



**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: Historical Awareness-H
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 Kim Fridkin Phone 965-4195

Mail code 3902 E-mail: fridkin@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Kim Fridkin Date: 6/13/13

Chair/Director (Signature):

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

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

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. History is a major focus of the course.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	Syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	Syllabus
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

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

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)
1	During Section 1, students will learn about the history of political film making in the United States. In Section III of the course, the students will learn about the major political events of the last 100 years and the impact of these events on the political behavior of citizens and elected officials.	Syllabus Section 1 and Section 3.
2	We will use the examination of political events and movements (e.g., the Civil Rights movement, Vietnam War) to discuss changes in the political behavior of citizens, in general (e.g., increases in polarization of the electorate) as well changes among the role of minority groups over the last 100 years.	Section 3-4 of the Syllabus
3	The course uses major political events to explain changes in major institutions. For example, we will use films as well as discussion of historical events to learn about changes in the party system, changes in electoral campaigns, changes in nomination procedures in the U.S. Senate	Section 3 of Syllabus

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)

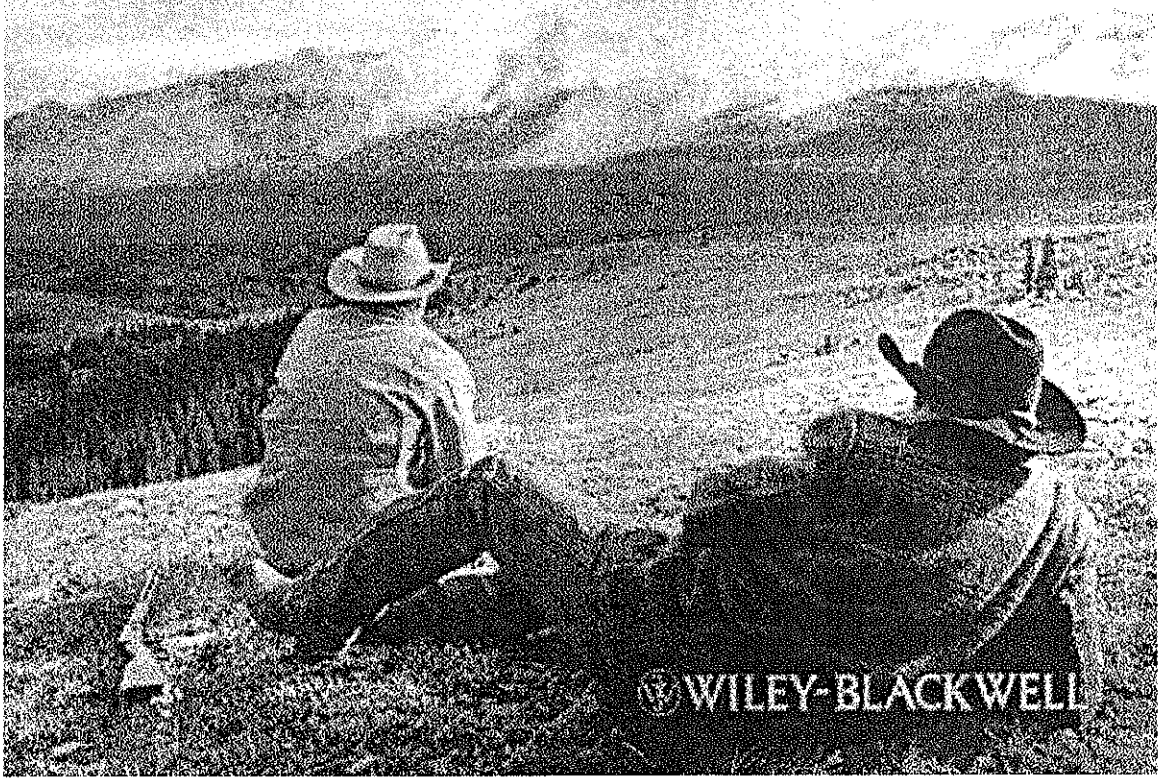
Readings: Benshoff and Griffin, Chapters 17, Christensen and Hass,
Chapter 15

SECOND EDITION

Harry M. Benshoff and Sean Griffin

AMERICA ON FILM

REPRESENTING RACE, CLASS, GENDER AND SEXUALITY AT THE MOVIES



 WILEY-BLACKWELL

CONTENTS

Acknowledgments	xi
How to Use This Book	xvi

Part I Culture and American Film 1



1 Introduction to the Study of Film Form and Representation	3
Film Form	3
American Ideologies: Discrimination and Resistance	6
Culture and Cultural Studies	12
Case Study: <i>The Lion King</i> (1994)	17
Questions for Discussion	20
Further Reading	20
2 The Structure and History of Hollywood Filmmaking	21
Hollywood vs. Independent Film	21
The Style of Hollywood Cinema	23
The Business of Hollywood	28
The History of Hollywood: The Movies Begin	30
The Classical Hollywood Cinema	34
World War II and Postwar Film	37
“New” Hollywood and the Blockbuster Mentality	40
Questions for Discussion	43
Further Reading	43
Further Screening	44

Part II Race and Ethnicity and American Film 45
Introduction to Part II: What is Race?



