and sexuality, race and ethnicity, cultural expression, human rights, politics and society, and space and place.

#### Requirements for the Major

Thirty-six (36) credits: to include AMST 201, AMST 202-210 (one course), AMST 302-310 (one course), and AMST 485; and 24 credits (eight courses) in related disciplines selected from a pre-approved list of American Studies electives as well as other courses with relevant content approved by the program director. Five of the eight elective courses must be assembled thematically; that is, they must be organized around a unifying line of inquiry, which must be approved by an American Studies advisor and the program director. Internships are encouraged, but only 3 credits can count toward the major.

The major also has additional requirements for the eight electives: one elective must deal with the United States prior to 1900, and another must deal with race and/or gender. [The race/gender and pre-1900 requirements may be met by a single class.] Six of the eight electives must be at the 300-level or beyond. To ensure breadth, no more than three of the eight elective courses may be from one of the affiliated disciplines.

#### Major Electives for American Studies:

AMST 350, 491, 499; ANTH 211, 212, 341; ARTH 352, 354, 355; ECON 341, 351, 375; ENGL 328, 329, 330, 352, 353, 354, 355, 356, 357, 358, 371, 385, 386, 455, 457, 458; GEOG 221, 222, 331, 337; HISP 101, 102, 206, 207, 305, 320, 325; HIST 303, 304, 305, 307, 308, 310, 313, 314, 315, 318, 319, 320, 321, 322, 323, 325, 326, 327, 328, 329, 380, 390, 395, 396, 416, 417, 426, 440, 444; IDIS 203, 205; LING 302, 307; MUHL 156, 368; PSCI 201, 202, 311, 312, 313, 324, 334, 363, 370, 422, 450; RELG 250, 251, 277, 278, 304, 305; SOCG 304, 313, 315, 320, 331, 332, 341, 411, 421, 440, 442; WGST 101, 102.

#### American Studies Course Offerings

American Studies course offerings will be found under the 4-letter code of AMST in the course listings.

##### *201- Introduction to American Studies (3)*

Introduction to the method and theory of American Studies, its practice and a survey of key texts.

##### *Sophomore Seminar (choose one):*

##### *202 – Sophomore Special Topics Seminar (3)*

Sophomore-level seminar that explores a topic chosen by the instructor.

##### *203 – American Protest (3)*

This seminar explores how social movements have demanded access to political, cultural, and economic institutions in order to generate change and promote social justice.

*204 – American Foodways (3)*

This seminar looks at the ways in which foodways relates American society and culture, and develops many of the skills that are central to interdisciplinarity.

*Junior Seminar (choose one):*

*303 – Junior Special Topics Seminar (3)*

Junior-level seminar that explores a topic chosen by the instructor.

*304 – Museums in the US (3)*

This seminar explores museums in the United States with a focus on how past practices are connected to ongoing debates, dilemmas, and opportunities in the field.

*305 – American Gender and Sexuality (3)*

This seminar explores the ways in which various disciplines explore the behaviors and attitudes tied to gender and sexuality in the United States.

*350 – Topics in American Studies (3)*

Exploration of specific topics in American Studies.

*485 – Senior Thesis (3)*

Prerequisite: Senior standing and permission of instructor. A significant research project pursued under the supervision of a faculty mentor.

*491 – Independent Study (3)*

Directed individual research on problems in American Studies, as approved by the Director. No more than three credits can count toward the major.

*499 – Internship (variable credit)*

Supervised off-campus experience, developed in consultation with the Director. Six credits may be taken but only three credits may count in major.

# COMICS STUDIES

## AT THE UNIVERSITY OF MARY WASHINGTON

[HOME](#)[BLOG](#)[COMICS](#)[SYLLABUS](#)[SCHEDULE](#)[CANVAS](#)[SLACK](#)

## SYLLABUS

### ENGL 386: THE GRAPHIC NOVEL

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**Where:** Combs 111

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**When:** Monday, Wednesday, Friday 10:00-10:50 and 11:00-11:50

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**Who:** Dr. Zach Whalen  
zwhalen@umw.edu  
[@zachwhalen](#)  
[www.zachwhalen.net](#)  
Office: Combs 308, TR 9:00 – 11:00 or by appointment

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**Online:** [www.marywashicomics.com](#)  
[canvas.umw.edu/courses/1108668](#)  
[engl386.slack.com](#)  
#engl386

In this class, we're going to study "graphic narrative:" the combination of images and text in order to convey a story. While the graphic novel will be the primary genre we focus on, other specific forms and genres such as comics, comic strips, and webcomics will also provide relevant primary material. Ultimately, the term "graphic novel" will be interrogated for its cultural significance and relevance to specific texts. Of particular interest in this version of class will be the influence of digital technology on the design, distribution, and



consumption of comic texts, but thematic links among the primary texts will speak to issues of cultural memory, nostalgia, and identity. Primary readings will include the works listed below, and these will be supplemented by relevant literary theory and comics-specific criticism and theory.

## OUTCOMES

This class serves as an introduction to the academic study of graphic narrative within a literary framework. Students will

- gain knowledge of the unique expressive affordances and formal qualities of the comics medium
- learn about the history and cultures of the comics medium and graphic novel genre
- explore the theoretical and critical discourse around Comics Studies
- develop skill in the critical analysis of visual texts and
- gain experience producing graphic narratives in a digital context

## REQUIREMENTS

### REQUIRED TEXTS

The following books are required reading for this class. All should be available at the bookstore. You are welcome to share or purchase these electronically. Just make sure that you have access to the book on the day we'll be discussing it. These are listed in the order we'll read them.

