

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Integrative Sciences and Arts	Department/School	Faculty of Leadership and Interdisciplinary Studies
Prefix: OGL	Number: 365	Title: Leaders in Film	Units: 3

Course description:

This online course shines a spotlight on our media-cultural landscape, examining the ways leaders are portrayed in feature films and select TV series. Films and video clips will be the main texts in this course, along with supplemental readings. Suitable for all majors.

Entertainment media are examined as social systems and technological innovations with powerful influences on human society. Thus, OGL 365 “Leaders in Film” aligns with the general OGL 365 “Organizational Contexts” course description: “Students will explore how organizations function by analyzing in depth a specific organizational context such as: health care, technological innovation, family, education, government, community, religion, non-governmental organizations, or the economy, or country/country groups.”

Is this a cross-listed course?	No	If yes, please identify course(s):
Is this a shared course?	No	If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

Requested designation: *Social-Behavioral Sciences–SB*

Mandatory Review: Yes

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university’s review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2021 Effective Date: October 2, 2020

For Spring 2022 Effective Date: March 5, 2021

Area 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. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

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, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☒ Signed course proposal cover form
- ☒ [Criteria checklist](#) for General Studies designation being requested
- ☒ Course catalog description
- ☒ Sample syllabus for the course
- ☒ Copy of table of contents from the textbook and list of required readings/books

Proposals must be submitted electronically with all files compiled into one PDF.

Contact information:

Name Stephen P. Davis E-mail Stephen.P.Davis@asu.edu Phone 480-205-9500

Department Chair/Director approval: *(Required)*

Chair/Director name (Typed): Kevin Ellsworth Date: March 1, 2022

Chair/Director (Signature): _____

Arizona State University Criteria Checklist for
SOCIAL-BEHAVIORAL SCIENCES [SB]

Rationale and Objectives

Social-behavioral sciences use distinctive scientific methods of inquiry and generate empirical knowledge about human behavior, within society and across cultural groups. Courses in this area address the challenge of understanding the diverse natures of individuals and cultural groups who live together in a complex and evolving world.

In both private and public sectors, people rely on social scientific findings to consider and assess the social consequences of both large-scale and group economic, technological, scientific, political, ecological and cultural change. Social scientists' observations about human interactions with the broader society and their unique perspectives on human events make an important contribution to civic dialogue.

Courses proposed for a General Studies designation in the Social-Behavioral Sciences area must demonstrate emphases on: (1) social scientific theories, perspectives and principles, (2) the use of social-behavioral methods to acquire knowledge about cultural or social events and processes, and (3) the impact of social scientific understanding on the world.

Revised April 2014

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

ASU--[SB] CRITERIA					
A SOCIAL-BEHAVIORAL SCIENCES [SB] course should meet all of the following criteria. If not, a rationale for exclusion should be provided.					
YES	NO		Identify Documentation Submitted		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Course is designed to advance basic understanding and knowledge about human interaction.	Criteria checklist information, syllabus, texts listed and annotated within the syllabus		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Course content emphasizes the study of social behavior such as that found in: <table border="1" style="width: 100%;"> <tr> <td> <ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY </td> <td>Anthropology</td> </tr> </table>	<ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY 	Anthropology	Criteria checklist information, syllabus, texts listed and annotated within the syllabus
<ul style="list-style-type: none"> • ANTHROPOLOGY • ECONOMICS • CULTURAL GEOGRAPHY • HISTORY 	Anthropology				
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Course emphasizes: <ul style="list-style-type: none"> a. the distinct knowledge base of the social and behavioral sciences (e.g., sociological anthropological). <li style="text-align: center;">OR b. the distinct methods of inquiry of the social and behavioral sciences (e.g., ethnography, historical analysis). 	Criteria checklist information, syllabus, texts listed and annotated within the syllabus		
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. Course illustrates use of social and behavioral science perspectives and data.	Criteria checklist information, syllabus, texts listed and annotated within the syllabus		
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [SB] AREA EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO SOCIAL AND BEHAVIORAL SCIENCE CONCERNS: <ul style="list-style-type: none"> • Courses with primarily arts, humanities, literary or philosophical content. • Courses with primarily natural or physical science content. • Courses with predominantly applied orientation for professional skills or training purposes. • Courses emphasizing primarily oral, quantitative, or written skills. 			

Course Prefix	Number	Title	General Studies Designation
OGL	365	Leaders in Film	SB

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.	<p>Entertainment media such as films and television series have been consumed broadly and have occupied central parts of many cultures since the mid-1900s, and this is particularly the case for Eurocentric cultures such as the United States. Since average media consumers will take in hundreds, if not thousands, of these storylines over the course of a lifetime, and since many of the storylines are designed to either reinforce or to seek to alter basic human understandings and interactions, including our notions of "common sense," civility, teamwork, family norms, gender norms, business leadership, and political leadership, as well as patterns of market-consumer behavior, patriotism, and nationalism, the protagonists within these stories provide us with models of "leaders" and "leadership" that have effects on our worldviews and our daily lives. Often it is the underlying frameworks or patterns of the stories themselves that are repeated, though the names (of characters, places, plots, etc.) may appear to be shifting at a superficial level; the underlying frameworks tend to include male-dominant (patriarchal) social and power structures as well as related gender norms, implicit or explicit support for "common sense" social norms (such as accepting certain displays in public but showing disapproval for others), patriotic sentiment which spills into nationalism, as well as strong support for established governmental systems, capitalistic structures (such as banking and</p>	<p>Module 0 and Module 1 introduce students to the power and influence of entertainment media in our lives, via an interdisciplinary group of readings and viewings that explain some of the key perspectives of the social sciences more generally, as well as media studies and media anthropology more specifically. In order to ease each student into film-leadership analysis while they are also beginning to develop technical skills (e.g., in producing Google Slides, screen shots, and related media content), students are introduced to a brief set of criteria regarding Servant Leaders, and then they are asked to identify and critique examples of servant leadership within a film that they select from an assignment list of possibilities. This annotated list, as well as further discussion on the power of media, are included within the syllabus section titled "Course Topics, Schedule, and Grading" --- Module 0 and Module 1 --- particularly in the section discussing "Module 1 texts and videos."</p> <p>Module 2 further develops students' awareness of the power of media, as well as their understanding of the perspectives of cultural anthropology. While viewing this module's films, students become better able to identify and critique the types of frameworks for leadership that are presented to us in popular media, as we define and highlight three more types of leadership that appear often within the stories of entertainment media: Transactional, Transformational, and Charismatic Leadership, based on definitions outlined for us by Yukl (2013). We examine ways in which a "Transactional Leader" gets results by offering rewards and/or punishments, as opposed to the inspirational and emotional appeals of Charismatic and Transformational Leaders (for good or ill). Students engage with selections from</p>

	<p>financial systems), "acceptable" forms of humor (e.g., the acceptance of torture when it is administered by "good guys" or forces of law and order, as well as the prevalence of "rape jokes" on an overwhelming number of sitcoms and TV dramas), and status-seeking behaviors (e.g., competition to live in certain kinds of housing, or with higher levels of income, etc.) -- and the list goes on. By repeatedly taking in (consuming) such established frameworks as well as seeing the repetition of specific types of stories and dramatic character-tropes, we who are viewers of films and TV series engage in significant amounts of "cultural learning" (aka "cultural conditioning"), though many viewers mistakenly report that they can resist such conditioning. As we consume media we learn about, and become more willing to accept, the manufacturing of social norms around us, including not-necessarily-common "common sense" about socioeconomic status, ethno-racial and gender-based marginalization, affinities (and affinity bias), structural violence, and power dynamics of many other kinds. This course helps us (students and instructors) to reveal the underlying frameworks and systems that are working to define and guide us. In "Leaders in Film" we gain knowledge of how film, TV, and other media are consumed and embedded in global systems of inequality, and influence, and how the "leaders" or protagonists within these media stories are influencing us on emotional, social, and intellectual levels.</p>	<p>a list of recommended films (as seen in the "Module 2 texts and videos" section of the syllabus) in order to highlight examples in popular media of transactional behaviors, as opposed to charismatic and transformational leadership behaviors.</p> <p>Module 3 delves into portrayals in popular media of women, examining their historical (and still quite common) roles as marginalized or tokenized secondary characters --- e.g., as a main character's "girlfriend" or "love interest" or as the sole female member of an action-film team --- as well as recent exceptions to historical norms, including films featuring female superheroes and other major female protagonists. As the Bechdel-Wallace Test and other social science-influenced lenses on media reveal, however, it is still rarer to find multifaceted female characters engaging with other complicated female characters within our most popular, mainstream films. We then view a selection of films that either reinforce the "rule" or become exceptions to the rule. Students are also invited to learn about the #MeToo Movement and the vital reasons for its existence, and additional readings are provided which encourage them to consider non-binary, non-heteronormative characters and the deeply linked cultural framing that accompany or resist those portrayals.</p> <p>Module 4 highlights Hollywood's caricatures of science and scientists by treating the linked themes of The "Gut," the Mad, and the...Scientifically (not aesthetically) Ugly." In this module, students explore the apparent desire (among Hollywood producers and directors) to make science "entertaining" while also reflecting and reinforcing distrust among the U.S. populace for science, scientific leaders, and emerging technologies. Students are invited to create a "Science-Bechdel" test of their own, for Mad Scientist tropes versus Science "Gut" (and emotionally guided, romantically rebellious) tropes, as well as the further marginalization of non-male characters in many science roles. Supporting readings and news reports on "Girls in Science" (and the difficulties of recruiting them into STE(A)M) and intersectional factors, including socioeconomics and ethno-racial biases, are also introduced. At the same time, students are invited to critique science fiction films for the above themes as well as evidence of "Change Agents" or "Leading Change" in organizations (as detailed within the "Module 4 texts and videos" section of the syllabus).</p>
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		<p>Module 5 goes into greater detail regarding the marginalization of ethno-racial groups and non-privileged groups with the theme "The Invisible Margin (Affinity Bias, Diversity, Marginalization, and Privilege)." Here we examine blackness, whiteness, socioeconomic marginalization, and other themes concerning marginalized identities as reinforced within entertainment media. The "leadership concepts" that students identify and critique within films this week overlap strongly with social science (cultural anthropology) concerns, i.e., Diversity, Inclusion (Inclusivity), Affinity Bias, Groupthink (Group Think), Intersectionality (i.e., "the Intersections of..."), The Cultural Contact Lens (aka "The Diversity Wheel"), Protests and social movements such as Black Lives Matter, Privilege: Including the Multi-Dimensional Model of Privilege and the Privilege Continuum</p> <p>Module 6 examines portrayals of violence, especially male-controlled or male-delivered violence, as "acceptable" behaviors within most big-budget films and TV series, whether in the form of torture at the hands of "Good Guy" protagonists or other toxic behaviors, which become easier to identify when viewed with gendered lenses. The sexism inherent in many action films is also critiqued in reference to theories of psychological and emotional limitation including the "Macho Paradox" and "The Male (Dis)Guise." Documentary films, film clips, and readings reinforce these themes and offer students a chance to deepen their own critiques of popular media in these regards. Further details and discussion on these themes are within the "Module 6 Texts and Videos" section of the syllabus.</p> <p>Module 7 wraps up the course with a look at "The Big Picture" in terms of the most commonly utilized "Logical Fallacies" or "Rhetorical Fallacies/Tricks," not only within arguments but within the dialogue of protagonists and their related plotlines: Reason, Pathos, Coaching, and Learning are related themes. The roles of Emotional Intelligence and Social Intelligence are also brought into the discussion of leadership concepts in this module, as students prepare and present the final versions of their "Channels" (Google Slides presentations, hyperlinked with other students' work). In the syllabus, the section on "Module 7 Texts and Videos" provides further details.</p>
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2.	<p>This course assesses media, especially entertainment media in the form of films and TV series, through an anthropological lens that focuses on the related themes of cultural learning, normative behaviors, marginalization, power dynamics (including patriarchal power structures), organizational leadership, and gender dynamics. Yet this utilization of anthropology is highly interdisciplinary (as the subfield of "media anthropology" is heavily indebted to other social science fields such as media studies, sociology, neuropsychology, communications, and social psychology).</p>	<p>Module 1 brings in the themes of cultural learning, normative behaviors, and organizational leadership as an initial introduction to media anthropology, while also delving into entertainment media via a focus on "servant leadership" and "servant leaders." Module 2 carries us further into power dynamics in social frameworks and in leadership studies by highlighting examples in popular media of transactional behaviors, as opposed to charismatic and transformational leadership behaviors. Yet the emotional influence of charisma and transformational approaches are problematized as well, as various examples in history and in entertainment media demonstrate the dangers of reliance on charismatic yet toxic leaders. To what extent do charismatic personalities and behaviors affect not only our media but our broader perceptions of reality?</p> <p>Module 3 challenges students to question patriarchal norms, and in particular, to begin to dismantle the prevailing double-standards surrounding women as protagonists in popular media, particularly in big-budget Hollywood productions which are often behind the curve in terms of challenging such norms.</p> <p>Module 4 helps broaden and deepen the call for "Change Agents" among consumers and producers of media, via critiques of Hollywood frameworks and the prevailing norms of cultural learning in much of Western society, by underscoring the</p>
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		<p>stereotypes and mischaracterizations of science, scientific thinking, and depictions of romantic "rebellion" against power structures within popular filmed stories. This module also expands on our discussions regarding gender norms by critiquing popular sci-fi movies in terms of the leadership of female protagonists, over-sexualization, and sexist reactionaries (trolls, etc.) on social media.</p> <p>Module 5 brings ethno-racial biases and divides, including racism in U.S. culture and U.S. power structures, to the forefront by applying an anthropological lens to media treatments of black and brown protagonists and actors. Students critique popular films by focusing on affinity bias, markers of diversity and inclusivity, and privilege versus marginality. Students also compare and critique different "cultural contact lenses" on popular culture in terms of bias and inclusivity. Modules 6 reinforces the critique of systemic power and related entertainment structures by questioning the patriarchal norms of male dominance, male-instigated violence, and the "teaching" of those norms via heroic or anti-heroic tropes. Module 7 provides students with an opportunity to reflect on all of the course themes while also revealing the prevalence for emotion (pathos) and rhetorical fallacies within prevailing media messaging and character dialogue. Within a given film or mediated interaction, how are rhetorical fallacies utilized to manipulate power and perceptions of power?</p>
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3.	<p>In this course we emphasizes the value of the specific knowledge-base of anthropology as well as related social science theories and data, which we draw on to critically interrogate the ways in which popular media (stories via film and TV, especially) reinforce cultural learning and cultural norms, despite the prevalence of "rebel" or "maverick" characters who are superficially aligned in our imaginary as change-agents. The combination of critical perspectives on organizational leadership with the anthropological knowledge-base helps us reveal the social frameworks and systems of power that underly popular narratives and distracting (e.g., special-effects laden, or music and pathos-infused) displays of media.</p>	<p>Our study of "Leaders in Film" builds on a wealth of anthropological knowledge, which helps us to highlight exploitation, inequity, injustice, and confusion. This knowledge-base has been built up from the time of "classics" of anthropology from Boas and Malinowski through Geertz and onward through more contemporary ethnographers such as Inge Bolin, author of <i>Rituals of Respect: The Secret of Survival in the High Peruvian Andes</i>, and Roger Lancaster, who researches and theorizes political and religious power structures in Nicaragua. Through much of the history of anthropology, researchers had been focused on gathering ethnographic and theoretical data in "non-Western" cultures, though in recent decades the knowledge-base of anthropology has been pivoting and growing to incorporate studies of our own "Western" and Eurocentric backyards as well, encouraging anthropologists and students of anthropology to apply similar kinds of critical reasoning to the power structures, cultural matrices, and teaching-learning systems within which we find ourselves thoroughly embedded. In this course we challenge ourselves to view "our" heavily mediated, consumeristic culture as if it were a series of "other" cultures demanding our collective and critical attention, in order to uncover its more troubling dynamics and then, we hope, to propose reforms or at least more enlightened treatment of the people enmeshed within those dynamics. The knowledge-base of anthropology provides constant reminders of the importance of being "on the margins,"</p>
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		<p>both intellectually (where we can step "without" in order to look "within") and in terms of connections with people who are excluded from the marked privileges of our societies, either intentionally or unintentionally so, in service of cultural and economic norms.</p>
4.	<p>Social and behavioral perspectives, research reports, and data are used throughout this course, both to underscore the reliability of anthropological and other social science methods and to more specifically understand and critique the media landscape within which we find ourselves embroiled as consumers and, occasionally, as arbiters or producers of media. Anthropological and media-studies insights are also used to encourage ourselves to be self-reflective and responsive to other perspectives, to critique underlying power structures, and to question the reliability and veracity of other (especially non-academic or journalistic) sources of data and cultural interpretation.</p>	<p>Examples of social and behavioral perspectives and data utilized in the course include the following:</p> <p>Luke, Carmen. "Critical Media and Cultural Studies in New Times." Chapter 6 in <i>Global Trends in Media Education: Policies and Practices</i>. 2003. Edited by Tony Lavender, Birgitte Tufte, and Dafna Lemish. Cresskill, NJ: Hampton Press, Inc., pp. 105-117.</p> <p>Yang, T., Do-Young, L., Kwak, Y., Choi, J., Kim, C., & Sung-Phil, K. Evaluation of TV Commercials Using Neurophysiological Responses. <i>Journal of Physiological Anthropology</i>, 34. 2015. doi: http://dx.doi.org/10.1186/s40101-015-0056-4.</p> <p>Well-documented (organizational leadership academic standard) selections of criteria from: Yukl, Gary. <i>Leadership in Organizations</i>, 8th edition. 2013. Pearson.</p> <p>Bass, Bernard M. "Stress and Transactional-Transformational Leadership." Chapter 3 in Bernard M. Bass, <i>Transformational Leadership: Industrial, Military, and Educational Impact</i>. 1998. London and Mahwah, NJ: Lawrence Erlbaum, pp. 28-47.</p> <p>Research reported within the critically acclaimed documentary <i>Miss Representation</i>. Written and directed by</p>

