



**ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM**

Course information:

*Copy and paste **current** course information from Class Search/Course Catalog.*

Academic Unit	<u>School of Politics and Global Studies</u>	Department	<u>Political Science</u>
Subject	<u>POS</u>	Number	<u>294</u>
		Title	<u>Watching Politics: How Films Explain American Politics</u>
			Units: <u>3</u>
Is this a cross-listed course? If yes, please identify course(s)	<u>No</u>		
Is this a shared course? Course description:	(choose one) If so, list all academic units offering this course		<u>No</u>

Requested designation: Cultural Diversity in the United States-C
Note- a separate proposal is required for each designation requested

Eligibility:

Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

- Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
 - Mathematics core courses (MA)
 - Computer/statistics/quantitative applications core courses (CS)
 - Humanities, Fine Arts and Design core courses (HU)
 - Social and Behavioral Sciences core courses (SB)
 - Natural Sciences core courses (SQ/SG)
 - Global Awareness courses (G)
 - Historical Awareness courses (H)
 - Cultural Diversity in the United States courses (C)

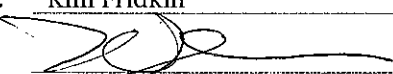
A complete proposal should include:

- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:

Name	<u>Kim Fridkin</u>	Phone	<u>965-4195</u>
Mail code	<u>3902</u>	E-mail:	<u>fridkin@asu.edu</u>

Department Chair/Director approval: (Required)

Chair/Director name (Typed):	<u>Kim Fridkin</u>	Date:	<u>6/13/13</u>
Chair/Director (Signature):			

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups of American Indians, Hispanic Americans, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		<p>1. A Cultural Diversity course must meet the following general criteria:</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.</p>	<p>Syllabus, Section IV Textbook: America on Film: Representing Race, Class, Gender and Sexuality at the Movies</p>
		<p>2. A Cultural Diversity course must then meet at least one of the following specific criteria:</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.</p> <p>*Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.</p> <p>**Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.</p>	<p>Syllabus, Section IV and the textbook, "America on Film: Representing Race, Class, Gender, and Sexuality at the Movies"</p> <p>A central theme of the course is the role of women, ethnic and racial minorities, and the working poor in the political history in the U.S. and in their representation in political film.</p>

Cultural Diversity [C]

Page 3

Course Prefix	Number	Title	Designation
POS	294	Watching Politics: How Films Explain American Politics	CULTURAL

Explain in detail which student activities correspond to the specific designation criteria.

Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1	The second half of the course (as well as the entirety of one of the textbooks) is devoted to understanding the role of cultural diversity in our political history. We will examine how diversity has been included and excluded in the political history of the U.S. as well as how gender, race, ethnicity and class has been represented in political films in the U.S.	Syllabus, Section I and Section IV as well as text by Benshoff and Griffin
2c	This course focuses on the study of the political dimension of relations between and among gender, racial, ethnic, and other linguistic minorities within the United States	Syllabus, Section I and Section IV as well as textbook, "America on Film: Representing Race, Class, Gender, and Sexuality at the Movies"

Course Catalog Description:

Watching Politics: How Films Explain American Politics

The course will trace the evolution of American Politics over the last century by examining how film portrays (1) major political events (2) as well as changes in the role of race, class, gender, and sexuality in American politics.

POS 294: Watching Politics: How Films Explain American Politics

Spring 2014
Classroom:
Office Hrs
Class Time:

Professor Kim Fridkin
fridkin@asu.edu
Office: 6752 Coor Hall

Purpose of Course: In this course, we will rely on visual and aural texts (i.e., film) to trace the evolution of American Politics over the last century. The course will examine the major historical events (i.e., the Depression, the Holocaust, the Vietnam War, 9/11) by looking at films written during or about these events. The course will also examine how the nature of political film has changed over the same time frame. Furthermore, since the political history of the United States involves a diversity of experiences, with different groups playing important roles in the political events of this country, we will spend time examining changes in the role of race, class, gender, and sexuality in American politics.

The requirements for this course are

Course Requirement	Percentage of Grade
Hourly Exam #1	20%
Hourly Exam #2	20%
Hourly Exam #3	20%
Final Examination	30%
Participation	10%

Required Reading

Harry M. Benshoff and Sean Griffin (2009). *America on Film: Representing Race, Class, Gender, and Sexuality at the Movies*. Wiley-Blackwell

Terry Christensen and Peter J. Haas (2005). *Projecting Politics: Political Messages in American Films*. M.E. Sharpe.

Schedule of Topics

I. Understanding and Interpreting Political Films (Week of January 13)

Benshoff and Griffin, Chapter 1

Christensen and Hass, Chapter 1-3

II. The Structure and History of Filmmaking (Week of January 20)

Benshoff and Griffin, Chapter 2

Christensen and Hass, Appendix 1

III. Political Films By Decade

1910s-1930s (Week of January 27)

Events to Be Covered: World War I, The Great Depression

Readings: Christensen and Hass, Chapter 4-5

Film to Be Viewed: *Mr. Smith Goes to Washington*

1940s-1950s (Week of Week of February 3)

Events to Be Covered: World War II, Authoritarianism, Communism

Readings: Christensen and Hass, Chapter 6-7

Film to Be Viewed: *The Manchurian Candidate*

1960s-1970s (Week of February 10)

Events to Be Covered: Vietnam War, Civil Rights, Watergate,

Readings: Christensen and Hass, Chapter 8-9

Film to Be Viewed: *All the President's Men*

1980s (Week of February 17)

Events to Be Covered: New Patriotism and Capitalism, Iran-Contra Scandal

Readings: Christensen and Hass, Chapter 10

Film to Be Viewed: *Silkwood*

1990s and Beyond 9/11 (February 24)

Events to Be Covered: Collapse of Soviet Union, 2000 Election, 9/11, Recession,

Readings: Christensen and Hass, Chapter 11

Film to Be Viewed: *Wag the Dog*

IV Political Films by Topic

Ethnic Minorities and Film (Week of March 3-Week of March 17)

Readings: Benshoff and Griffin, Chapters 3-7

Films to Be Viewed: *Do The Right Thing*; *Little Big Man*

Class and American Film (Week of March 24-Week of March 31)

Readings: Benshoff and Griffin, Chapters 8-9

Films to Be Viewed: *Meet John Doe*, *Norma Rae*

Gender and American Film (Week of April 7-Week of April 14)

Readings: Benshoff and Griffin, Chapters 10-13

Films to Be Viewed: *State of the Union*, *The Contender*

Sexuality and American Film (Week of April 21)

Readings: Benshoff and Griffin, Chapters 14-15

Film to Be Viewed: *Milk*

V. What We Know from Political Film (Week of April 28)

Readings: Benshoff and Griffin, Chapters 17, Christensen and Hass,
Chapter 15

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Film to Be Viewed: *Milk*

V. What We Know from Political Film (Week of April 28)

Readings: Benshoff and Griffin, Chapters 17, Christensen and Hass,
Chapter 15

SECOND EDITION

Warry M. Hinsheloff and Sean Griffin

AMERICA ON FILM

REPRESENTING RACE, CLASS, GENDER AND SEXUALITY AT THE MOVIES



 WILEY-BLACKWELL

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PROJECTING POLITICS

POLITICAL MESSAGES
IN AMERICAN FILMS

TERRY CHRISTENSEN AND PETER J. HAAS

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