Masereel, Frans. *The City (Die Stadt): 100 Woodcuts*. Dover Publications, 1925. (freely available online)

Eisner, Will. *A Contract with God*. W. W. Norton & Company, 1978. Print.

Moore, Alan. *Watchmen*. DC Comics, 1988. Print.

Barry, Lynda. *What It Is*. 1 edition. Drawn and Quarterly, 2008. Print.

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Mariner Books, 2007. Print.

Lewis, John, Andrew Aydin, and Nate Powell. *March: Book Two*. Top Shelf Productions, 2015. Print.

Carroll, Emily. *Through the Woods*. Margaret K. McElderry Books, 2014. Print.

Tamaki, Mariko and Jillian Tamaki. *This One Summer* First Second, 2014. Print.

Kindt, Matt. *Mind MGMT: Vol 1*. Dark Horse, 2013.

DeConnick, Kelly Sue, and Valentine De Landro. *Bitch Planet, Vol. 1: Extraordinary Machine*. Image Comics, 2015. Print.

McGuire, Richard. *Here*. 1 edition. New York: Pantheon, 2014. Print.

## TECHNOLOGY REQUIREMENTS

In this class, we'll be making use of technology in some specific ways. You'll be blogging at [marywashicomics.com](http://marywashicomics.com), you're encouraged to use Twitter (hashtag #engl386), we'll be using [Slack](#) almost constantly, and you'll be working in a team to produce your own web-based graphic narrative. These are all tied in to the content and outcomes of the class.

In addition, you may also need the ability to scan comic images and manipulate them in software. The Library and [Convergence Center](#) both have a scanner you can use, but obviously it's more convenient if you have your own or can borrow one. Scanned images can be manipulated in [GIMP](#), which is a free program that can be a bit of a challenge for first-time users. I will instruct you in its use, but I recommend downloading and trying it out sooner rather than later.

We will also be using [Zotero](#). Like GIMP, it takes some practice or training to get used to, so I recommend using it early and often.

## ASSIGNMENTS AND GRADING

The various items for this course will be graded such that everything adds up to about 1000 points. In other words, an assignment listed here as 10% will involve 100 points.

### PARTICIPATION [20%]

A participation grade is a determination of how much and how well you've contributed to the success of this class. This means being present every day we meet, and adding substantively to our online community, using the hashtag #engl386 where appropriate.

## BLOGGING COMMUNITY [30%]

At the class blog, you'll create several blog entries for grades, including "article" posts and "review" posts — two of each.

## DISASSEMBLY [10%]

Your first analysis essay will involve deconstructing a comic panel and writing a short essay in the "close reading" modality.

## ANNOTATED BIBLIOGRAPHY [10%]

Working collaboratively, we'll develop an annotated bibliography of comics scholarship. You will be responsible for contributing and annotating 5 items for our database.

## WEBCOMIC [20%]

Working in a team (assigned in the first or second week of the semester) develop and publish online a graphic, serial narrative that runs for at least three weeks. Deliver a presentation to the class about your project.

## RESEARCH PROJECT [10%]

In your final assignment, expand one of your blog entries and, using sources collected in our bibliography, develop a sustained critical engagement with a comic text.

## EVALUATION

Each assignment can earn one of three possible grades: No Credit (0%), Partial Credit (75%), and Full Credit (100%), and each assignment's description will include the list of assignment criteria necessary for partial and full credit, respectively. Any assignment that is submitted after it is due (after a 12 hour grace period) is only eligible for a partial credit grade. Otherwise, work that receives partial credit because it is missing elements or lacking in some way may be re-submitted for re-evaluation any time before the last day of class.

Specific feedback on assignments will be conveyed via direct message in Slack or, preferably, in person.

# WEBSITES

We will be using three web-based platforms for this class:

- **MaryWashicomics.com** – Here you'll post blog entries, host your webcomics, and find information about the class. This is our primary public-facing website.
- **Canvas** – We won't do as much with Canvas. It will basically be the gradebook and (possibly) the means by which I send announcements to the whole class.
- **Slack** – Slack is a real time messaging and collaboration app. We'll use this for discussion, backchannel, file sharing, and many other things. I recommend you download both the desktop and mobile app.

# CLASSROOM POLICIES

The polices and expectations for this class follow the conventions spelled out at [my website](#).

## RECENT POSTS

[The One Time I Was a  
SuperHero](#)

[In Defense of Rebecca  
Sugar's Lumpy Art](#)

[Why Must Everything be  
Depressing to be Called](#)

[Art?](#)

[Not so Amazing Spider-Man  
Super got screwed](#)

## CATEGORIES

[Article](#)

[Meta](#)

[Reflection](#)

[Review](#)

## ARCHIVES

[September 2016](#)

[October 2015](#)

# RECENT COMMENTS

kquarfo2 on [Why Must  
Everything be Depressing  
to be Called Art?](#)

Proudly powered by [WordPress](#). Theme: Snaps by [Graph Paper Press](#).