		<p>Jennifer Siebel Newsom. 2011.</p> <p>Research gathered and reported within the acclaimed documentary <i>Buying into Sexy: The Sexing Up of Tweens</i> (documentary by Films Media Group, 2005). Available after logging into the ASU Library, and then accessing the "Films on Demand" database.</p> <p>Cashmore, Ellis. "Mindless Sex": Chapter 3 in Ellis Cashmore, <i>Kardashian Kulture: How Celebrities Changed Life in the 21st Century</i>. 2019. Emerald Publishing Limited. ProQuest Ebook Central.</p> <p>Aikman, Becky. <i>Off the Cliff: How the Making of Thelma & Louise Drove Hollywood to the Edge</i>. 2017. New York: Penguin Press.</p> <p>Beadling, Laura L. Reel Indigenous Women's Lives: Female Protagonists in Films by Indigenous Women. <i>Rocky Mountain Review</i>, Vol. 70, No. 2 (Fall 2016), pp. 133-149.</p> <p>Payne, Darin. Shifting Gears and Paradigms at the Movies: Masculinity, Automobility, and the Rhetorical Dimensions of "Mad Max: Fury Road." <i>Studies in Popular Culture</i>, Vol. 40, No. 1 (FALL 2017), pp. 102-135 Published by: Popular Culture Association in the South.</p> <p>Piontek, Thomas. "There Are No Ugly Men in Wakanda": Black Panther, Spectatorship, and the Queer Male Gaze. <i>The Journal of Popular Culture</i> (19 August 2021). https://doi.org/10.1111/jpcu.13045.)</p> <p>Alpert, Mark. "The Mad Scientist Myth." <i>Scientific American</i> 298, no. 5 (2008): 44–45. http://www.jstor.org/stable/26000598.</p>
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		<p>Romeo, Jess. "The Evolution of the Mad Scientist." JSTOR Daily (Oct. 30, 2021). https://daily.jstor.org/the-evolution-of-the-mad-scientist/</p> <p>Stiles, Anne. "Literature in 'Mind': H. G. Wells and the Evolution of the Mad Scientist." Journal of the History of Ideas 70, no. 2 (2009): 317– 39. http://www.jstor.org/stable/40208106.</p> <p>Chapin, W. E., ""Almost," "More Than," or "Truly" Human?: Examining Sci-Fi TV through the Lenses of Digital and Theological Anthropologies." 2015. 48th Hawaii International Conference on System Sciences, pp. 1734-1741, doi: 10.1109/HICSS.2015.209.</p> <p>Blaser, Martin J. "Harnessing the Power of the Human Microbiome." Proceedings of the National Academy of Sciences of the United States of America 107, no. 14 (2010): 6125– 26. http://www.jstor.org/stable/25665133.</p> <p>Greenhough, Beth, Read, C.J., Lorimer, J. et al. Setting the agenda for social science research on the human microbiome. Palgrave Commun 6, 18 (2020). https://doi.org/10.1057/s41599-020-0388-5. https://www.nature.com/articles/s41599-020-0388-5.</p> <p>Peter Lehman and William Luhr, "Class: Pretty Woman and The People Under the Stairs." Chapter 14 in Thinking About Movies: Watching, Questioning, Enjoying, 2nd edition, by Peter Lehman and William Luhr. Malden and Oxford: Blackwell. Pp. 306-330.</p> <p>Cashmore, Ellis. "Appropriate Blackness":</p>
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		<p>Chapter 4 in Ellis Cashmore, Kardashian Kulture: How Celebrities Changed Life in the 21st Century. 2019. Emerald Publishing Limited. ProQuest Ebook Central</p> <p>Eagly, A. H., & Chin, J. L. (2010). Diversity and Leadership in a Changing World. American Psychologist, 65(3), 216-224. https://doi.org/10.1037/a0018957.</p> <p>The acclaimed documentary: "The Mask You Live In" by The Representation Project (creators of Miss Representation).</p> <p>Rafter, Nicole. "The Heroes of Crime Films." Chapter 6 in Nicole Rafter, Shots in the Mirror: Crime Films and Society. 2000. Oxford University Press, pp. 141-164.</p> <p>Burston, Jonathan. "War and the Entertainment Industries: New Research Priorities in an Era of Cyber-Patriotism: 'Militainment' and the End of the Information/Entertainment Binary." Chapter 11 in War and the Media : Reporting Conflict 24/7, edited by Daya Thussu, and Des Freedman, SAGE Publications, 2003. ProQuest Ebook Central.</p> <p>Spigel, Lynn. "Entertainment Wars: Television Culture after 9/11." American Quarterly 56, no. 2 (2004): 235– 70. http://www.jstor.org/stable/40068195.</p> <p>(Additional social science sources and annotations are provided within the syllabus, in each Module 1 through Module 7 section subtitled "...text and videos.")</p> <p>URLs (links) to many of the above sources are also supplied within the syllabus.</p>
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OGL 365: Leaders in Film (Organizational Contexts)
Spring B: Accelerated Online Course (March 14 – April 29, 2022)
Faculty of Leadership and Interdisciplinary Studies
College of Integrative Sciences and Arts (CISA)
Arizona State University



Faculty Information: Stephen P. Davis, Ph.D. (Dr. Davis)

Email: Stephen.P.Davis@asu.edu is best (write “Hi Dr. Davis” and in the subject line, write “OGL 365”). I can usually respond within 24 hours, but in unusual and/or anxious circumstances, text me at 480-205-9500.

Office Hours: Email and phone sessions can be scheduled without much trouble, and perhaps even a Zoom meeting could be arranged. Please email me for an appointment.

Course Description

This course shines a spotlight on our media-cultural landscape, examining the ways leaders are portrayed in feature films and select TV series. Films and video clips will be the main “texts” in this course, along with supplemental readings. Suitable for all majors.

Entertainment media are examined as social systems and technological innovations with powerful influences on human society. Thus, OGL 365 “Leaders in Film” aligns with the general OGL 365 “Organizational Contexts” course description: “Students will explore how organizations function by analyzing in depth a specific organizational context such as: health care, technological innovation, family, education, government, community, religion, non-governmental organizations, or the economy, or country/country groups.”

Learning Outcomes:

At the completion of this course, you will be able to:

1. Apply organizational theories and concepts to different scenarios.
2. Examine the impact of social structures on individual behavior.
3. Examine ways in which film and television are social structures, with a major impact on our media-cultural landscape, i.e., affecting group as well as individual behavior.
4. Analyze the organization of social groups and social structures.
5. Discuss the paucity of leading protagonists in mainstream films who are members of marginalized groups; e.g., examine the dearth of women leaders in film by applying the Bechdel-Wallace test.
6. Critique the portrayals of inspirational leaders in key films and similar media.
7. Compile an illustrated, annotated list of films or video clips focusing on leadership qualities.
8. Create a multi-media project utilizing films or video clips to develop your own leadership strengths or to contribute to the leadership training of colleagues.

9. Apply an understanding of theories of organizational leadership to characters and situations depicted in films, television programs, or similar visual media.
10. Offer critical perspectives on films that might feel inspirational at first glance but could be demonstrating socially, emotionally, or practically inappropriate examples of leadership.

“Leaders in Film” Themes:

While participating in this course, you will **examine film and TV through the lenses of the Social Sciences**, especially Anthropology, which also provides valuable perspectives on Organizational Leadership. For instance, you will see examples of the ways in which consumers of TV shows and movies, by repeatedly taking in specific types of stories and dramatic character-tropes, engage in significant amounts of “cultural learning” (aka “cultural conditioning”). As we consume media we learn about, and become more willing to accept, the manufacturing of social norms around us, including not-necessarily-common “common sense” about socioeconomic status, ethno-racial and gender-based marginalization, affinities (and affinity bias), structural violence, and power dynamics of many other kinds. With your work in this course, building your own database and presentation each week, you will gain knowledge of how film, TV, and other media are consumed and embedded in global systems of inequality.

As you work on each module you will become more accustomed to these social scientific perspectives as you practice critical thinking surrounding leadership concepts and engage in creative thinking where mass media (images, video, etc.) converge with your own media (in “brainsketches” you draw and explain). And we get to enjoy movies at the same time! Below are the main themes covered this term:

- Mod. 1: Servant Leaders (intro to working with screen shots, meme generators, closed caption collages, “brainsketches,” weekly tripartite “ACTs,” and Channel tutorials).
- Mod 2: Transformational Leaders: Attending to Human Rights, Visions Leading to Either Social Change or Oppression, and Dictators.
- Mod 3: Portrayals (and Marginalization) of Women Leaders in Film (including women as protagonists and the #MeToo Movement).
- Mod 4: The “Gut,” the Mad, and the...Scientifically (not aesthetically) Ugly.
- Mod 5: The Invisible Margin (Affinity Bias, Diversity, Marginalization, and Privilege).
- Mod 6: “Good Guys” –n– Action Heroes (with emphasis on “Good-Guy Torture,” toxic leaders, sexism, and the “Macho Paradox”).
- Mod 7: The Big Picture: Reason, Pathos, Rhetorical Fallacies, Coaching, and Learning.

Required Texts and Materials:

1. **Although no textbook is required to be purchased**, film viewings and readings will be required, and **some limited costs might be associated with downloads or streaming**. (Plan to spend about \$30 total.) Within the course calendar below is a partial bibliography of required readings and documentary films, most of which are provided within the course modules or as full-text online (via the ASU Library or another reliable, usually free or cost-effective source).
2. **Make sure you have a computer which can easily access and play streaming (online) videos, many of which will be available via Amazon.com (for 2 to 4 dollars for each streaming rental). Some may also be available on Netflix.** The ASU Library once provided free streaming, but they have been reorganizing; I will announce free options when possible.

3. **Consider signing up for a couple months of Netflix. Also check to see if some movies can be checked out of a local public library, or streamed for free on YouTube or elsewhere.**

4. Have weekly access to a digital camera or a smartphone (with camera), and possibly a scanner you can use to gather images of your own handwritten sketches. These images are required in our course, as weekly “brainsketches” (i.e., brainstorming sketches). Bad sketches are fine; just add labels to help clarify what you were trying to draw.

5. Use a computer with a handy function for **Screen Shots (“screen capture” or “print screen”)** in order to capture images of individual scenes as you view films and video segments. **OR, if your computer does not allow screenshots of certain movies, you may need a workaround in the form of using your camera phone or digital camera to take pictures** after you have paused a screen.

(The normal copyright restrictions regarding copying images do not apply when you are reviewing work for classroom purposes only; you should not display these screenshots in public (outside of classroom use) without obtaining additional copyright permissions, however.)