3 The Concept of Whiteness and American Film 51


Seeing White	52
Bleaching the Green: The Irish in American Cinema	56
Looking for Respect: Italians in American Cinema	60
A Special Case: Jews and Hollywood	65
Case Study: <i>The Jazz Singer</i> (1927)	68
Veiled and Reviled: Arabs on Film in America	70
Conclusion: Whiteness and American Film Today	76
Questions for Discussion	77
Further Reading	77
Further Screening	77

4 African Americans and American Film 78

African Americans in Early Film	78
Blacks in Classical Hollywood Cinema	82
World War II and the Postwar Social Problem Film	85
The Rise and Fall of Blaxploitation Filmmaking	88
Box: Blacks on TV	90
Hollywood in the 1980s and the Arrival of Spike Lee	90
Black Independent vs. "Neo-Blaxploitation" Filmmaking	93
New Images for a New Century – Or Not?	95
Case Study: <i>Bamboozled</i> (2000)	98
Questions for Discussion	100
Further Reading	100
Further Screening	101

5 Native Americans and American Film 102

The American "Indian" Before Film	103
Ethnographic Films and the Rise of the Hollywood Western	105
The Evolving Western	110
A Kinder, Gentler America?	115
Case Study: <i>Smoke Signals</i> (1998)	118
Conclusion: Twenty-First-Century Indians?	121
Questions for Discussion	122
Further Reading	122
Further Screening	122

6 Asian Americans and American Film	123
Silent Film and Asian Images	124
Asians in Classical Hollywood Cinema	126
World War II and After: War Films, Miscegenation Melodramas, and Kung Fu	130
Contemporary Asian American Actors and Filmmakers	134
Case Study: <i>Eat a Bowl of Tea</i> (1989)	140
Questions for Discussion	142
Further Reading	142
Further Screening	142
7 Latinos and American Film	143
The Greaser and the Latin Lover: Alternating Stereotypes	145
World War II and After: The Good Neighbor Policy	148
The 1950s to the 1970s: Back to Business as Usual?	152
Expanding Opportunities in Recent Decades	154
Conclusion: A Backlash Against Chicanos?	159
Case Study: <i>My Family/Mi Familia</i> (1995)	160
Questions for Discussion	163
Further Reading	163
Further Screening	163
Part III Class and American Film	165
Introduction to Part III: What is Class?	
	
8 Classical Hollywood Cinema and Class	171
Setting the Stage: The Industrial Revolution	171
Early Cinema: The Rise of the Horatio Alger Myth	173
Hollywood and Unionization	178
Class in the Classical Hollywood Cinema	180
Case Study: <i>The Grapes of Wrath</i> (1940)	184
Conclusion: Reclouaking Class Consciousness	186
Questions for Discussion	186
Further Reading	186
Further Screening	186
9 Cinematic Class Struggle After the Depression	187
From World War II to the Red Scare	187
From Opulence to Counterculture	191
Box: Class on Television	196

New Hollywood and the Resurrection of the Horatio Alger Myth	198
Case Study: <i>Bulworth</i> (1998)	204
Conclusion: Corporate Hollywood and Labor Today	204
Questions for Discussion	208
Further Reading	208
Further Screening	209

Part IV Gender and American Film 211

Introduction to Part IV: What is Gender?



10 Women in Classical Hollywood Filmmaking 217

Images of Women in Early Cinema	218
Early Female Filmmakers	222
Images of Women in 1930s Classical Hollywood	227
World War II and After	231
Case Study: <i>All that Heaven Allows</i> (1955)	234
Questions for Discussion	236
Further Reading	237
Further Screening	237

11 Exploring the Visual Parameters of Women in Film 238

<i>Ways of Seeing</i>	238
"Visual Pleasure and Narrative Cinema"	242
Case Study: <i>Gilda</i> (1946)	250
Conclusion: Complicating Mulvey's Arguments	253
Questions for Discussion	255
Further Reading	255
Further Screening	256