Sex, Gender, and Religion in America  
RELG 331CC  
Spring 2017

Mary Beth Mathews  
mmathews@umw.edu

Trinkle 236  
Campus phone x1354

Office hours: 10 a.m. to noon Wednesdays, 2- 5 Thursdays, and gladly by appointment

## SUMMARY

This course provides a broad survey of the interactions between religion and gender/sexuality in America. Using a chronological approach, we will study such diverse groups as Native Americans, Roman Catholics, and the United Society of Believers in Christ's Second Coming (the Shakers). We will read both primary and secondary sources each week and engage in discussions of those texts. In lieu of a final exam, students will prepare a 5-minute, video blog presentation. This course satisfies requirements for both the American Studies and Religion majors, as well as being Speaking Intensive.

## TEXTS

Kelsey Burke, *Christians Under Covers: Evangelicals and Sexual Pleasure on the Internet*

John Donald Gustav-Wrathall, *Take the Young Stranger by the Hand: Same-Sex Relations and the YMCA*

Will Roscoe, *Zuni Man-Woman*

Additional readings posted on the course blog (<http://relg331.umwblogs.org>)

## SCHEDULE

### Week One: Native Americans and Sexuality (January 17, 19)

- Reading assignments: Bruce Lincoln, "Becoming the Goddess" (Blog); Antonia I. Castaneda, "Sexual Violence in the Politics of Conquest" (Blog)

### Week Two: Colonial New England: Sexual Challenges to the Status Quo (January 24, 26)

- Reading assignments: The Trial Transcript of Anne Hutchinson ([http://www.annehutchinson.com/anne\\_hutchinson\\_trial\\_001.htm](http://www.annehutchinson.com/anne_hutchinson_trial_001.htm)); John Murrin, "Things Fearful to Name": Bestiality in Early America" (Blog); "Eve" from *Good Wives* (blog)
- Blogging workshop on Tuesday
- Blog entry due **Thursday, 8 a.m.**

### Week Three: Anti-Catholic Nativism (January 31, February 2)

- Reading assignments: *The Awful Disclosures of Maria Monk* (<http://www.gutenberg.org/dirs/etext05/7adis10.txt>) (selected chapters)
- Blog entry due Tuesday, 8 a.m.

### Week Three: The Burned Over District: Lots of Sex or No Sex at All? (February 7, 9)

- Reading assignments: "The Virgin Life" (<http://www.passtheword.org/SHAKER-MANUSCRIPTS/Abstinence/shaker-abst-x1.htm>); John Humphrey Noyes, "Male



Continenence” (Blog); *Doctrines and Covenants 132* (Blog); Matthew Bowman, “The City of Joseph” (Blog)

- Blog entries due Tuesday, 8 a.m.

Week Five: Two Spirited People (February 14, 16)

- Reading assignments: *Zuni-Man Woman*
- Blog entry due Tuesday, 8 a.m.

Week Six: Moral Reform and the YMCA (February 21, 23)

- Reading assignment: *Take the Young Stranger by the Hand*
- Blog entry due Tuesday, 8 a.m.

Week Seven: Judaism, Obscenity, and American Culture (February 28, March 2)

- Reading assignment: *Unclean Lips* (selected chapters) (Blog)
- Blog entry due Tuesday, 8 a.m.

Week Eight (March 7, 9): NO CLASS—Spring Break (Whoo-hoo!)

Week Nine: Hindu Yogis, Tantric Masters, and Housewives (March 14, 16)

- Reading assignment: *The Great Oom* (selected chapters) (Blog); “The Heathen Invasion,” Mabel Potter Daggett (Blog)
- Blog entry due Tuesday, 8 a.m.

Week Ten: Good girls don’t (but I do) (March 21, 23)

- Selected chapters from *Out of the Mouths of Babes: Girl Evangelists in the Flapper Era* (Blog); selected chapters from *Sexual Reckonings: Southern Girls in a Troubling Age* (Blog)
- Blog entry due Tuesday, 8 a.m.
- Media workshop in class with Jess Reingold of DTLT, Thursday, March 23

Week Eleven: *Humanae Vitae*: Just how good a Catholic are you? (March 28, 30)

- Reading assignments: Reading assignments: MLK, “Advice for the Living,” (blog); ““An Instrument of Genocide,”” *Women of Color and the Reproductive Rights Movement* (blog); *Humanae Vitae* ([http://www.vatican.va/holy\\_father/paul\\_vi/encyclicals/documents/hf\\_p-vi\\_enc\\_25071968\\_humanae-vitae\\_en.html](http://www.vatican.va/holy_father/paul_vi/encyclicals/documents/hf_p-vi_enc_25071968_humanae-vitae_en.html)); Paula Jean Miller, “The Theology of the Body” (Blog); Rosemary Radford Reuther, “*Humanae Vitae*—Twenty-Five Years Later”(Blog)
- Blog entry due Tuesday, 8 a.m.

Week Twelve: Being Jewish and Being Gay (April 4, 6)

- Reading assignments: David Schneer and Caryn Aviv, “Introduction: Heeding Isaiah’s Call” (Blog)
- Watch: *Trembling before G\_d*
- Blog entry due Tuesday, 8 a.m.
-

Week Thirteen: The Religious Right and the New Sexual Frontier (April 11, 13)

- Reading assignments: Jerry Falwell, Excerpt from *Listen, America!* (Blog); Nicolas Dawidoff, “No Sex, No Drugs, But Rock ‘n’ Roll: (Kind of)” (Blog); Donna Minkowitz, “The Christian Right’s Antigay Campaign: Part Stealth, Part Muscle” (Blog); Kristin Luker, “The Emergence of the Right-to-Life Movement” (Blog)
- Blog entry due Tuesday, 8 a.m.