Either familiarize yourself with the folder where your computer automatically saves such Screen Shots or determine another course of action. Each time I take a Screen Shot, for instance, I open Paint (a basic photo editing program) and immediately paste (Ctrl-V on a PC; or Com-V on a Mac) that Screen Shot into Paint. Then I can crop the image and save it to my OGL 365: Leaders in Film folder. (*Helpful Hint: Always keep the original image in your folder. Then make a copy---or two or three copies---of it to produce memes or edited photos from.* It is easy, for example, to label one image “original” and to name another “meme1” or “meme2.”)

6. **Access and begin to learn how to edit Google Slides** (which are available to all ASU students). Google Slides are similar to PowerPoint, but Google Slides will form your project updates each week and your final project. The greatest advantage is that you will be able to hyperlink your Channel (i.e., your Google Slides presentation) to the Channels of other students in our course. With Google Slides you can also save backup copies of your work, either with the “Save As” function or the “Make a Copy” function.

[ASU Help Desk](#): For 24/7 tech support call toll-free 1-855-278-5080

7. **Paint, Paintbrush, or another basic photo editing tool (a program functioning a bit like Photoshop, but without the expense) is also needed, so please familiarize yourself with it.** You will be asked to create various “memes” (images with text included) throughout this course, and Paint is easy to use once you have begun practicing with it.

8. **Check email frequently, and also read the feedback from your professor (notes, comments, etc., attached to graded assignments).** ASU email is an official means of communication among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion, and students bear the responsibility of missed messages. All instructor correspondence (from Stephen.P.Davis@asu.edu) will be sent to your ASU email account.

*****This next one is vital!*****

9. **Check regularly for my feedback (in the Grade Book comments, i.e., the notes attached to graded assignments).** Don't just look at grades --- try to improve on your work.

*****Will you do it? WWBYD? (What Would Baby Yoda Do)? He'd read the Force feedback*****

10. **Class announcements** may also be sent out (via Canvas and/or your ASU email) with similar notes and directions, which you will be responsible for. Should you have any questions or concerns after reading a course announcement or an email, please contact at: Stephen.P.Davis@asu.edu (I will be happy to hear from you!)



WARNING...QUITE OFTEN, HOLLYWOOD PRODUCES

....OFFENSIVE CONTENT! ...(that's a shock, right?)

Offensive Content: Please note that some course content may be deemed offensive by some students, although it is not my intention to offend anyone. In addition, some materials, videos, and full-length films that we link with online might be considered offensive, troubling, or difficult to review in terms of language or graphic situations. I attempt to provide warnings when introducing this kind of material; yet if I forget to do so, or if something else (in my materials or posts from fellow students) seems offensive, please contact me at Stephen.P.Davis@asu.edu, or you could email our faculty chair, Dr. Kevin Ellsworth. I appreciate your bringing any such matters to our attention, so that we can all make informed viewing decisions.

Demonstrate good time management skills. The assignments are NOT set up to be completed at the last minute. Please send an email to the professor if you wish to request a late submission owing to a family emergency or other unusual stress. If late assignments are accepted they may be penalized 10% for each day they are late, regardless of circumstances---so please understand this policy exists to keep us on track and to make the course fair to each student, not to "punish" anyone. Please email me. If I grant an extension, sometimes only a brief one (e.g., 24 hours) may be possible. Assignments are not normally accepted after the last day of class---but email me rather than giving up on yourself!

Course Time Commitment:

Each three-credit course requires about 135 hours of work in an accelerated course---in which 15 weeks are compressed into only 7.5 weeks. Please expect to spend about 18 hours each week (and sometimes 19 to 24 hours) reading, viewing, thinking about, and creating your material.

You can also envision this as 2 to 3 hours each afternoon and night viewing and reviewing films and film clips, as well as reading, writing, and reworking assignments before submission, with the possibility of one day or night off once in a while. (If you work diligently, you may be able to complete your work in less time; however, if your grades are slipping or if you have trouble understanding some of the material, put in some more time.

Proofread, please. All assignments and communications should be in formal Standard English---even if discussing an "informal" meme, scene, or film. When you use word-processing (writing) software, ensure that the "spellcheck" and "grammar check" features are working.

Informal, **abbreviated “texting” and “IM” styles of writing are not acceptable** in this course (this means nothing like “...i knew i would like this bc it’s NSFW....” In our digital world it is easy to revert to short-handed, colloquial styles. However, this is a professional environment and your writing must reflect this.

Respect and disagreements: Students are not required to agree with the authors, other students, or the instructor. Students are required, however, to communicate disagreement with thoughtful and reasoned arguments that are informed and respectful. Your maturity, sensitivity, and respect for your classmates are imperative. It is also expected that you will respect the confidentiality of any shared information. Finally, it is recommended that you change the names of other people when writing from your own experience, or when relating the “good, bad, and ugly” experiences of others.

Course Topics, Schedule, & Grading

Be sure to read Announcements and each Module for updates, but the following is a rough breakdown of assignments and due dates. (Note: the professor reserves the right to change details when warranted.)

Module Outline	Topics and Learning Objectives:	Activities/ Projects, Due Dates, and Points
Module 0 Our course examines media (film, TV, etc.) through the lenses of the Social Sciences, especially Anthropology.	Intro to the course, preparing yourself for social science theories and perspectives, taking the syllabus quiz, etc.	<p>*** All assignments are due by 11:59 pm Arizona time. ***</p> <p>0.0 Syllabus Quiz Due by Tues., March 15: 20 pts (An A+, 100 percent, is required before your “plot” can advance.)</p> <p>Please be sure to USE YOUR SYLLABUS to answer the particular, annoying, and sometimes FUN questions on the syllabus quiz---to earn a PERFECT score. Then you can advance beyond Module 0.</p> <p>0. __ INFINITY STONES. I have a cool gauntlet now (move over, er...roll over, Tony Stark!) which allows me to shift other assignments to Module 0 (from Module 1) or from the Universe. It also requires you to VIEW and/or SUBMIT all work in one module BEFORE ADVANCING (in time, etc.) to the next. So, Canvas Avengers, unite! View EACH PAGE in EACH MODULE before moving onward.</p>
Module 1 texts and videos	<p>As part of our introduction to the power of films, TV, and other media in our daily lives, we will read an easy-to-digest chapter regarding the need for media education (critical thinking about entertainment and news media), including insights such as “scholarly opinion remains divided on television’s effects but there is general agreement that television is a powerful source of social learning, which shapes attitudes, social and consumer behaviours, and the worldviews of people” (Luke 2003, pp. 105-106) as well as “Core analytic questions in [studies of social science and media] usually ask how society, culture, and people are portrayed, what attitudes and values are promoted by images; what technical, symbolic, and semiotic features are used to generate meanings; how does what we see and read influence our opinions of others, our worldviews, our social relations, and behaviours...? (p. 108)”:</p> <p>Luke, Carmen. “Critical Media and Cultural Studies in New Times.” Chapter 6 in <i>Global Trends in Media Education: Policies and Practices</i>. 2003. Edited by Tony Lavender, Birgitte Tufte,</p>	

and Dafna Lemish. Cresskill, NJ: Hampton Press, Inc., pp. 105-117.

Media anthropology is a way to turn our anthropological theories and lenses toward ourselves – our own cultures and customs – rather than peering at faraway peoples. As the anthropological theorist Eric Rothenbuhler argues:

“It is not our job ... to study indigenous communities of distant societies; we are studying television viewers, internet users, journalists, record company executives, or some other such. We are studying media cultures and their people. The most elaborately developed examples of those phenomena are often right outside our doors. Some of the high practitioners visit with us in class every day. Their arts are based in our own home language and we are in no way naïve outsiders either. We are studying a culture in which we already live. If the purpose of traditional ethnography was to make the strange familiar, to provide entrée for the visiting scholar to the culture of the other, then the analogous purpose for our adaptations of ethnography to media studies will often be to make the familiar strange....” (pp. 8-9). Moreover, classical anthropological theory continues to be central to media studies outside of anthropology: “Durkheim and the Durkheimian tradition, Victor Turner and the ritual studies tradition, Eliade, Geertz, Lévi-Strauss, Mary Douglas, and other famous interpreters of signs, symbols, rituals, and myths, are the prominent sources of anthropological ideas in communication theory” (p. 9).

Source: **Rothenbuhler, Eric W. Media Anthropology as a Field of Interdisciplinary Contact.** (n.d.)

<https://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.503.5303&rep=rep1&type=pdf>

Servant leaders are central to the films we will view in Module 1. Through your “ACT” and “Channel” assignments this week, you will gain familiarity with servant leadership by applying Yukl’s (2013) list of the “Defining Qualities of Servant Leaders.”

Throughout this course, data from various tables and definitions will be quoted from a standard text in the field of organizational leadership studies: **Yukl, Gary. *Leadership in Organizations*, 8th edition. 2013. Pearson.**

In order to complete your “ACT” and “Channel” assignments this week, you will need to watch and reflect on three different films or television shows which include characters exhibiting servant leadership. Among the servant-leadership films recommended for viewing are the following, as well as other options that will be listed within the module:

The Boy Who Harnessed the Wind (2019): Poverty and drought push a village, a family, and an entire African nation down, but one boy struggles to make a difference. Who will stand beside him? www.imdb.com/title/tt7533152/ (Links to an external site.)

World Trade Center (2006): On September 11, 2001, many servant leaders made the ultimate sacrifice. This one is extremely emotional since it is based on incredibly traumatic events --- so be forewarned. Starring: Nicolas Cage, Michael Peña, Maria Bello, Maggie Gyllenhaal. www.imdb.com/title/tt0469641/?ref=vp_vi_tt (Links to an external site.)

Snowden (2016): Film based on the true story of the man who became a whistleblower regarding our government's widespread electronic spying practices---questionable and often creepy practices that have continued under both Democratic and Republican administrations. https://www.imdb.com/title/tt3774114/?ref=fn_al_tt_1

<p>Module 1 We use anthropological perspectives on Organizational Leadership that highlight cultural learning (aka “cultural conditioning”), social “norms,” socioeconomic status, marginalization, affinity (and affinity bias), structural violence, and power dynamics of many kinds.</p> <p>Module 1 is also your intro to anthropological views on Servant Leaders.</p> <p>Mod 1 is also your intro to some specific skills, i.e., working with Google Slides, capturing and editing screen shots, meme generators, creating closed caption collages, embracing visual anthropology and cultural geography via cognitive mapping (i.e.,</p>	<p>Intro to visual anthropology / social science perspectives on the pervasive social influence of media.</p> <p>Reflecting on recent films and media “in your life” --- and the ways these fit into larger social, emotional, and behavioral contexts.</p> <p>Easing into the social science with Brief FILM and LEADERSHIP inflected bios: reflections on inspirational or influential works and notable leaders.</p> <p>Examine ways in which film and television are social structures, with a major impact on our media-cultural landscape, i.e., affecting group as well as individual behavior.</p>	<p>This week, please read and review all the course materials, and all posts by classmates. Also check your WiFi and make sure you can get streaming videos (e.g., a subscription to Netflix, Amazon access, etc.).</p> <p>CALL the ASU HELP DESK if you have ANY tech problems; please don’t risk missing due dates; don’t wait to hear from the prof later.</p> <p>1.0a Quiz: Social Science Perspectives. Open-doc quiz: Using the readings provided via the module, apply theories and perspectives from the social sciences, especially anthropology (including media anthropology), to think critically about the influence of media. Due Wed., March 16 (10 pts.)</p> <p>1.0b Quiz: Leadership Concepts. Consider this a set of “Leaders in Film” TRAILERS priming you to analyze this week’s film, TV, and other media by applying anthropologically infused Leadership Concepts. Due Wed., March 16 (10 pts.)</p> <p>Please be sure to proofread all of your writing, using (at a minimum) Spellcheck and Grammar-check applications or (better yet) www.grammarly.com while removing all “IM/texting” spellings.</p> <p>1.D Discussion Board post (20 pts total) in two parts: Your “Films in My Life” autobiographical statement; and three replies to peers. This doesn’t have to be the “definitive” statement about the films that have been inspirational or influential in your life---but it should include your thoughts on various films and television shows that spring to mind. Also include a few sentences about influential leaders in your life, especially if these connect in some ways with the films you have mentioned. (And this should be fun! Feel free to include an image or small poster from a couple of those films.)Your main (initial) discussion board post is due: Fri., March 18Three (3) detailed replies to classmates due: Sun., March 20 Each discussion board is an opportunity for you to apply the module’s specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>*Replies to peers are required in order to earn a passing grade on the discussion board. This is the policy for ALL DISCUSSION BOARDS*</p> <p>1.1 ACTivity 1 (Our first “Channel-building” activity involves reflecting on recent films that you have seen. (See the Module for details.) Due by Fri., March 18: 20 pts</p>
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<p>your visual and spatial memory-sets) via “brainsketches,” and creating weekly “ACTs” & Channel updates.</p>		<p>1.2 ACT 2. Building your Channel via “film slides” and sketches. Due Sun., March 20: 30 pts</p> <p>Each “ACT” invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module’s social science concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module’s themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>1.3 ACT 3. Adding your own film(s) to the Channel. Due Sun., March 20: 30 pts</p> <p>1.Hollywood (Yes I know how to spell it, Bojack.) Not Yet Rated: All rights reserved to add another QUIZ or off-the-wall mayhem to this module. Call DreamWorks and Ron Howard’s daughter to complain.</p> <p style="text-align: right;">(140+ points total for Mod 0 and Mod 1)</p>
<p>Module 2 texts and videos</p>	<p>Your film viewings and readings this week will help introduce you further to the ways cultural anthropologists analyze entertainment media. The interdisciplinary field of “media anthropology” (sometimes called “multimodal anthropology”) offers connections that may lead to powerful studies of “global and mediated cultural phenomena,” as argued in:</p> <p>Coman, Mihai. Media Anthropology: An Overview. 2006. https://www.researchgate.net/publication/228642910_Media_Anthropology_An_Overview</p> <p>The influence and persuasive power of media have been studied not only by anthropologists and sociologists, but also by neuropsychologists. This article is one of many that underscores the power of commercials, which are far shorter and less emotionally investing than our typical TV or film series:</p> <p>Yang, T., Do-Young, L., Kwak, Y., Choi, J., Kim, C., & Sung-Phil, K. Evaluation of TV Commercials Using Neurophysiological Responses. Journal of Physiological Anthropology, 34. 2015. doi: http://dx.doi.org/10.1186/s40101-015-0056-4. https://www.proquest.com/docview/1809045421/fulltextPDF/57310DC2E0874220PQ/1?accountid=4485.</p> <p>While viewing this module’s films, we are defining and highlighting three more types of leadership: Transactional, Transformational, and Charismatic Leadership, based on definitions outlined for us by Yukl (2013). You will see ways in which a "Transactional Leader" gets results by offering rewards and/or punishments, while a "Transformational Leader" attempts to transform followers through emotional and social connections, thus inspiring them and building up intrinsic motivations. Yet even a Transformational Leader can engage in Transactional behaviors (like offering a paycheck for work). We also see that some Transformational Leaders (but not all) are quite charismatic, and thus we often think</p>	

of charisma as "a good thing"---yet some "Charismatic Leaders" are capable of great manipulation and abuse as well.