12 Masculinity in Classical Hollywood Filmmaking 257

Masculinity and Early Cinema	260
Masculinity and the Male Movie Star	262
World War II and Film Noir	267
Case Study: <i>Dead Reckoning</i> (1947)	272
Masculinity in 1950s American Film	274
Questions for Discussion	277
Further Reading	277
Further Screening	277


13 Gender in American Film Since the 1960s	278
Second Wave Feminism and Hollywood	278
Into the 1980s: A Backlash against Women?	283
Box: Women and American Television	284
A New Generation of Female Filmmakers	291
Case Study: <i>The Ballad of Little Jo</i> (1993)	296
Conclusion: Gender in the Early Twenty-First Century	296
Questions for Discussion	301
Further Reading	301
Further Screening	302

Part V Sexuality and American Film 303
Introduction to Part V: What is Sexuality?



14 Heterosexuality, Homosexuality, and Classical Hollywood	309
(Hetero)Sexuality on Screen	309
(Homo)Sexuality in Early Film	311
Censoring Sexuality during the Classical Hollywood Era	314
Postwar Sexualities and the Weakening of the Production Code	319
Camp and the Underground Cinema	324
Case Study: <i>The Celluloid Closet</i> (1995)	326
Questions for Discussion	328
Further Reading	328
Further Screening	328

15 Sexualities on Film Since the Sexual Revolution	329
Hollywood and the Sexual Revolution	329
Film and Gay Culture from Stonewall to AIDS	331
The AIDS Crisis	336
Queer Theory and New Queer Cinema	339
Box: Queer TV	340
Case Study: <i>Go Fish</i> (1995)	347
Hollywood Responds to New Queer Cinema	347
(Hetero)Sexualities in Contemporary American Cinema	352
Questions for Discussion	354
Further Reading	354
Further Screening	355

Part VI Ability and American Film	357
Introduction to Part VI: What is Ability?	
	
16 Cinematic Images of (Dis)Ability	363
Disabled People in Early American Film: Curiosities and Freaks	364
Romanticizing Disability in Classical Hollywood Melodramas	368
Disability in War Movies and Social Problem Films	370
Disability and the Counterculture	374
Case Study: <i>Children of a Lesser God</i> (1986)	378
A More Enlightened Age?	380
Questions for Discussion	384
Further Reading	384
Further Screening	384
17 Making Connections	385
Case Study 1: <i>Queen Christina</i> (1933)	386
Case Study 2: <i>The Old Maid</i> (1939)	388
Case Study 3: <i>The Gang's All Here</i> (1943)	390
Case Study 4: <i>A Patch of Blue</i> (1965)	392
Case Study 5: <i>Erin Brockovich</i> (2000)	394
Case Study 6: <i>8 Mile</i> (2002)	396
Case Study 7: <i>Better Luck Tomorrow</i> (2002)	398
Case Study 8: <i>Saving Face</i> (2004)	400
Case Study 9: <i>Crash</i> (2004)	402
Case Study 10: <i>The Prize Winner of Defiance, Ohio</i> (2005)	404
Case Study 11: <i>Brakeback Mountain</i> (2005)	406
Case Study 12: <i>Quinceañera</i> (2006)	408
Glossary	410
Index	432

PROJECTING POLITICS

POLITICAL MESSAGES
IN AMERICAN FILMS

TERRY CHRISTENSEN AND PETER J. HAAS

Contents

Preface	vii
Acknowledgments	xiii

I. Studying Political Films

1. Setting the Scene: A Theory of Film and Politics	3
2. The Making of a Message: Film Production and Techniques and Political Messages	19
3. Causes and Special Effects: The Political Environment of Film	41

II. Political Films by Decade

4. Politics in the Silent Movies	61
5. The 1930s: Political Movies and the Great Depression	73
6. The 1940s: Hollywood Goes to War	91
7. The 1950s: Anti-Communism and Conformity	109
8. The 1960s: From Mainstream to Counterculture	125
9. The 1970s: Cynicism, Paranoia, War and Anticapitalism	143
10. The 1980s: New Patriotism, Old Reds, and a Return to Vietnam in the Age of Reagan	171
11. The 1990s and Beyond 9/11	199

III. Political Films by Topic

12. True Lies? The Rise of Political Documentaries	227
13. Film and the Politics of Race: The Minority Report	237

14. Women, Politics, and Film: All About Eve? <i>Elizabeth Ann Haas, PhD</i>	249
15. Afterword	277

Appendixes

1. An Outtake: A Guide for the Political Analysis of Movies	291
2. The Net: A Brief Guide to Web-Based Film Resources	301
3. Closing Credits: A Political Filmography	307
4. The Bottom Line: Domestic Gross Receipts by Decade	325
Notes	333
Index	343
About the Authors	365