Week Fourteen: Evangelicals and the Bedroom: Friends with Benefits (April 18, 20)

- Reading assignments: *Christians Under Covers: Evangelicals and Sexual Pleasure on the Internet*
- Blog entry due Tuesday, 8 a.m.

Week Fifteen: What did we learn? (April 25, 27)

- Review common themes on Tuesday
- Brainstorm for presentations

Final Exam May 4, 12 to 2:30 p.m.

- Produce second 5-minute presentations (due by end of exam period)

**GRADING RATIONALE**

The following grading scale will be in effect for this class:

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
67-69	D+
60-66	D
Below 60	F

**HONOR CODE**

Mary Washington’s Honor Code governs all work in this course. Your signature on any and all coursework conveys a pledge of neither giving nor receiving aid on work. Using someone else’s words, ideas, or arguments without citation is plagiarism. On the other hand, having friends or family read and comment on your writing can be extremely helpful and falls within the bounds of acceptable practice in the Honor Code (assuming the writing itself remains yours). All work must be pledged. If you have questions, please consult with me. You may also want to familiarize yourself with the UMW Honor Code and Constitution, which you can find here:

<http://students.umw.edu/fredericksburghonorcouncil/guidebook-and-constitution/>

## **DIVERSITY**

A word about diversity in religion: this class will examine delicate and indelicate topics and opinions in American history and culture. We will not, however, engage in subjective judgments or derogatory language about any topic we discuss. In the classroom, as in any academic environment, we must engage in open and impartial consideration of the subject, and I expect you to respect the opinions of your classmates.

## **ACCOMMODATIONS**

If you receive services through the Office of Disability Resources and require accommodations for this class, please make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring the accommodation letter with you to the appointment. I will hold any information the student shares in the strictest confidence unless the student gives the instructors permission to do otherwise. If you believe you need accommodations (for example, note taking assistance or extended time for tests), please consult with the Office of Disability Resources (x1266) about the appropriate documentation of a disability.

## **ASSIGNMENTS**

Class Participation: Because this course is a seminar, students are expected to contribute to class discussions daily. Grades will be based on whether a student participated and the substance of his/her comments.

Lead Class Discussion: Each student along with a partner(s) will lead class discussion of at least one reading assignment during the semester. Students can lecture, do role-playing, have students analyze primary documents, or stage a debate about the reading assignment.

Reaction Blog Posts: Each week you will complete a blog post, providing your reaction to the week's readings. The posts should be concise, well argued, and original. Blog posts are due on Tuesday mornings at 8 a.m. No late blog posts will be accepted. Two blog posts—one from the first half of the semester and another from the second half—will be chosen by the student to be given a letter grade.

Video Presentation: At the end of the semester, students are required to make a 5-minute videotaped presentation in which they reflect on the relationship between sexuality and religion in the United States. This video will then be posted to the class blog (NOTE: it will be password protected).

## **REQUIREMENTS**

Lead Class Discussion—20%

Reaction Blog Posts—30%

Class Participation—20%

Video Presentations—30%

## **MISCELLANEOUS**

All students must complete all assignments on the appointed days. Extensions will be granted only in EXTREME circumstances and BEFORE the date of the assignment. All assignments will be marked down a partial letter grade for each day they are late, including weekends.

Students should remember that the class functions best without electronic interruptions. You must silence cell phones and other electronic devices **BEFORE** class begins. Because the course demands that you participate actively and think critically, laptops are not permitted in the classroom. Texting in class will incur a reduction in class participation for the day.

Remember to arrive on time for class. It's disruptive to the instructor and your classmates when you show up late, so be ready to start at 12:30.

## **OUTCOMES STATEMENT**

Students who take this course will gain an understanding of the roles that gender and sexuality have played in American religious history, as well as various religions' expectations about what is sexually normative. Students will hone their textual interpretations skills by reading a variety of primary and secondary sources. Finally, students will be able to apply the knowledge they have acquired to current events and debates.

Because this course is Speaking Intensive, the following outcomes apply:

- Students will understand and be able to explain the conventions and expectations of oral communication as practiced within the discipline of the course taken.
- Students will apply theories and strategies for crafting messages (verbal, nonverbal, and visual) for particular audiences and purposes.
- Students will be able to craft oral messages after a conscious process in which various options are reviewed and will be able to explain and support their choices.
- Students will be able to metacommunicate about their own communication patterns.

Religion courses seek to have students acquire factual information about different religious traditions, apply critical methods to interpret texts, communicate effectively both in writing and orally in the field of religious studies, and appreciate the diversity and richness of various religious traditions.

**New American Studies Electives**

**SOCG 320: Food Justice  
Fall 2017**

**Dr. Tracy B. Citeroni  
University of Mary Washington**

**TR 2:00-3:15pm  
Monroe Hall Room 115**

Office Hours:

Monroe 418 – TR 1-2, 3:15-4:45 and by appt

Contact Info:

540-654-1502

tciteron@umw.edu

***Goals of the Course***

Food is elemental. It is necessary for our very survival. Eating food is a biological drive. Food is also integral to our social relations. Beyond the basic survival drive, why do we eat what we do, when we do, and with whom we do? The society into which we are socialized largely shapes our taste preferences and structures our daily eating habits.