Many of our popular stories highlight and resist the power of Transactional Leaders, for good or (usually) ill within the context of the plot, which is usually laden with stressors in the form of challenges, ethical hurdles, and/or rewards dreamt of. Thus, the chapter contrasting these leadership behaviors is useful in our analysis of media:

Bass, Bernard M. "Stress and Transactional-Transformational Leadership."

Chapter 3 in Bernard M. Bass, *Transformational Leadership: Industrial, Military, and Educational Impact*. 1998. London and Mahwah, NJ: Lawrence Erlbaum, pp. 28-47.

In order to complete your "ACT" and "Channel" assignments this week, you will need to watch and reflect on three different films or television shows which include characters exhibiting Transactional versus Transformational and/or Charismatic styles of leadership. Among the leadership films recommended for viewing are the following, as well as other options that will be listed within the module:

- **The Trial of the Chicago 7 (2020)**. After the city's police force turned the 1968 protests in Chicago into a riot, several activists (and not the police) were charged with instigating the riot, Directed by Aaron Sorkin. Starring Eddie Redmayne, Alex Sharp, Sacha Baron Cohen. <https://www.imdb.com/title/tt1070874/>
- **Away (2020-- series on Netflix)**. Team dynamics and doubts over leadership are a dramatic undercurrent to this story of an American astronaut who struggles with leaving her husband and daughter behind to embark on a dangerous mission with an international space crew. Creator: Andrew Hinderaker. Stars: Hilary Swank, Josh Charles, Vivian Wu. <https://www.imdb.com/title/tt8787802>
- **The Wiz** (1978). G. 2h 14min. An adaptation of "The Wizard of Oz" which captures more of the African-American experience. Director: Sidney Lumet. Stars: Diana Ross, Michael Jackson, Nipsey Russell, Richard Pryor.
- **The Wizard of Oz** (1939). PG. 1h 42min. Directors: Victor Fleming, George Cukor (uncredited). Stars: Judy Garland, Frank Morgan, Ray Bolger.
- **Dances with Wolves** (1990). In a dramatic film that won seven Academy Awards, including the Oscars for Best Picture, Best Director, and Best Cinematography, Kevin Costner plays Lt. John Dunbar, a soldier who is assigned to a remote western cavalry outpost during the U.S. Civil War, where he defies the rules by befriending wolves and Indians, putting him at odds with the rest of the U.S. military. **Director: Kevin Costner. Stars: Kevin Costner, Mary McDonnell, Graham Greene** <https://www.imdb.com/title/tt0099348/>
- **Da Five Bloods** (2020). In this award-winning film, four African-American veterans confront inner demons and real threats when they return to Vietnam seeking the remains of their fallen squad leader and the fortune he helped them hide. Director: Spike Lee. Stars: Delroy Lindo, Jonathan Majors, Clarke Peters, Chadwick Boseman (in one of his final roles before his death). <https://www.imdb.com/title/tt9777644/>

	<ul style="list-style-type: none"> • <u>Dallas Buyers Club (2013)</u>. In 1985 Dallas, electrician and hustler Ron Woodroof works around the system to help AIDS patients get the medication they need after he is diagnosed with the disease. Director: Jean-Marc Vallée. Writers: Craig Borten, Melisa Wallack. Stars: Matthew McConaughey, Jennifer Garner, Jared Leto. https://www.imdb.com/title/tt0790636 (Links to an external site.) • <u>Malcolm X (1992)</u>. 202 min. The Black Nationalist leader's life, from small-time gangster to ministry in the Nation of Islam, and events leading to his targeting for assassination. Director: Spike Lee. Stars: Denzel Washington (Of course!), Angela Bassett, Delroy Lindo, Spike Lee. https://www.imdb.com/title/tt0104797 	
Module 2 Transformational Leaders: Attending to Human Rights, Visions Leading to Either Social Change or Oppression, and Dictators.	Utilize insights and perspectives from the Social Sciences, including Anthropology, to highlight examples in popular media of transactional behaviors, as opposed to charismatic and transformational leadership behaviors. Apply theories of organizational leadership to characters and situations in films, TV programs, and similar media. Examine social science concepts from different perspectives through dialogue with the individuals in your "Academy" team.	<p>2.0a Quiz: Social Science Perspectives on film (open-doc quiz). 20 pts</p> <p>2.0b Quiz on Leadership Concepts. 20 pts. Consider this a chance to get primed to analyze this week's film, TV, and other media from Social Sciences perspectives, including Anthropology and key Leadership Concepts.....Both quizzes due Wed., March 23 (40 pts)</p> <p>2.D Discussion BoardInitial post due: Fri., March 25 2.(Twiki!)..... 3 Replies due: Sun., March 27 (20 pts)</p> <p>Each discussion board is an opportunity for you to apply the module's specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>2.1 ACT 1 Due Fri., March 25 (30 pts)</p> <p>Each "ACT" invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module's social science concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module's themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>2.2 ACT 2 Due: Sun., March 27 (30 pts)</p> <p>2.3 ACT 3 (adding film(s) to your Channel) Due: Sun., March 27 (30 pts)</p> <p>2.4 "Academy" Zoom meeting: YES, get in touch with your "Academy Peers," because you will attend your first weekly meeting online with these co-mentors to analyze films, concepts, etc. Due March 27 (20 pts)</p> <p>2.? What now? No Human Animals Will Be Harmed: My cats reserve the in-feline-able right to add a QUIZ of some sort to this module if "the stars" align. And they REALLY like to align sometimes---the ones in Hollywood I mean. Call friends at The Academy if you don't like it.</p> <p>(190+ pts for this module / week 2)</p>

Module 3 texts and videos:

Women are still often marginalized in media (both in the news and in entertainment) as token characters, or as leaders asked about clothing or hair rather than policies, or in other ways that reveal double standards between men and women. These and related inequities have been brought into stark contrast by “tests” you will learn about, including the comic strip that introduced “**The Bechdel-Wallace Test**” (aka “**The Bechdel Test**”) to the world as well as “**The Sexy Lampshade Test**” and other social science-influenced lenses on entertainment media --- and you will have an opportunity to create one or two of your own “tests” this week as well.

The documentary *Miss Representation* includes eye-opening interviews with women of different political parties, ages, and professions, uncovering “a glaring reality we live with every day but fail to see.” As the director explains: “In a society where media is the most persuasive force shaping cultural norms, the collective message that our young women and men overwhelmingly receive is that a woman's value and power lie in her youth, beauty, and sexuality, and not in her capacity as a leader. While women have made great strides in leadership over the past few decades, the United States is still 90th in the world for women in national legislatures, women hold only 3% of clout positions in mainstream media, and 65% of women and girls have disordered eating behaviors”:

***Miss Representation*. Written and directed by Jennifer Siebel Newsom. 2011.** This documentary is available for (free) streaming via the ASU Library’s “Kanopy” media database: <https://www.kanopy.com/product/miss-representation-0>.

Additional perspectives on gender norms and inequity are expressed in these video clips:

Emma Watson at the United Nations: [Emma Watson at the HeForShe Campaign 2014 - Official UN Video.](#)

Buying into Sexy: The Sexing Up of Tweens (documentary by Films Media Group, 2005). Available after logging into the ASU Library, and then accessing the "Films on Demand" database: fod.infobase.com/PortalPlaylists.aspx?wID=11854&xtid=37465.

Since your future work as an educated professional (a college grad taking ASU’s Charter to heart) will give you the opportunity to work for greater inclusivity and respect for all people, it is important to understand that gender roles, and gender-based discrimination, go beyond the mistreatment of women. Gender roles, in other words, are not defined in merely binary (e.g., male-female, or heterosexual) ways, and as we work to avoid false dichotomies, we should be aware of heteronormative frames. Because of the social stigmatization of those norms, people acting in non-normative ways are seen as “transgressors” even in much of today’s media. This has historically meant that non-binary (non-cisgender) media participants “suffered adversity if [they] were known and private, anguish if they concealed them”---as we read in Cashmore’s chapter on gender, gendered violence, and sexuality:

Cashmore, Ellis. “Mindless Sex”: Chapter 3 in Ellis Cashmore, *Kardashian Kulture: How Celebrities Changed Life in the 21st Century*. 2019. Emerald Publishing Limited. ProQuest Ebook Central, <https://ebookcentral-proquest->

com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/detail.action?docID=5850018.

You will also be able to read and reflect on selected excerpts (quotes of varying length, in context) from other articles and books within the pages of this module, including:

Aikman, Becky. *Off the Cliff: How the Making of Thelma & Louise Drove Hollywood to the Edge*. 2017. New York: Penguin Press.

Beadling, Laura L. Reel Indigenous Women's Lives: Female Protagonists in Films by Indigenous Women. *Rocky Mountain Review*, Vol. 70, No. 2 (Fall 2016), pp. 133-149. <https://www.jstor.org/stable/10.2307/rockmounrevi.70.2.133>. (Links to an external site.)

Child, Ben. "Captain Marvel: Why Sexist Attempts at Sabotage Will Fail." *The Guardian* (21 Feb 2019). Accessed from <https://www.theguardian.com/film/2019/feb/21/captain-marvel-why-sexist-attempts-at-sabotage-will-fail>. (Links to an external site.)

Crenshaw, Kimberlé. *On Intersectionality: Essential Writings*. 2022. Kindle Edition. The New Press.

Killian, Kyle. Review of *Captain Marvel* (2019). *Journal of Feminist Family Therapy* (31:4, 211-212), DOI: 10.1080/08952833.2019.1602982. <https://doi.org/10.1080/08952833.2019.1602982> (Links to an external site.).

Lehman, Peter, and William Luhr. *Thinking about Movies: Watching, Questioning, Enjoying*, 2nd edition. 2003. Malden, Massachusetts: Blackwell Publishing.

Miller, Matt. Sexist Trolls Are Already Waging War Against Captain Marvel with Negative Reviews: Rotten Tomatoes needs to do something about this. *Esquire* (Feb 19, 2019). <https://www.esquire.com/entertainment/music/a26405919/captain-marvel-sexist-reviews-rotten-tomatoes/> (Links to an external site.).

Payne, Darin. Shifting Gears and Paradigms at the Movies: Masculinity, Automobility, and the Rhetorical Dimensions of "Mad Max: Fury Road." *Studies in Popular Culture*, Vol. 40, No. 1 (FALL 2017), pp. 102-135 Published by: Popular Culture Association in the South. <https://www.jstor.org/stable/44779945>. (Links to an external site.)

Piontek, Thomas. "There Are No Ugly Men in Wakanda": Black Panther, Spectatorship, and the Queer Male Gaze. *The Journal of Popular Culture* (19 August 2021). <https://doi.org/10.1111/jpcu.13045>.)

At least three TV series / films need to be incorporated into this module's assignments (including "ACT" and "Channel" updates). Among the recommended viewings for this module are the following:

The Expanse (2015-2021) Try out at least 2 episodes of this Amazon series --- with a variety of strong and interesting female captains and political leaders, and more, plus intriguing male characters... or... see below! www.imdb.com/title/tt3230854/ (Links to an external site.)

The 100 (2014-2020). Set ninety-seven years after a nuclear war has destroyed civilization, when a spaceship housing humanity's lone survivors sends one hundred

	<p>juvenile delinquents back to Earth, in hopes of possibly re-populating the planet. Creator: Jason Rothenberg. Stars: Eliza Taylor, Bob Morley, Marie Avgeropoulos. https://www.imdb.com/title/tt2661044 (Links to an external site.)</p> <p>I Am Mother (2019). In the wake of humanity's extinction, a teenage girl is raised by a robot designed to repopulate the earth. But their unique bond is threatened when an inexplicable stranger arrives with alarming news. Director: Grant Sputore. Writers: Michael Lloyd Green, Grant Sputore. Stars: Rose Byrne, Maddie Lenton, Luke Hawker. https://www.imdb.com/title/tt6292852 (Links to an external site.)</p> <p>Lost in Space (The Robinson family WOMEN are awesome --- and Parker Posey's DR. SMITH provides fascinating twists on that character! Treat yourself to 2 episodes or more from Netflix's new TV series --- not the original series unless you want to have some wild fun comparing the new one to the old one... meaning you'd have to watch two episodes of each...) www.imdb.com/title/tt5232792/ (Links to an external site.)</p> <p>Arrival (2016, starring Amy Adams). She's a sharp scientist and a calm presence in the midst of a militarized (and overly "male" world, if we are being honest)... and she might be our only hope. www.imdb.com/title/tt2543164/ (Links to an external site.)</p> <p>Serenity (2005). This Joss Whedon film can stand alone, but for the best experience I recommend it after viewing the entire <i>Firefly</i> series. Find <i>Serenity</i> info here: www.imdb.com/title/tt0379786/ (Links to an external site.)</p> <p>Ghostbusters! (2016--the one with the women, okay?...Not the original Bill Murray one (though I DO like that one, too). Yes---don't believe the sexist hype---this one is funny! Yes, it's worth seeing even if you loved the original one.) https://www.imdb.com/title/tt1289401/ (Links to an external site.)</p> <p>The Handmaid's Tale (2017--). The new series---chilling stuff, based on things that either have happened or ARE happening to women around the world. Is it a warning of things to come, unless we wake up? Watch 2 or more episodes...) www.imdb.com/title/tt5834204/</p>	
<p>Module 3</p> <p>Portrayals (and Marginalization) of Women Leaders in Film (including women as protagonists and the #MeToo Movement).</p>	<p>Identify social science perspectives while viewing documentaries that challenge the prevailing, limited, and often disparaging portrayals of women and girls in media.</p> <p>Critique popular sci-fi movies in terms of the leadership of female protagonists, over-sexualization, and sexist reactionaries (trolls, etc.) on social media.</p>	<p>3.0a Quiz: Social Science Perspectives on film (open-doc quiz). 20 pts</p> <p>3.0b Quiz on Leadership Concepts. 20 pts. Consider this a chance to get primed to analyze this week's film, TV, and other media from Social Sciences perspectives, including Anthropology and key Leadership Concepts.....Both quizzes due Wed., March 30 (40 pts)</p> <p>3.D Discussion Board Initial post due: Fri., April 1 3.(Twiki!)..... 3 Replies due: Sun., April 3 (20 pts)</p> <p>Each discussion board is an opportunity for you to apply the module's specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>3.1 ACT 1 Due Fri., April 1 (30 pts)</p> <p>Each "ACT" invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module's social science</p>