As sociologists, we study these patterns with interest. We also extend our examination of food and society to encompass larger patterns of food production and distribution. We critically analyze how these practices of production and distribution create conditions of excess and scarcity for different social groups. We interrogate practices of the food industry that impact people's access to and tendency to consume certain foods. We ask about the relationship between the food people eat and their health. We inquire as to the environmental impact of various cultural diets. We scrutinize the political dimensions of food production, distribution, and consumption.

This seminar is titled Food Justice. By choosing this title, I mean to insist that in exploring the multitude of questions related to food in society, we must also always do so with the intent to confront head-on problems of injustice. We study food in order to puzzle through the complicated questions of fairness, equity, justice, and all human beings' inherent right to nourishment and sustenance. What would a 'just' food system look like? What social groups are advancing this cause in contemporary society? How successful have their efforts been? What can/will we do to contribute to this process? How will we adequately, healthily, and sustainably feed others and ourselves?

To this end, the readings in this course are designed to give us the necessary background information to tackle tough sociological questions about food and society that we face today.

### ***Class Format and Dynamics***

I strongly believe in *active, participatory learning*. In my opinion, the best learning and teaching environment is created through constant interaction and exchange of ideas. Together, we will work to generate a space that fosters analysis, reflection, and critique, and that allows for informed discussion and debate.

### ***Assignments (see descriptions after schedule)***

Class participation	20%
Discussion leadership	15%
Responses to food justice blogs/activities/news	15%
Midterm exam	20%
Report on food justice problem & proposed action	30%

### ***Required Reading Material***

*Food Justice* (2013) by Robert Gottlieb & Anupama Joshi. Cambridge, MA: MIT Press.

*Foodies: Democracy and Distinction in the Gourmet Foodscape*. (2015) by Josee Johnston & Shyon Baumann. 2<sup>nd</sup> edition. New York, NY: Routledge.

*The Unending Hunger: Tracing Women and Food Insecurity Across Borders*. (2015) by Meghan A. Carney. Oakland, CA: University of California Press.

*Weighing In: Obesity, Food Justice, and the Limits of Capitalism*. (2011) Julie Guthman. Berkeley, CA: University of California Press.

### ***Tentative Schedule of Topics and Reading Assignments***

Week 1 (Aug 29, 31)

I: Introductions, planning, 'What is your relationship to food?' discussion

R: Gottlieb Intro ("Taking Root") & Chapter 1 ("An Unjust Food System")

Week 2 (Sept 5, 7)

I: Gottlieb Ch 2 ("Accessing Food") & Ch 3 ("Consuming Food")

R: Watch and discuss "Harvest of Shame"



Week 3 (Sept 12, 14)

T: *Foodies* Intro-Ch 1 (pages 1-68)

R: *Foodies* Ch 2-Ch 3 (pages 69-126)

Week 4 (Sept 19, 21)

T: *Foodies* Ch 4 (pages 127-172)

R: *Foodies* Ch 5-Concl (pages 173-210)

Week 5 (Sept 26, 28)

T: Watch and discuss “Food, Inc.”

R: Gottlieb Ch 4 (“Food Politics”) & Ch 5 (“The Food System Goes Global”)

Week 6 (Oct 3, 5)

T: Gottlieb Ch 6 (“Growing Justice”) & Ch 7 (“Forging New Food Routes”)

R: Gottlieb Ch 8 (“Transforming the Food Experience”) & Ch 9 (“A New Food Politics”)

Week 7 (Oct 10, 12)

T: Watch and discuss “King Corn”

R: Gottlieb Chapter 10 (“An Emerging Movement”)

**\*\*Fall Break – No class Oct 17\*\***

Week 8 (Oct 19)

R: EXAM

Week 9 (Oct 24, 26)

T: Carney Intro-Ch 1 (pages 1-66)

R: Carney Ch 2 (pages 67-98)

Week 10 (Oct 31, Nov 2)

T: Carney Ch 3 (pages 99-129)

R: Carney Ch 4 (pages 130-163)

Week 11 (Nov 7, 9)

T: Carney Ch 5 (pages 164-210)

R: Watch and discuss “The Garden”

Week 12 (Nov 14, 16)

T: Guthman Ch 1-Ch 2 (pages 1-45)

R: Guthman Ch 3-Ch 4 (pages 46-90)

Week 13 (Nov 21)

T: [TBA]

R: Thanksgiving Break – No Class Nov 23<sup>rd</sup>\*\*

Week 14 (Nov 28, 30)

T: Guthman Ch 5-Ch 6 (pages 91-139)

R: Guthman Ch 7-Ch 9 (pages 140-196)

Week 15 (Dec 5, 7)

T: Present preliminary reports

R: Present preliminary reports

***Report/Proposal due Thurs December 14th by 3:30 (regularly scheduled exam period).***

\*\*\*\*\*

Classroom Participation: Your preparation for and engagement in classroom discussions is imperative. It should be evident to everyone (including your professor) that you have carefully read and reflected on the assigned material for each day. I include here a rubric to help you analyze your own performance in class discussions throughout the semester. You should also feel free to stop by during office hours or schedule an appointment to speak with me in private about your participation.

*A – I attended and spoke in every class; my contributions to class discussion consistently reflected a sophisticated, thorough, sociological, and critical reading of course materials.*

*B – I attended almost every class and spoke frequently; most of my contributions to class discussion reflected a good understanding of course readings.*

*C – I missed more than a few classes and did not speak much at all; when I did contribute to class discussion my comments did not consistently reflect a good understanding of course readings.*

*D – I missed class as often as I attended; I rarely if ever contributed to class discussions and when I did my comments did not reflect that I had done the course reading.*

Seminar Leadership: You are required to lead discussion on at least one occasion. You will share

with the class your reaction to the day's readings. Talk about what you see as the key issues raised by the author(s). Highlight any important contributions and/or problems you found in reading the assigned material. Connect it to our ongoing study of food justice. This should take no more than 5 minutes or so. You will spend the remainder of our class time asking questions (these are carefully crafted ahead of time) to encourage discussion among your student colleagues. I encourage you to use supplementary resources, in the form of audiovisual material that relates to the theme(s) for the day, to extend/apply the reading and most importantly to engage your classmates in fruitful dialogue. I will share with you the rubric I use to evaluate seminar leadership.

Responses to food justice blogs/activities/news: You are required to keep up with food justice news during the course of the semester. Once a week you will post comments to the discussion board on Canvas about blogs you have been following, food justice activities you have made yourself aware of, or news items relevant to our class. Each entry need not be lengthy but should give readers enough information to follow up on your response. You are also expected to read others' posts. A good sample blog to get you started is *Food Politics* by Marion Nestle at <http://www.foodpolitics.com/>.

Exam: You will complete one exam based on course readings and discussion. It will be a combination of short answer and essay questions and will be administered at the mid-term.

Report on food justice problem & proposed action: You will select a contemporary food justice problem and conduct research to familiarize yourself with its patterns, causes, and consequences. Additionally, you will explore food justice organizations that have done or are currently doing work to ameliorate this problem. Evaluate their relative success or not and why. You will report your findings in an 8-10 page paper, including your own proposal for an action to be implemented at the local level to help address the problem you've studied. You have the option of completing this assignment with a partner.

### **Grading:**

Final grades will be assigned on this (percentage) basis: 93-100=A; 90-92=A-; 87-89=B+; 84-86=B; 80-83=B-; 77-79=C+; 74-76=C; 70-73=C-; 67-69=D+; 64-66=D; 60-63=D-; 59 or less Fails.

### **Honor Code:**

Mary Washington's Honor Code governs all work in this course. Students' signatures on any and all coursework convey a pledge of neither giving nor receiving aid on work. Students having questions regarding the application of the Honor Code to a particular assignment should consult with me. Suspected violations of the UMW Honor Code will be reported to the Honor Council.

**Students with Disabilities:**

The Office of Disability Resources (ODR) has been designated by the University as the primary office to assist students with disabilities. If you receive services through ODR and require accommodations for this class, please come see me as soon as possible. Any information you share is strictly confidential. If you have not made contact with ODR and have reasonable accommodation needs (note-taking assistance, extended time for exams) I will be happy to refer you. The ODR will require appropriate documentation of disability.

**Mid-Semester Deficiency Reports:**

Inadequate performance in our course, as indicated by failure to attend or consistently participate, as well as low quality written work, will be reported as a "U" at mid-semester.

**University of Mary Washington**  
**Political Science 450: US Political Film**  
**Fall 2017**

Tuesdays  
6:00 p.m. to 8:45 p.m.  
Room 346, Monroe Hall

Stephen J. Farnsworth, Ph.D.  
Office: Room 315, Monroe Hall  
Phone: 540-654-1404  
Email: sfarnswo@umw.edu  
Twitter: @drsarnsworth  
Office Hours: Tuesdays 1:30-2:00 p.m. & 3:15-5:15 p.m.  
Thursdays 1:30-2:00 p.m. & 3:15-5:15 p.m.  
(and by appointment)

**NOTE: These films contain language, situations and depictions that some viewers may consider unacceptably violent, coarse and/or offensive. Highly sensitive individuals may wish to take another course.**

**Course blog: <http://uspoliticalfilm.umwblogs.org/>**

### **Course Outline**

Film is a powerful medium for the delivery of political and cultural messages. Throughout the semester, we will examine the political meaning and implications of popular American films. This course will cover the past century of film-making in the United States, and the changing political and cultural messages found in films from different decades.

This class is organized around several major themes. We will consider how films represent political ideologies and help construct as well as strengthen or undermine political identities. We will investigate how political history is retold by Hollywood. We also will examine how important political and social problems are treated in films.

An important component of this course is the changing ways that Hollywood has addressed these questions in different eras. How have films reflected changes in American politics over time? What do films tell us about political generations? Do popular films influence the public's political attitudes, beliefs and perhaps even actions? In what ways can film preserve the status quo, and in what ways can film serve as an agent of political change?

This class is designed to be interdisciplinary and so will examine issues that cross traditional academic boundaries. This course is an elective in the political science major and in the communication and digital studies programs.

## Course Prerequisites

You must have taken PSCI 101 and PSCI 102 to be eligible to take this course. Students who have not yet taken PSCI 201 (American Government) may find this course particularly difficult.

## Required Readings

Neve, Brian. 1992. *Film and Politics in America*. New York: Routledge. 978-0-4150-2620-8.

Ryan, Michael, and Douglas Kellner. 1988. *Camera Politica*. Bloomington, IN: Indiana University Press. ISBN: 978-0-2532-9694-6.