	<p>Identify examples of binary norms and non-binary “transgressions” (as well as examples of resistance and transcendence) within popular media.</p> <p>Apply critical perspectives on films that feel inspirational at first glance but could be demonstrating inappropriate examples of leadership.</p>	<p>concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module’s themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>3.2 ACT 2 Due: Sun., April 3 (30 pts)</p> <p>3.3 ACT 3: Add’l Channel updatesDue: April 3 (30 pts)</p> <p>3.4 Weekly Zoom mtg with Academy peers – Time to show each other your newest Channel work. Be proud!Due Sun., April 3: 20pts</p> <p>3.Mo_____ Not Yet Rated by Samuel L. Jackson: I may add some real ATTITUDE here or even another QUIZ if the Marvel Universe promises not to mess it up. Call in <i>the</i> cat, or Peter Parker, if you don’t like this.</p> <p>(170+ pts for this module / week 3)</p>
Module 4 texts and videos:	<p>This week we will apply social science perspectives to explore the apparent desire (among Hollywood producers and directors) to make science “entertaining” while also reflecting and reinforcing distrust among the U.S. populace for science, scientific leaders, and emerging technologies. Building on the examples of the Bechdel-Wallace Test (and other “tests”) we examined in previous modules, you and your Academy Peers (within our “Leaders in Film” course) will even be invited to create a test of your own, for Mad Scientist tropes in the films you watch. Pseudoscience in media, including caricatures of social scientists, are only part of this module’s spotlight, moreover.</p> <p>The history of “mad scientist myths” and their prevalence in pop culture are discussed in: Alpert, Mark. “The Mad Scientist Myth.” <i>Scientific American</i> 298, no. 5 (2008): 44–45. http://www.jstor.org/stable/26000598. Romeo, Jess. “The Evolution of the Mad Scientist.” JSTOR Daily (Oct. 30, 2021). https://daily.jstor.org/the-evolution-of-the-mad-scientist/ Stiles, Anne. “Literature in ‘Mind’: H. G. Wells and the Evolution of the Mad Scientist.” <i>Journal of the History of Ideas</i> 70, no. 2 (2009): 317–39. http://www.jstor.org/stable/40208106. “Mad Scientist”: https://tvtropes.org/pmwiki/pmwiki.php/Main/MadScientist “Madness Makeover”: https://tvtropes.org/pmwiki/pmwiki.php/Main/MadnessMakeover</p> <p>The tropes and stereotypes (which are often male-biased), and the mischaracterizations of science, scientists, and mental health also intersect with serious concerns over gender representation. You will have an opportunity in this module to listen to a news report on “girls in science” and the limitations of recent STE(A)M initiatives: "Science Friday: Girls and Science." NPR (Jan. 27, 2017 broadcast).</p>	

<http://www.sciencefriday.com/segments/girls-lose-sight-of-own-brilliance-at-young-age/>

Anthropological lenses on science fiction, with particular attention to the “Big Brother” metaphor and debates about being “fully human,” are the topics of Chapin’s essay:

Chapin, W. E., ““Almost,” “More Than,” or “Truly” Human?: Examining Sci-Fi TV through the Lenses of Digital and Theological Anthropologies.” 2015. *48th Hawaii International Conference on System Sciences*, pp. 1734-1741, doi: 10.1109/HICSS.2015.209. <https://ieeexplore-ieee-org.ezproxy1.lib.asu.edu/document/7070019>

What bio-anthropology tells us about guts: Although we know we should “listen to our gut” or “trust our gut” when we sense danger --- sometimes (after all, we’re not Spidey) --- we need to apply a healthy dose of skepticism to Hollywood’s “Gut instinct” trope, which may be debilitating and misleading especially when it is provided as a blueprint for “the hero scientist” in popular stories. AND YET, there is an actual gut --- NOT TO BE CONFUSED WITH THE “HOLLYWOOD GUT” --- within us, and it is a biome for billions of microorganisms which were “here” long before our species developed around them. So perhaps we should start paying more attention to this actual gut, when attempting to come to terms with human desires, addictions, and food cravings:

Blaser, Martin J. “Harnessing the Power of the Human Microbiome.” *Proceedings of the National Academy of Sciences of the United States of America* 107, no. 14 (2010): 6125–26. <http://www.jstor.org/stable/25665133>.

Greenhough, Beth, Read, C.J., Lorimer, J. et al. Setting the agenda for social science research on the human microbiome. *Palgrave Commun* 6, 18 (2020). <https://doi.org/10.1057/s41599-020-0388-5>. <https://www.nature.com/articles/s41599-020-0388-5>.

Sci-fi films often depict the urgent need for change, and we can critically analyze these stories in terms of “Change Agents” and “Leading Change” in organizations, utilizing and applying the criteria defined in:

Yukl, Gary. “Guidelines for Implementing a Major Change.” Table 4.1. 2013. *Leadership in Organizations*, 8th edition. Boston: Pearson. P. 84.

We can also utilize pop culture to identify and critique leadership principles regarding building and transforming “learning organizations”:

“Three Building Blocks of a Learning Organization,” by David A. Garvin, Amy C. Edmondson, and Francesca Gino. *Harvard Business Review* (March 2008). Accessed Jan. 8, 2017 from <https://hbr.org/2008/03/is-yours-a-learning-organization>.

Yukl, Gary. “Learning Organizations.” 2013. *Leadership in Organizations*, 8th edition. Boston: Pearson. Pp. 92-94.

Yukl, Gary. “Cognitive Abilities.” 2013. *Leadership in Organizations*, 8th edition. Boston: Pearson. Pp. 92-94.

Among the Mad-leadership films recommended for viewing are the following, as well as others that will be listed within the module assignments:

Stanley Kubrick's Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb (1964).



Informational, horrifying, and hilarious, this film-for-all-times (not just for the Cold War which justified and demanded its creation) features Peter Sellers in several roles as well as George C. Scott and other on-screen geniuses---and it chills viewers with the prospect of total annihilation.

<https://www.amazon.com/gp/video/detail/0Q36J1DFBOG4WQ0I1IKFROCKWZ/>

Breaking Bad (Netflix series, 2008-2013). If you pick this one, (re)watch THE FIRST COUPLE EPISODES (which set up the foundations of the "scientist ... gone 'mad'" idea). Starring Brian Cranston. Aaron Paul, Anna Gunn. A high-school chemistry teacher turns to cooking meth when he is diagnosed with cancer and is deeply depressed about his life in other ways as well. A very American tale (with or without the horrendous drug trade): https://www.imdb.com/title/tt0903747/?ref=fn_al_tt_1 (Links to an external site.)

Total Recall (1990). Starring Arnold Schwarzenegger, Sharon Stone, Michael Ironside. IMDB notes: "When a man goes in to have virtual vacation memories of the planet Mars implanted in his mind, an unexpected and harrowing series of events forces him to go to the planet for real - or is he?" Director: Paul Verhoeven. Writers: Philip K. Dick (short story "We Can Remember It For You Wholesale"): <https://www.imdb.com/title/tt0100802> (Links to an external site.)

I Am Legend (2007). Starring Will Smith. IMDB notes: "Years after a plague kills most of humanity and transforms the rest into monsters, the sole survivor in New York City struggles valiantly to find a cure." <https://www.imdb.com/title/tt0480249/> (Links to an external site.)

Outbreak (1995), starring Dustin Hoffman, Renee Russo, Cuba Gooding, Jr., Morgan Freeman, Kevin Spacey, and Donald Sutherland. If you DON'T need a "break" from the scariness of these days but want to "dive down the rabbit hole" a bit... Well, let's just say that the MOVIE THEATRE scene would have scared you, if you weren't already "social distancing." <https://www.imdb.com/title/tt0114069/> (Links to an external site.)

Lost in Space (2018-2021): Netflix series starring Molly Parker, Toby Stephens, Maxwell Jenkins, Parker Posey. Hey... if you missed your chance to watch this in a previous module, try TWO episodes of it now! You'll love "THE GOOD" Dr. Robinson and ALSO her DAUGHTER the medical doctor (and others), plus "THE (...Neutral...or Bad?)" Dr. Smith, and much more! [imdb.com/title/tt5232792](https://www.imdb.com/title/tt5232792) (Links to an external site.)

Arrival (2016), starring Amy Adams, also with Jeremy Renner and Forest Whitaker. (If you haven't watched it YET for our course, you can do so now. It's really good!). For more info, see: [imdb.com/title/tt2543164/](https://www.imdb.com/title/tt2543164/) (Links to an external site.)

The Queen's Gambit (2020), starring Anya Taylor-Joy, Chloe Pirrie, Bill Camp. IMDB notes: "Orphaned at the tender age of nine, prodigious introvert Beth Harmon discovers and masters the game of chess in 1960s USA. But child stardom comes at a price." Creators: Scott Frank, Allan Scott. Well... Is there ACTUALLY a "Mad Scientist" in this series? Maybe if we expand on that

	<p>definition to include the "Mad Genius" or at least the "Unstable or Disturbed Genius"? https://www.imdb.com/title/tt10048342/ (Links to an external site.)</p> <p>Concussion (2015), starring Will Smith, Gugu Mbatha-Raw, and Alec Baldwin. This is an excellent film whether or not you love medicine or football---and whether or not, like me, you played it and might have actually hit too many people with your head. (Smith and Baldwin are simply excellent in their roles: "TELL THE TRUTH! Tell the truth....") For more information: http://www.imdb.com/title/tt3322364/</p>	
<p>Module 4</p> <p>The “Gut,” the Mad, and the...Scientificall y (not aesthetically) Ugly.</p>	<p>Use anthropological perspectives to identify tropes of “the Mad” (as caricatures of mental health issues as well as the “othering” of intellectualism) versus “the Gut” (emotional or so-called ‘instinctual’ tropes) in popular media centering on science, scientists, and notions of “intelligent” protagonists.</p> <p>Identify links between gendered disparities and “the Mad” versus “the Gut.”</p> <p>Identify links between ethno-racial disparities and “the Mad” versus “the Gut.”</p> <p>Apply theories of organizational leadership to characters and situations in films, TV programs, and similar media.</p>	<p>4.0a Quiz: Social Science Perspectives on film (open-doc quiz). 20 pts</p> <p>4.0b Quiz on Leadership Concepts. 20 pts. Consider this a chance to get primed to analyze this week’s film, TV, and other media from Social Sciences perspectives, including Anthropology and key Leadership Concepts.....Both quizzes due Wed., April 6 (40 pts)</p> <p>4.D Discussion Board Initial post due: Fri., April 8</p> <p>4.(Twiki!)..... 3 Replies due: Sun., April 10 (20 pts)</p> <p>Each discussion board is an opportunity for you to apply the module’s specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>4.1 ACT 1 Due Fri., April 8 (30 pts)</p> <p>Each “ACT” invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module’s social science concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module’s themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>4.2 ACT 2..... due Sun., April 10: 30pts</p> <p>4.3 ACT 3: Additional Channel updates due April 10: 30 pts</p> <p>4.4 Weekly Zoom meeting with Academy peers due April 10: 20 pts</p> <p>4.-EMOJI- Not Rated: I reserve the magic of conjuring another QUIZ or Hemmingway-esque fever dream if <i>The Snows of Kilimanjaro</i> deem it necessary. Call <i>DANGER 5</i> if you have zipped in time to World War II and there are Italian submariners, aeropostale espresso deliveries, slow-spy-themed music, and dictatorial defenestrations all around.</p> <p>(170+ pts for this module / week 4)</p>

Module 5 texts and videos:

“The invisible margin” is the theme of this module, which helps us examine blackness, whiteness, socioeconomic marginalization, and other themes concerning marginalized identities. (And yes, you probably guessed it! The title of this module is a pun on the movie *The Invisible Man* as well as James Baldwin's novel dealing not with sci-fi but with an African American's experience: *Invisible Man*.)

Social scientists have studied socioeconomic disparities for several generations, and in this course we have the opportunity to see how our popular stories (films and TV shows) perpetuate, reinforce, and only sometimes resist notions of class and hierarchy. This discussion of “class in film” helps reveal some of the popular assumptions we have been taught by media, while also linking social inequities to gender and ethno-racial categories in society:

Peter Lehman and William Luhr, “Class: Pretty Woman and The People Under the Stairs.” Chapter 14 in *Thinking About Movies: Watching, Questioning, Enjoying*, 2nd edition, by Peter Lehman and William Luhr. Malden and Oxford: Blackwell. Pp. 306-330.

The contradictory pushes and pulls of celebrity, blackness, and whiteness are interrogated in:

Cashmore, Ellis. “Appropriate Blackness”: Chapter 4 in Ellis Cashmore, *Kardashian Culture: How Celebrities Changed Life in the 21st Century*. 2019. Emerald Publishing Limited. ProQuest Ebook Central, <https://ebookcentral-proquest-com.ezproxy1.lib.asu.edu/lib/asulib-ebooks/detail.action?docID=5850018>.

The “Leadership Concept” text and video clips below should be viewed before you complete and submit your weekly assignments, as you will be responsible for learning and applying the definitions of these terms:

- Diversity
- Inclusion (Inclusivity)
- Affinity Bias
- Groupthink (Group Think)
- Intersectionality (i.e., “the Intersections of...”)
- The Cultural Contact Lens (aka “The Diversity Wheel”)
- Protests and social movements such as Black Lives Matter
- Privilege: Including the Multi-Dimensional Model of Privilege and the Privilege Continuum

Eagly, A. H., & Chin, J. L. (2010). Diversity and Leadership in a Changing World. *American Psychologist*, 65(3), 216-224. <https://doi.org/10.1037/a0018957>.