Scott, Ian. 2011. *American Politics in Hollywood Film*. Second Edition. Edinburgh: Edinburgh University Press. ISBN: 978-0-7486-4023-2.

## Course Outcomes

At the end of this course, you should be able to understand better the roles the popular film play the American political system. You should be able to discuss the strengths and weaknesses of the messages of key politically oriented films with respect to political institutions and political culture.

Additional course outcomes include the following:

1. (Ideas): Students will demonstrate satisfactory knowledge of the varying strategies to convey arguments, main ideas and support/evidence.
2. (Organization): Students will demonstrate satisfactory knowledge of the varying patterns of composition organization and development.
3. (Rhetorical Situation): Students will demonstrate satisfactory knowledge of the audience, the role of the writer, and rhetorical strategies.
4. (Editing): Students will demonstrate satisfactory knowledge of writing conventions.
5. (Development of Discipline-specific Writing Skills): Students will learn how to synthesize difficult material in a concise, clear way while focusing on the most relevant details.
6. (Appreciation of the Nature of Systematic Inquiry): Students will assess the evidence and methods used in the studies examined in this course and think critically about conclusions that can be drawn from that material.

## Email Communication of Course Information

All students are responsible for checking their university email accounts regularly for any information relating to the course.



Any course may require minor adjustments in the syllabus in order to take account of unexpected political developments. During the semester I will draw your attention to several newspaper and online articles about ongoing events that can shape some of the class discussion for a given week. These brief articles will be required readings.

## **Grading**

**Course blog:** <http://uspoliticalfilm.umwblogs.org/>

There will be a significant online participation component to this course. Everyone enrolled must register and then participate throughout the semester on the course blog. The blog home page contains information for signing in to the course blog, as well as creating a UMW blog account if you do not already have one. Everyone is expected to be signed in by the start of the second week of classes, so please try to do this right away. If you have a problem doing so, email me. (All our blog postings will be available to the instructor and the students enrolled in the class and should include the student's name in either the blogger's name or in the text of the posting.)

There will also be two papers and a take-home final essay exam in this class. The first paper is due before fall break, and the second paper is due towards the end of the semester. Both papers involve the examination/analysis of a specific film or films to be viewed outside of class. One paragraph summaries of the topic, including the names of the film or films being analyzed, are due roughly a month before the paper is due. The final exam will be on an assigned topic, handed out at the end of the last class.

The two papers and the take-home final will be roughly seven pages in length. All submissions should be typed using a normal sized typeface (12-point), double-spaced and properly documented with footnotes or endnotes and a bibliography. No fancy binders or covers please.

Late papers will be penalized at a rate of ten points per day. A paper not turned in at the start of class on the day it is due is a late paper.

**Thoughtful discussion – both during class and on the class blog -- is encouraged and will be rewarded. Students are expected to attend all classes and be prepared to discuss the readings assigned for that class. You cannot do well in this course if you do not complete all the readings and assignments before class, post your reactions to the works before class and be prepared to apply the issues raised in those readings in the context of the film you view that week.**

The blog posts are designed to be brief reactions (a paragraph or two) that reflect upon some specific aspect of the week's readings. The before-class posts are due at 9 p.m. on Mondays, the post-class posts are due at 9 p.m. on Thursdays. Each student is expected to submit at least two comments per week for ten of the weeks during the semester (e.g., at least a total of 20 posts over the course of the semester). At least one of each student's postings for a given week must represent a separate, distinct comment on the course material. One posting may be a substantive reaction to a posting previously submitted. In this way, students will also be able to comment/reflect/debate on the commentaries of others. I ask that all students treat each other with respect in these comments. No anonymous posting will be permitted. If a student prefers, both postings for any given week can be original threads. (To be clear, a posting stating "I agree" without saying why would not count as a

substantive comment).

You cannot make up for missing posts by submitting a large number during the final weeks of the class.

Because this class meets only once a week, you must make a special effort to attend every week – one missed class means you missed 1/14<sup>th</sup> of the semester. Arriving late to class disrupts both the instructor and your fellow students.

**You will be marked absent if you are more than five minutes late or if you leave early.**

**You must attend all classes, even if you have previously seen the film for a given week.**

Grades will be determined as follows:

First Paper	25%
Second Paper	25%
Final	25%
Online & Class Participation (includes attendance)	25%

Mary Washington uses the following grading system:

A	“Unusual Excellence”	(93 or higher=A; 90-92=A-)
B	“Work Distinctly Above Average”	(87-89=B+; 83-86=B; 80-82=B-)
C	“Work of Average/Medium Quality”	(77-79=C+; 73-76=C; 70-72=C-)
D	“Work of Below Average Quality”	(67-69=D+; 60-66=D)
F	“Failure, No Credit”	(0-59=F)

Students who have done well in this class attend every session, do the readings on time and take notes. Students who have NOT done these things have done poorly in this class.

### **Religious Holidays**

UMW and this instructor will make every reasonable effort to allow members of our diverse university community to observe their religious holidays without academic penalty. However, it your responsibility to provide me with advance written notice of the dates of any major religious holidays on which you will be absent (the earlier notice the better please).

### **Academic Honesty and the Honor System**

I encourage students to discuss the course material with each other away from class. Motivated students who form small study groups can really help each other master the concepts presented in readings, lectures and discussions.