***Affinity Bias* is explained in this TEDx talk by Helen Turnbull:**
<https://www.youtube.com/watch?v=zdV8OpXhl2g>

As a Leadership Concept, ***Affinity Bias*** is not explicitly noted in this TED talk by Chimamanda Ngozi Adichie, though Affinity Bias is explained indirectly through the context of her story---as analogous to “patronizing” and “pity” for others’ ways. This

talk also reveals indirect discussion of *Intersectionality* (in this case, the links between culture and economic class, among other intersectionalities):

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en#t-293581 (Links to an external site.)

Groupthink (a potential danger in any situation, including engineering, schoolyard behavior, or politics):

Dead Poets Society: The “Conformity Scene” (Robin Williams says: "...just take a stroll..."): https://www.youtube.com/watch?v=nJ_htuCMCqM&t=21s

Please make sure you take notes on the key points raised in this video, especially when words appear on the screen labeling “the 8 symptoms of Groupthink”---prior to the **Challenger Space Shuttle disaster (1986)**:[groupthink challenger disaster \(Links to an external site.\)](#)

For additional background (optional) on the key Groupthink moment at NASA, see: [Challenger: The Untold Story Part 7 of 10 \(Links to an external site.\)](#)

President Kennedy’s advisors: “The Bay of Pigs Invasion - How Groupthink Created A Brilliant Disaster” partly because they assumed they “did not fail”---and they did not have people there who would be willing “to embarrass themselves by asking...dumb questions” and since “they had similar resumes” they “had reason...to assume the other guy was right”---and only one man (“the outsider”) at the meeting dissented, as noted in this **discussion from the Massachusetts School of Law**:
https://www.youtube.com/watch?v=glUUsBb_58&t=20s

The "VeryWellMind" website (at <https://www.verywellmind.com/what-is-groupthink-2795213> (Links to an external site.)) offers some valuable "Tips for Avoiding Groupthink."

The **Cultural Contact Lens (aka Diversity Wheel)** is interpreted by Marilyn Sanders Mobley in her short TED talk. She also mentions intersections of race, class, and more. [The Paradox of Diversity: Dr. Marilyn Sanders Mobley at TEDxCLE 2013 \(Links to an external site.\)](#)

Here is a short interview between **Stephen Colbert and DeRay Mckesson** explaining privilege: <https://www.youtube.com/watch?v=qffCO1b-7Js&t=2s>

And here’s a useful, short cartoon explaining an activity to teach this to a seated classroom: [Students Learn A Powerful Lesson About Privilege \(Links to an external site.\)](#)

In her TED talk, Tiffany Jana delves into the power relationships that are attached to this important concept in the study of Leadership: [The power of privilege: Tiffany Jana at TEDxRVAWomen \(Links to an external site.\)](#)

Privilege is also explained in an accessible lecture by Justin W.S. Ford via a TEDx talk. **As you watch, make sure you take detailed notes on these related concepts: Multi-Dimensional Model of Privilege as well as The Privilege Continuum:** [TEDxEMU - Justin Ford - Pedagogy of Privilege \(Links to an external site.\)](https://www.tedxemu.com/talks/justin-w-s-ford-pedagogy-of-privilege/)

Among the leadership-linked films recommended for viewing in this module are the following, as well as others that will be listed within individual assignments:

When They See Us (2019), A chillingly powerful and compelling depiction of recently witnessed injustices and systemic racism within the U.S. criminal justice system. Netflix TV mini-series (watch at least 2 episodes). For more info, see: <https://www.imdb.com/title/tt7137906/> (Links to an external site.)

Happy Valley (2014, 2016). (This does not seem to be streaming on Netflix anymore, but watch it anywhere you can, because it is that good. You would need to watch at least two episodes.) The decaying industrial heartland of Britain is portrayed with a fascinating realism in this alternately funny and dark series from the BBC, that focuses on a highly capable but stressed middle-aged police sergeant --- who is a woman --- trying to stop suicides and arrest meth dealers and kidnappers while raising her troubled grandchild and caring for her alcoholic sister. <https://www.imdb.com/title/tt3428912/> (Links to an external site.)

The Crucible (1996), starring Winona Ryder, Daniel Day-Lewis, and Paul Scofield in Arthur Miller's adaptation of his eponymous play, focusing on the Salem Witch Trials--a veritable witch hunt, a study of the ways a social panic begins, and perhaps an example of Puritanical groupthink? It was originally written as a critique of the McCarthyism of the 1950s. More info: <https://www.imdb.com/title/tt0115988/> (Links to an external site.)

The Battle of Algiers (1966). This is **AN UNFORGETTABLE CLASSIC FILM (worth seeing in any decade)** dealing with leadership, asymmetrical warfare, torture, various perspectives from inside a conflict, and the desire for freedom from colonial rule. It is a documentary-like film recreating the 1957 occupation by the French as well terrorism and torture---showing different sides of the guerrilla war. <https://www.imdb.com/title/tt0058946/> (Links to an external site.)

Unbelievable (2019). Potentially triggering --- even more than some of the movies dealing with marginalized protagonists, because of the scenes dealing with rape and the aftermath. That being said, however, this may be one of the best miniseries Netflix has ever funded. IMDB notes: "Based on the true story of Marie, a teenager who was charged with lying about having been raped, and the two female detectives who followed the path to the truth." Creators: Susannah Grant, Michael Chabon, Ayelet Waldman. Stars: Kaitlyn Dever, Toni Collette, Merritt Wever. <https://www.imdb.com/title/tt7909970/> (Links to an external site.)

***The Color Purple* (1985)**, starring Oprah Winfrey, Whoopi Goldberg, and Danny Glover. This film brings front-and-center the intersecting issues of violence against women, male dominance (and male privilege), rural poverty, and the kinds of despair that can set in---versus the joy and hope that are possible. <https://www.imdb.com/title/tt0088939> (Links to an external site.)

***Smoke Signals* (1998)**, starring Adam Beach and Evan Adams as indigenous youth on a significant road trip. This film won't make you understand what it's "like" to be Native American, or young and poor and Indian, or young and poor and looking for your long-lost parent. But it's a start on that road. http://www.imdb.com/title/tt0120321/?ref_=nv_sr_1 (Links to an external site.)

***My Left Foot* (1989)**, starring Daniel Day-Lewis as Christy Brown, who struggles through cerebral palsy to learn to paint with the only limb he can control---his left foot. This is not a pity party though: This movie is amazingly well crafted---a wonder and a joy to watch, in many ways, and sometimes quite painful to watch as well. http://www.imdb.com/title/tt0097937/?ref_=nv_sr_1 (Links to an external site.)

***Crossing Over* (2009)**, starring Harrison Ford as a conflicted Border Patrol officer alongside Ashley Judd and Ray Liotta. For more info, see: <https://www.imdb.com/title/tt0924129/> (Links to an external site.)

***The Sheik* (2014)**, usually I steer clear of both documentaries AND pro-wrestling in these assignments, but given that this is one of those "perfect storms" of marginalization and entertainment---becoming famous and beloved precisely BECAUSE he played a much reviled villain of the World Wrestling Federation (not the WWE) in the 1980s---THE IRON SHEIK deserves some attention. You might open yourself up to learning more about the "bread-and-circuses" pop appetite and the anti-intellectual biases of America by watching this. http://www.imdb.com/title/tt3607812/?ref_=nm_flmg_slf_4

Free State of Jones (2016). "This film, based on historical events, depicts an unusual chapter in its history of slavery and segregation: "A disillusioned Confederate army deserter returns to Mississippi and leads a militia of fellow deserters and women in an uprising against the corrupt local Confederate government." Director: Gary Ross. Writers: Gary Ross (screenplay by), Leonard Hartman. Stars: Matthew McConaughey, Gugu Mbatha-Raw, Mahershala Ali. <https://www.imdb.com/title/tt1124037> (Links to an external site.)

Trumbo (2015). This is an inspirational story about one man's fight for justice --- and he truly seems to be a patriot willing to stand up for our freedoms (and possibly to make some serious money himself---so if you apply the word "communist" to him, just note that it's not one-size-fits-all). It's a fascinating story! In 1947, Dalton Trumbo was Hollywood's top screenwriter, until he and other artists were jailed and blacklisted for their political beliefs. Director: Jay Roach. Writers: John McNamara, Bruce Cook

(book). Stars: Bryan Cranston, Diane Lane, Helen Mirre. <https://www.imdb.com/title/tt3203606> (Links to an external site.)

Suffragette (2015). A perspective on how a member of a marginalized community becomes an activist and even 'militant' in the face of police riots (peaceful demonstrations made violent when they were 'dispersed'), assault, being torn away from loved ones, and other barriers thrown at her. In this case, the activist happens to be a woman, but this film provides insights into the desperation and injustice that can create other significant social movements as well. Meanwhile, it also helps us to see "the other side" of the issue---to glean some understanding of the men and women who opposed women's rights based on views of "law and order" and "common sense," though we know now that they were only reinforcing violent sexist and undemocratic traditions. For more information, see: <https://www.imdb.com/title/tt3077214/> (Links to an external site.).

Norma Rae (1979). Starring a young and amazing Sally Field; also starring Beau Bridges. According to imdb: "...Norma Rae works at the local textile mill, where the pay is hardly commensurate with the long hours and lousy working conditions. But after hearing a rousing speech by labor activist Reuben, Norma is inspired to rally her fellow workers behind the cause of unionism. Her decision rankles her family, especially her fiancé, Sonny, and provokes no shortage of contempt from her employers." For more info: <http://www.imdb.com/title/tt0079638/> (Links to an external site.)



Winter's Bone (2010). Jennifer Lawrence delivers a memorable performance in this film, regarding a young woman's efforts to seek out her father---or perhaps his remains---while also caring for her siblings in an impoverished zone of the Ozark Mountains---a "district" full of poverty and shadowy forces today in the U.S., not in a futuristic Hunger Games scenario. Working class families and members of all ethno-racial groups (not just poor whites) will find something that rings familiar, tragic, and dangerous in this well crafted film. <http://www.imdb.com/title/tt1399683/> (Links to an external site.)

Module 5

The Invisible
Margin (Affinity
Bias, Diversity,

Identify a range of
Leadership Concepts
(including affinity bias,
markers of diversity,

5.0a Quiz: Social Science Perspectives on film (open-doc quiz). 20 pts
5.0b Quiz on Leadership Concepts. 20 pts. Consider this a chance to get
primed to analyze this week's film, TV, and other media from Social

Marginalization, and Privilege).	<p>and privilege) linked with marginality, exclusivity, and inclusivity to characters and situations in films, TV programs, and similar media.</p> <p>Compare and critique different “cultural contact lenses” on popular culture in terms of bias and inclusivity.</p> <p>Apply social science concepts regarding class inequities to entertainment media, as well as world and life events.</p>	<p>Sciences perspectives, including Anthropology and key Leadership Concepts.....Both quizzes due Wed., April 13 (40 pts)</p> <p>5.D Discussion Board Initial post due: Fri., April 15 5.(Twiki!)..... 3 Replies due: Sun., April 17 (20 pts)</p> <p>Each discussion board is an opportunity for you to apply the module’s specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>5.1 ACT 1 Due Fri., April 15 (30 pts)</p> <p>Each “ACT” invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module’s social science concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module’s themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>5.2 ACT 2 due Sun., April 17: 30pts</p> <p>5.3 ACT 3. Add’l Channel updates due Sun., April 17: 30 pts. (No grade/pts this week --- but stay on course with your updates!)</p> <p>5.4 Weekly Zoom meeting with Academy peersdue Sun., April 17: 20pts.</p> <p>5.XXX Not Yet Rated: Nitty gritty New York City in the 1970s reserves the right to add another QUIZ if Madison Avenue calls for it. To complain call Alfred E. Neuman: What me worry?</p> <p>(170+ points for this module / week 5)</p>
Module 6 texts and videos:	<p>As we delve into “Action Heroes” in this module, we will enjoy the “bad boy” motifs of “bad” movies, yet we will also look critically at entertainment media. We will apply anthropological perspectives to the cultural learning (and framing) that young men undergo as they are trained/educated/indoctrinated by modern society, while also looking at the widespread acceptance and apparent “entertainment-value” of disturbing material in our media such as torture, imprisonment, and rape culture.</p> <p>“Male (dis)guises” and cultural framing factor into our study of action heroes and male stereotypes within action movies (despite some recent notable exceptions of female-led action films). Social scientists offer valuable theories to explain the “masks” that males put on, in the face of social pressures that are learned in part through entertainment media:</p> <p>"The Mask You Live In": In this documentary by The Representation Project, you</p>	

will be able to look at the ways male behaviors are adapted---and the ways male viewers are bombarded with images of "expected" or so-called "traditional" male actions, which are often violent and limited ways of defining what it means to be a man. The video clip below (and the full doc film, available on streaming platforms) underscores the ways boys and men in the United States lack the freedom to simply be ourselves:

<http://therepresentationproject.org/film/the-mask-you-live-in/see-the-film/buy-rent-stream/>) This can also be accessed on Facebook: www.facebook.com/TheMaskYouLiveIn/

Are the ‘leaders’ in our action films complicated and nuanced, or are they caricatured as heroes and villains? Moreover, which of their traits are we being taught to ‘like’ or ‘love’ as we consume their media-infused stories? As the author of a book-length study of law-and-order films states: “Hollywood gives us more than heroes; it gives us ideas about heroes and the nature of heroism. Why do we revere the powerful instead of the weak (who, after all, struggle more in life)? Why do we admire reckless adventurers more than homemakers, the brash more than the timid? Above all, why do we savor heroes who constantly break the law? Traits glorified by films and other media constitute a kind of ideology of heroism, a set of assumptions about what ‘admirable’ means”:

Rafter, Nicole. “The Heroes of Crime Films.” Chapter 6 in Nicole Rafter, *Shots in the Mirror: Crime Films and Society*. 2000. Oxford University Press, pp. 141-164.

“Militainment”: Many of our war movies, and indeed, our more popular notions of action heroes, appear to have come to us (to be consumed by us) from direct collaborations between Hollywood and the U.S. military-industrial complex:

Burston, Jonathan. “War and the Entertainment Industries: New Research Priorities in an Era of Cyber-Patriotism: ‘Militainment’ and the End of the Information/Entertainment Binary.” Chapter 11 in *War and the Media : Reporting Conflict 24/7*, edited by Daya Thussu, and Des Freedman, SAGE Publications, 2003. ProQuest Ebook Central, <http://ebookcentral.proquest.com/lib/asulib-ebooks/detail.action?docID=254597>.

The cultural learning, or media-consumption (viewing / consuming) of U.S. nationalism, patriotism, and depictions of violence are examined critically by:

Spigel, Lynn. “Entertainment Wars: Television Culture after 9/11.” *American Quarterly* 56, no. 2 (2004): 235–70. <http://www.jstor.org/stable/40068195>.

Among the leadership videos recommended in this module are the following, as well as others that will be listed within the module assignments. Some of the links below are standalone videos (TED talk, etc.) and some are synopses of longer documentaries which I am using this week as an experiment, rather than assigning you a full-length film. I hope that this will save you some time and effort, but I still expect solid work on your part. Be sure to watch and produce screen shots, memes, etc., based on all of these (but the total amount of pictures and memes should not exceed the total in a normal "Act" assignment):

- **"The Mask You Live In":** This short video is worth watching again in this module (though you might have viewed it in a previous module). It underscores the ways average boys and men in the United States are robbed of our freedom to simply BE ourselves. We are posturing, pretending, or hiding because of pressures to conform to ideals of "angry male" or "distant" or "masked" behavior. I recommend keeping this in mind when watching action films---or any films about angry, violent male protagonists---even if we find these films highly entertaining. (We need to remind ourselves that we have seen hundreds, if not thousands, of these kinds of portrayals through our lives---and additional "performances" are in our faces in high school and college hallways, thousands of times, as we grow up.

<https://www.youtube.com/watch?v=hc45-ptHMxo> (Links to an external site.)

If you wish for more information, please examine this page:

<http://therepresentationproject.org/film/the-mask-you-live-in-film/> (Links to an external site.) The full version of this documentary is not required for our course, but you can stream it or arrange for a screening via the links above if you wish.

- **TOUGH GUISE by Jackson Katz** (a short video introduction to his longer documentary): "There's been a growing connection made in our society between BEING A MAN and BEING VIOLENT."

<https://www.youtube.com/watch?v=jqiX9A1-LZ8&t=4s>

The two videos above should be viewed in their entirety. In addition, please view at least three of the following:

- [How movies teach manhood | Colin Stokes](#) (Links to an external site.)
- [The Masks We All Wear | Ashanti Branch | TEDxMarin](#) (Links to an external site.)
- [Unmasking masculinity -- helping boys become connected men | Ryan McKelley | TEDxUWLaCrosse](#) (Links to an external site.)
- [TEDxIsfeld Bill Pozzobon Breaking the Boys Code of Masculinity](#) (Links to an external site.)
- [Toxic Masculinity in 2016:](#)
<https://www.youtube.com/watch?v=Q24g6WlflKo> (Links to an external site.)

Action Hero comedies / sendups recommended for the ACT and Channel additions during this module:

Mystery Men (1999); on Netflix as of April 11, 2021. IMDB notes: "A group of inept amateur superheroes must try to save the day when a supervillain threatens to destroy a major superhero and the city." Stars: Ben Stiller, Janeane Garofalo, William H. Macy,

	<p>Hank Azaria, Kel Mitchell, Paul Reubens, Wes Studi, Greg Kinnear, Geoffrey Rush. https://www.imdb.com/title/tt0132347/</p> <p>Bubba Ho-Tep (2002), starring Bruce Campbell, Ossie Davis, Bob Ivy. Break through AGE-IST action-film barriers with this band of heroes! An octogenerian who thinks he is Elvis Presley (Is he?) and another who believes he is a Black JFK are, according to IMDB: "in a nursing home where nothing happens - until a wayward Egyptian mummy comes and sucks out the old people's souls thru their a ____s." https://www.imdb.com/title/tt0281686/</p> <p>Army of Darkness (1992), starring Bruce Campbell. "Well HElllooo Mr. Fancypants!" https://www.imdb.com/title/tt0106308/</p> <p>Shazam! (2019), starring Zachary Levi, Mark Strong, and Asher Angel. On the OTHER end of the age-ist spectrum from Bubba Ho-Tep (see above), an adolescent stumbles into a superhero-adult's responsibilities. But will he use his powers wisely, or like YOU would at that age? https://www.imdb.com/title/tt0448115/</p> <p>Ash vs. Evil Dead (2015--). Ash has spent the last thirty years avoiding responsibility, maturity, and the terrors of the Evil Dead until a Deadite plague threatens to destroy all of mankind and Ash becomes mankind's only hope. Creators: Ivan Raimi, Sam Raimi, Tom Spezialy. Stars: Bruce Campbell, Ray Santiago, Dana DeLorenzo</p> <p>Action Movies and UBER Action Movies: Mad Max: Fury Road (2015), starring Charlize Theron, Tom Hardy, Nicholas Hoult. https://www.imdb.com/title/tt1392190/</p> <p>The Running Man (1987), starring Arnold Schwarzenegger and Richard Dawson. http://www.imdb.com/title/tt0093894/</p> <p>Wonder Woman (2017), starring Gal Gadot, Chris Pine, and Robin Wright. https://www.imdb.com/title/tt0451279/</p> <p>The Heat (2013), starring Melissa McCarthy and Sandra Bullock. http://www.imdb.com/title/tt2404463/</p>	
<p>Module 6</p> <p>“Good Guys” – n– Action Heroes (with emphasis on “Good-Guy Torture,” toxic leaders, sexism, and the “Macho Paradox”).</p>	<p>Identify social science perspectives on gendered violence, male-dominant norms, and the cultural learning occasioned by “action hero” myths.</p> <p>Gain knowledge of media anthropology perspectives on physical</p>	<p>6.0a Quiz: Social Science Perspectives on film (open-doc quiz). 20 pts 6.0b Quiz on Leadership Concepts. 20 pts. Consider this a chance to get primed to analyze this week’s film, TV, and other media from Social Sciences perspectives, including Anthropology and key Leadership Concepts.....Both quizzes due Wed., April 20 (40 pts)</p> <p>6.D Discussion Board Initial post due: Fri., April 22 6.(Twiki!)..... 3 Replies due: Sun., April 24 (20 pts) Each discussion board is an opportunity for you to apply the</p>

	<p>abuse, including torture and its place within popular stories/media.</p> <p>Apply leadership concepts regarding injustice, dominance, bias, and power to situations in films, TV programs, and similar media.</p> <p>Apply organizational leadership and social science theories and concepts to world and life events.</p>	<p>module’s specific social science and leadership concepts to recommended films as well as to critique and discuss films/shows of your own selection. See the module for specific question prompts.</p> <p>6.1 ACT 1 Due Fri., April 22 (30 pts) Each “ACT” invites you to view a film/show, saving screen shots from various parts of the story, and then to caption (or make memes of) those screen shots by inserting quotes from the module’s social science concepts and leadership concepts, as well as inserting some insightful comments of your own, relating to the module’s themes. The format of the ACT itself is a set of at least three slides you will complete within your Channel (Google Slides presentation), as you build toward the completion of your final project each week.</p> <p>6.2 ACT 2 Due: Sun., April 24 (30 pts.)</p> <p>6.3 ACT 3: Additional Channel updates.....Due: Sun., April 24 (30 pts.)</p> <p>6.4 Zoom mtg/continuing updates with Academy peers Due: Sun., April 24 (20 pts.)</p> <p>6. The Play’s Not Yet Rated: Right reserved to insert a QUIZ of some sort to this module if ‘tis necessarily so. Cry HAVOC!!! And Let Slip the Dogs of Canvas if you don’t like this. (It’s a Shakespearean thing.)</p> <p>(170+ points for Module 6)</p>
Module 7 texts and videos:	<p>THE BIG PICTURE -- Intellect, Social Bonds, and Emotion: This module will delve into additional ways in which we can use Social Science to understand the power that media have on individuals and groups. We will examine Emotional Intelligence (EQ, etc.), Social Intelligence, and Rhetorical Tricks (appeals to authority, red herrings, and more), which are also called Logical Fallacies(especially when they might be unintentional).</p> <p>We will also look at "The Big Picture" for perspective on some other lessons we may be learning from our films and media.</p> <p>Social Intelligence is a pathway to social bonding or becoming the "social glue" of a group---it involves ways of being likable yet not without a backbone, being effective in group settings and sometimes (but not always) one of the "cool people." Ever wonder why some people just seem comfortable or effective in all kinds of social interactions?</p> <p>This TEDx video takes us into "the nature" of social intelligence in our species---in other words, the neuroscience and brain functions behind it--by first introducing Dale Carnegie's <i>How to Win Friends and Influence People</i> (notes from a successful traveling salesman) as well as the famous case of Phineas Gage, whose frontal lobe was destroyed (thereby wiping out most of his ability to act judiciously in social situations). The</p>	

discussion then gets into "well functioning frontal lobes": [The neuroscience of social intelligence: Bill von Hippel at TEDxUQ 2014 \(Links to an external site.\)](#)

We all need social bonding as well as empathy, and we have it within our species's earliest origins. We are a social species, and that is why *in this instance (and this instance only)* I am comfortable this is "in our nature"---as in, "social bonds are in our nature" as a species. In order for our species to survive, we need to share feelings and sense the feelings of others.

Emotional Intelligence is a vital area for leadership training. The key here is empathy---an ability to value and sense the emotions and feelings of others, as well as being in touch with your own feelings and emotions. However, the FLIP SIDE of empathy is the need to avoid being taken advantage of.

Although we need to empower others by gradually trusting them with more responsibilities, let's work to avoid being tricked, not only in personal connections but also in our connections with media.

Thus, beyond mere empathy we need a balanced, mature way of sensing and expressing ourselves: we need emotional intelligence. Here are a couple of fascinating short videos that help to explain Emotional Intelligence with scientific research to back it all up:

[Emotional Intelligence by Daniel Goleman ► Animated Book Summary \(Links to an external site.\)](#)

[The power of vulnerability | Brené Brown \(Links to an external site.\)](#)

Even without consciously trying to do so, various media can trick, manipulate, and actually "teach" you---an "education" that can occur intentionally and sometimes unintentionally. We know this in the case of advertising---after all, all of that money is being spent for a reason, so let's not pretend to be so naive by thinking otherwise, or by thinking that this stuff works on YOU but not on ME (it works on all of us, though we can learn to limit its influence on us).

But sometimes we forget this in the case of "entertainment media," even in the case of supposedly simple action movies or plot-driven stories. We want to be entertained, but we also learn while we are so absorbed---we learn far more, I would argue, from our exposure to media than we ever have in school.

So let's be careful about what and how we are learning, in this sea of media.

Logical Fallacies / Rhetorical Tricks

Now let's think outside the box---or the tube---or the screen---whatever. Let's zoom out, getting our heads out of the little moving picture before us, and instead, attempt to see the big picture. Imagine, if you will, that a film is not a film. (*Hey---I said IMAGINE. Thank*

you. Geesh.) Imagine instead that it is a single person who is trying to influence you--- a CHARISMATIC LEADER telling you a story.

But it's a cool story, with pictures. Moving pictures. And a full orchestra. And some famous people's faces in the story, probably with "sex appeal" (either to distract you or to focus your attention). And maybe even some patriotic or "manly" symbolism thrown in, such as waving flags or little kittens and children watching a parade (as part of the millions and millions of dollars that this charismatic leader has at his (or her?) disposal.

Are you happy knowing that you can be so easily manipulated? On the one hand, we all enjoy a little escape from reality in our "stories" once in a while. I understand that. But we CAN willingly dispense with disbelief when we want to, just for entertainment purposes. We can do that when we feel like it. But what about the other times---the times we don't really WANT to be tricked?

Communications do not just involve exchanging information or verifying information. Instead, communications, and language in general, are tools used to influence others, either in positive or negative ways. In an extreme interpretation of language-as-power, we could say (as the 2016 film *Arrival* does) that language is the first weapon used in war. (Perhaps it is.) But whether or not actual war is declared (pun intended), we need to be aware of (and beware of) some powerful tactics used to twist and distort information: These are Rhetorical Tactics (when used to strengthen one's argument), or Rhetorical Tricks (when used with ill intent).

Of course, these are not always used intentionally. Sometimes people simply slip into these tactics or tricks because they have not thought logically enough about a situation, or because they have lost perspective on truth, and have slid down the slope of desire-for-power instead. (Thus, these Rhetorical Tricks are often called logical fallacies; a logical fallacy means "a fault in reasoning" or "an error in logic.")

Please take a look at the videos below, to learn about the ways ETHOS (credibility), and PATHOS (emotion) can be manipulated to win arguments and influence people---far more than simply by using LOGOS (facts and figures, logic). These notes on the POWERS OF PERSUASION should help you gain more of an understanding of the POWER OF MEDIA in using "your gut" against you---and against science itself (whether or not that was the conscious attempt of the film-makers): [\(Links to an external site.\)](#)

Among the rhetorical tricks or logical fallacies most commonly deployed are the Appeal to Authority, the Ad Hominem Attack, the Strawman, the Red Herring, and many more.

Appeal to Authority:

[The Authority Fallacy | Idea Channel | PBS Digital Studios \(Links to an external site.\)](#)

Ad Hominem Attack (including the meaning of this Latin phrase: "...personal attack...")

[The Ad Hominem Fallacy | Idea Channel | PBS Digital Studios \(Links to an external site.\)](#)

Red Herring (including "...changing the subject...") and Strawman / Straw figure ("...misrepresentation...") [The "Red Herring" Fallacy \(Links to an external site.\)](#)

[The Strawman Fallacy | Idea Channel | PBS Digital Studios \(Links to an external site.\)](#)

For more perspectives (AND A POSTER) on these Logical Fallacies / Rhetorical Tricks, check out this website: <https://yourlogicalfallacyis.com/>

How can we alter and improve this dangerous media landscape? Should we censor TV and film? The answer, if there is any, is problematic. For context, here is a brief history of TV censorship in the 20th century:

Schneider AR, Pullen K. What's Permissible Now on TV? *Television Quarterly*. 2001. 32(2/3):6-15. Accessed January 21, 2022. <https://search.ebscohost.com.ezproxy1.lib.asu.edu/login.aspx?direct=true&db=aft&AN=503787671&site=ehost-live&scope=site>.