Students are responsible for being familiar with the Honor System, and for following its provisions. Obviously, a student may not receive any help from other students during the exams. A closed-book exam means just that: no books or notes. Students who have taken an exam should not discuss its contents in the presence of students who for some reason have not yet done so.

**Use of a digital device in any fashion – or for any purpose – during an in-class exam is an honor violation and will be dealt with severely.**

Plagiarism means using the exact words, opinions or factual information from another person without giving that person credit. Plagiarism is the equivalent of intellectual robbery and cannot be tolerated in an academic setting. If there are any questions, please consult the Honor System and Code in the University Catalogue. If you still have a question, please ask me.

Students who are found to have cheated in this course -- or who have assisted others in doing so - - will receive an “F” final grade and will face additional penalties under the Honor System.

Students are responsible for reporting all honor violations of which they are aware.

### **Information for Students with Disabilities**

The Office of Disability Resources has been designated by the University as the primary office to guide, counsel, and assist students with disabilities. If you receive services through the Office of Disability Resources and require accommodations for this class, make an appointment with me as soon as possible to discuss your approved accommodation needs. Bring your accommodation letter with you to the appointment. I will hold any information you share with me in strictest confidence unless you give me permission to do otherwise. If you have not made contact with the Office of Disability Resources and have reasonable accommodation needs, please make an appointment with that office as soon as possible. The office will require appropriate documentation of disability before issuing an accommodation letter.

### **Classroom & Online Behavior**

In all discussions and assignments, this course emphasizes the importance of avoiding identifications and descriptions that perpetuate stereotypes about gender, age, dialect, disability, national origin, race, religious affiliation and sexual preference. Discussions will be open and honest, but abusive language or behavior will not be tolerated. There is no food allowed in the classroom, and no smoking.

Students must turn off all wireless equipment, including instant messaging/e-mail devices and cell phones, upon entering the classroom. The equipment must remain turned off and out of sight during the entire class. Studies show that effective learning requires full concentration and that it can take several minutes to re-focus on a topic after being distracted by a text message. **For that reason, do not surf the web or send text messages or email during our class.** You have plenty

of time outside of class to do these things. Students engaging in such non-authorized online activities during class will be marked absent for that day.

**You are not permitted to make any recordings of any part of the class in any format without specific written authorization.**

You cannot post your class notes online or share your notes with anyone who is not enrolled in the class this semester.

**If you wish to drop this class, you must do so yourself. You will not be dropped automatically.**

### **Course Schedule**

Week 1: Course Introduction

Film: Excerpts from Early Political Films

Reading: Scott, Introduction & Ch. 1

Week 2: The Thirties: Questioning Modernity

Film: *Modern Times* (1936), Charlie Chaplin

Reading: Scott, Ch. 2

Week 3: The Thirties (Extended): The Great Depression

Film: *The Grapes of Wrath* (1940), John Ford

Reading: Neve, Chs. 1, 2

### **TUESDAY, SEPTEMBER 12: FIRST PAPER TOPIC DUE**

Week 4: The Forties: Frank Capra's Vision of America

Film: *Meet John Doe* (1941), Frank Capra

Reading: Scott, Ch. 3

Week 5: The Forties: World War II, "The Good War"

Film: *Casablanca* (1942), Michael Curtiz

Reading: Neve, Chs. 3, 4

Week 6: The Fifties: Domestic Insecurity  
Film: *On The Waterfront* (1954), Elia Kazan  
Reading: Neve, Chs. 5, 6

Week 7: The Fifties (Extended): International Insecurity  
Film: *The Manchurian Candidate* (1962), John Frankenheimer  
Reading: Neve: Chs. 7, 8      Scott, Ch. 4

## **TUESDAY, OCTOBER 10 - FIRST PAPER DUE**

Week 8: The Sixties: A Searching Youth Generation  
Film: *Easy Rider* (1969), Dennis Hopper  
Reading: Ryan & Kellner, Introduction and Ch. 1

## **TUESDAY, OCTOBER 24: SECOND PAPER TOPIC DUE**

Week 9: The Seventies: The Cinema of Despair  
Film: *Taxi Driver* (1976), Martin Scorsese  
Reading: Ryan & Kellner, Chs. 2, 3

Week 10: The Eighties: Race, Class and Ethnic Identities  
Film: *Do The Right Thing* (1989), Spike Lee  
Reading: Ryan & Kellner Ch. 4

Week 11: The Nineties: Gender Identities  
Film: *Thelma and Louise* (1991), Ridley Scott  
Ryan & Kellner, Ch. 5

Week 12: The Nineties: Revisiting the “The Good War”  
Film: *Saving Private Ryan* (1998), Steven Spielberg  
Reading: Ryan & Kellner, Chs. 7, 8, 9

## **TUESDAY, NOVEMBER 14 - SECOND PAPER DUE**

Week 13: The Nineties: Revisiting Youth Politics and Culture  
Film: *Slacker* (1990), Richard Linklater  
Reading: Ryan & Kellner, Ch. 10

Week 14: Political Representations as a New Century Dawns  
Film: *Bulworth* (1998), Warren Beatty  
Reading: Scott, Chs. 5, 6, 7

## **TUESDAY, DECEMBER 12 -- FINAL EXAM [TAKE HOME] DUE at 7 p.m.**

Early submissions of take-home exams are welcome.