Among the sports-leadership (coaching and teamwork) themed films recommended for viewing are the following --- but in addition, some “non sportsing” films are recommended farther below:

Cool Runnings (1993), starring John Candy, Leon, Doug E. Doug. Inspiring Disney film based on a true story involving the Jamaican track team's joining the WINTER Olympics. <http://www.imdb.com/title/tt0106611/>

Coach Carter (2005), starring Samuel L. Jackson and Rick Gonzalez. Available streaming on Amazon (for a small charge). <http://www.imdb.com/title/tt0393162/>

Bend It Like Beckham (2002), starring Keira Knightly and Parminder Nagra. <http://www.imdb.com/title/tt0286499/>

Hoosiers (1986), starring Gene Hackman, Barbara Hershey, and Dennis Hopper. <http://www.imdb.com/title/tt0091217/>

Million Dollar Baby (2004), starring Hilary Swank, Clint Eastwood, and Morgan Freeman. <http://www.imdb.com/title/tt0405159/>

Miracle (2004), starring Kurt Russell. <http://www.imdb.com/title/tt0349825/>

Remember the Titans (2000), starring Denzel Washington and Will Patton. <http://www.imdb.com/title/tt0210945/>

We Are Marshall (2006), starring Matthew McConaughey and Matthew Fox. <http://www.imdb.com/title/tt0758794/>

Creed (2015), starring Michael B. Jordan, Sylvester Stallone, and Tessa Thompson. Note: I almost put Rocky on this list instead, or as another option. Rocky is definitely still worth seeing, but we need to give this recent movie its props---including Stallone's refreshingly

nuanced acting (the surprise being heightened after seeing him in so many action/comedy flicks that we had started to undervalue his talent again, with the exception of *Cop Land* in 1997 --- and he is also good in *Creed II*, by the way). <http://www.imdb.com/title/tt3076658/>

Ali (2001), starring Will Smith and Jamie Foxx. <http://www.imdb.com/title/tt0248667/>

Whip It (2009), starring Sarah Habel, Ellen Page, Drew Barrymore, and Kristen Wiig. Incidentally, the LOVE for Roller Derby shown here is real (though some details---like slugfests---are not allowed in most leagues). We have some wonderfully spirited Roller Derby teams in the Phoenix and Tucson areas (the Furious Truckstop Waitresses---FTW--being my favorite). Also, in the Chicago area one of my graduate school colleagues joined a team and said "it changed [her] life!" <http://www.imdb.com/title/tt1172233/>

Bring It On! (2000), starring Kirsten Dunst (just after she costarred with Michelle Williams in the slightly disturbing but very funny *Dick*, a Watergate/Nixon spoof) and Eliza Dushku (at just about the time she also gained fame for her *Buffy the Vampire Slayer* slayer-ish ways).

OR, if you're not into "sportsing" this week, TRY ONE OF THESE LEADER-FOCUSED FILMS or SHOWS:

***Snowden* (2020):** It is important we learn the history this film is based on, because the issues of surveillance and eroded liberties remain concerns today, just as they were under George W. Bush and Barack Obama's presidencies.) "The NSA's illegal surveillance techniques are leaked to the public by one of the agency's employees, Edward Snowden, in the form of thousands of classified documents distributed to the press." Director: Oliver Stone. Writers: Kieran Fitzgerald, Oliver Stone. Stars: Joseph Gordon-Levitt, Shailene Woodley, Melissa Leo, Zachary Quinto, Robert Firth, Rhys Ifans, Nicolas Cage, Tom Wilkinson, Joely Richardson, Nicholas Rowe, Timothy Olyphant, Edward Snowden. <https://www.imdb.com/title/tt3774114>

***Schindler's List* (1993),** starring Liam Neeson, Ralph Fiennes, and Ben Kingsley. If you haven't seen this---maybe because you are worried it will be too depressing and crushing to watch, just watch it. It contributes to uplifting our spirits even in the midst of the Holocaust---though you may cry. It's so well done that you can view it at any time, and you really should. <http://www.imdb.com/title/tt0108052/>

***Stand and Deliver* (1988),** starring Edward James Olmos. Long before Edward James Olmos became the leader of the entire human race (along with President Rosalyn in *Battlestar Galactica*) he started to break Latinos out of gangland and drug-pushing film roles with starring turns like this. Definitely worth a view---and it's based on an inspiring true story. <http://www.imdb.com/title/tt0094027/>

***Hidden Figures* (2016),** starring Taraji P. Henson, Octavia Spencer, and Janelle Mon  e. A "MUST SEE" if you care about U.S. histories of racism (a real thing---be honest with

	<p>yourself) and sexism (again, real) and all the "girls and science" stuff we've been highlighting in this course (real and REAL in both senses of the word) --- but remember, do not pick this one if you have reviewed it previously in another of our assignments. http://www.imdb.com/title/tt4846340/</p> <p>Optional: As you reach the end of the course, you might be thinking about a lot more than “traditional” media. You can apply the social-science insights and perspectives from this course to the world of social media, starting with ethnographic readings such as: Miller, Daniel, et al. <i>How the World Changed Social Media</i>. 2022. UCL Press. (Full html text available for free online): https://ucldigitalpress.co.uk/Book/Article/10/35/</p>	
<p>Module 7: Final Project</p> <p>The Big Picture: Reason, Pathos, Rhetorical Fallacies, Coaching, and Learning.</p>	<p>Identify Rhetorical Fallacies used in popular and news media.</p> <p>Critique levels of emotional intelligence and/or social intelligence in the leaders depicted in popular media.</p> <p>Compile an annotated list of films / videos focusing on social science perspectives, especially media anthropology, and critiquing the display of leadership qualities in popular media.</p> <p>Finalize your “Channel” utilizing films to develop your own leadership strengths (or for the future leadership training of colleagues).</p>	<p>7.0a Quiz: Social Science Perspectives (30 pts)</p> <p>7.0b Quiz: Leadership Concepts. (30 pts) It’s a FINAL WRAP and a chance to review film, TV, and other media from a Social Sciences perspective (including a review of key Leadership Concepts and, possibly, rhetorical fallacies we can apply to media) Both quizzes due by Wed., April 27 (60 pts.)</p> <p>7.2 NOMINATIONS FOR ACADEMY AWARDS along with any brief REFLECTIONS (on yourself, your Academy Peers, etc.---no worries!) Due by Thursday, April 28 (20 pts.)</p> <p>7.3 FINAL CHANNEL --- aka, Final “Leaders in Film” Project. This is the final version of the CHANNEL you have been developing each week. It incorporates all the Google Slides so far, plus links to others’ Channels and additional features. Final Project (w 5-point Early Bonus) due Thurs., April 28: 205 pts Final Chance due date: 200 pts (but no 5 point bonus): April 29</p> <p>The Google Slides “Channel” will be graded where it is (within its STABLE URL---the SAME URL you have been using all term--- so there is no need to “submit” it elsewhere.)</p> <p>7.XXX Not Yet Rated: I reserve the right to add a QUIZ (regular credit) or extra credit of some sort if deemed necessary. Click your heels together three times if you don’t like this. There’s no quiz like home!</p> <p>(280+ points for the module, including the FINAL CUT of your project)</p>

Grading...and something else... (this section written by special guest prof. David Lynch*)

Grade	Percentage	SUNDRY HELPFUL COMMENTARY...AND...STRANGER THINGS
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A+	99-100+	Truly above and beyond. A star is born! I want an autograph! But be humble and watch <i>All About Eve</i> before you get too full of yourself!
A	93-98.9	Excellent work on all counts. “A List” celebrity status for sure. There is NO way you would’ve taken one of those lame jobs on <i>Celebrity Apprentice</i>. (And thanks for making sure of that: Sycophants, blech.)
A-	90-92.9	Sort of, or quasi-, excellent. The “Diet Coke of A-List” celebs. Still an “A” (awesome!) but with one of those lil’ Jedi hair ropes in the back.
B+	88-89.9	Very “Born+ in the ASU” and “in the USA” if you want! I think of Bruce Springsteen here (but his actual lyrics might surprise you)!
B	83-87.9	Good, solid, original work (something to be proud of). It’s better than “Hollywood’s B-List.” If you earn this, you EARNED IT, dude. As they sang (& appropriated) in <i>Back to the Future</i> , “ Johnny B Good ”!
B-	80-82.9	Good but something not quite...enough. B-List, yeah. It beats getting lost in the woods. (<i>Grandma, what big TEETH you have! And what a Necronomicon you have!</i>) But I’m thinking cold popcorn : You like it, it’s crunchy, but it’s only a step above <u>no</u> popcorn at the movies.
C+	78-79.9	Rage if ya want, but it’s just not a “B.” As Mickey Rourke said in <i>Raging Bull</i> : “ I coulda been somebody! I coulda been a contendah! ”
C	70-77.9	Average/mediocre work. Like Alec Baldwin in one of his “off” or ill-advised, early 2000s movies. If you put in a bit more effort or get a better agent, a “C” should not be something to settle for. Maybe the timing was off? Just waiting to host SNL again, right? No matter---WE ALL KNOW you will eventually LEARN TO LEARN and amaze us on <i>30 Rock</i>! & everything else you do! But for the moment beware: If you aim for a “C” you might miss and earn a “D” or an “E” instead.
D	60-69.9	Klaatu Verada...Ahruuum!!! (Yeah, I said it... mostly!) A half-Ash or Poor Performance, maybe DOOMING THE WORLD to boot. Kind of like welcoming an <i>Army of Darkness</i> , bad lip synching, or <i>Twilight</i> . Yes, I went there. “ Be not Team Jacob nor Team Glitter! ”---Yoda
E	0-59.9	Failing, in the way Hollywood usually fails “real science” by default. It’s just not “there” this time---but it’s not the end of the real world. Even ASH got a second, third, and syndicated chance after <i>Army of Darkness</i> ! (So there’s hope for you and your book!) YOU HAVE NOT JUMPED THE SHARK, FONZIE! Don’t give up! Maybe watch <i>La La Land</i> and TRY AGAIN soon? Leaders in Film are forgiving, willing to

		offer second chances (another term) when you are ready! (And please note: On individual assignments sometimes I place a “zero” grade in the gradebook: if so, look at the feedback / comments accompanying the grade . Sometimes I allow you to resubmit the work for partial credit, to get you back on track.)
XE	Failure because of Academic Dishonesty	Sigh. All kidding aside, this makes me quite upset. Okay, SLIGHT kidding now: If you remember actual “TV” you might remember “ The TV Brick ”: When you just can’t stand what you are watching on the tube.... So don’t cheat yourself. Hang in there, & Gitter Done!
*At the top of this table, credit was given to “special guest prof. David Lynch.” But that was just to scare you, Blue Velvet style---ants in the lawn, a human ear... aaauuuggghhh!!! Yeah, Prof. Davis wrote all this.		

Grading Procedure

Grades reflect your performance on assignments and adherence to deadlines. Graded assignments will usually be available within about one week of the due date via the Gradebook. Each of the assignments listed is required for the course, and you cannot advance to the next Module until you have viewed each page AND submitted each assignment.

A student who fails to submit three or more assignments, or several sections of assignments, may earn a failing grade for the entire course. This rule is especially enforced for the “weekly drafts” of work leading up to the final project---that is, your Google Slide “Channel” presentation.

There are about 1,200 points total in the course, but THE PERCENTAGE YOU EARN is the important thing---not the “total” points. Of vital importance is your final project (your Channel), which must be completed with a “C” grade or better in order to pass the course. So be like Mr. T.: Do “B/A” work on your final project!

Discussion Boards and other short writing assignments:

We will have a mixture of traditional and more creative discussion board posts in this course. I may also ask you to fill out some “film review” reports and/or write some short reflection papers as you view films. Although long writing assignments will not often be assigned, I expect quality---even if it is posted within or beside creative content (such as images, sketches, or memes). Your Initial Post(s), as well as any images (memes, slides, etc.) you create, and the Replies you write to classmates/peers will be part of the grade.

We want original comments and true discussions here. Don’t ignore the questions that are asked of you! (If you do, it’s the equivalent of missing a “high five” or refusing a handshake: Please “don’t leave them hangin’!”)

Try to engage with various peers. Unless I ask you to do so, do not always dialogue with the same friends. I recognize, of course, that Discussion Board posts can take on a life of their own, as folks become engaged in energized debates or perspective-sharing. This is fine---but include others in the conversation, please.

Activities (ACTs) and Multi-Media Production:

The multi-part “ACT” activities in each module will show that you can incorporate Social Science / Leadership Concepts into your work each week. Each of the ACTs is usually composed of three parts---most often including a Meme Collage, a Closed Caption Collage, and a page or two of “Brainsketching” work.

Each “Meme Collage” will indeed be built of a collage of memes (images or cartoons with words inserted, as are seen on Facebook and Instagram), but you will be writing the text for each---reviewing key events in the film and inserting Social Science / Leadership Concepts from each module along the way.

Each Closed-Caption Collage will be built of a series of screen shots you have taken while watching a film or other media, while having the “CC” function on (with the dialogue of the characters showing up at on-screen). The modules

will explain the details for each ACT.

Each “Brainsketching” page will require you to make several sketches (using a block of about 10 to 20 minutes, preferably sketched immediately after watching a film or TV show)---effectively filling up a sheet or two of paper with sketches and labels. But NO FEAR: Really bad sketches are perfectly fine; in fact, they may be preferable! Don’t make “good” sketches until AFTER you have filled up a sheet with numerous quick sketches (drawn by hand OR drawn on your computer screen), capturing recollections and reflections you have of major scenes, key leadership “moments,” and other important VISUAL reflections you have of the film or TV show. Anyone can do this---though admittedly, it might push you outside of your comfort zone!

You will need to PROOFREAD ALL YOUR TEXT (especially since I am not expecting you to write a lot---so QUALITY will matter; if you have ever seen a perfectly good meme RUINED by a typo, you know what I mean). I am a bit more flexible on visual elements: and yet, though I do not expect each of your memes or slides to be “performance quality,” they should look fairly decent---presentable / professional quality (something you can show off to colleagues).

I will tend to be more forgiving when viewing sketches, cartoons (story boards, etc.), or short audio or video clips you post in which you are speaking. In other words, you won’t have to have the highest “production values” for these---but I will need to see you put significant time and thought into your ideas. And again, ALL TEXT must be carefully checked. I recommend using www.grammarly.com (or any other free app that checks all spelling and grammar) for all your writing.

Quizzes (most often to review Social Science Perspectives & Leadership Concepts). These will normally be offered in advance of your work on ACTs, where you will need to discuss social science concepts as they relate to each film: Modules will usually include at least one quiz, or short test. These are usually in open-book or open-video format (with plenty of time), and they may be a combination of multiple choice, true/false, fill in, and/or short answer responses. Please keep in mind that the quizzes are set on a timer, yet if you see “600 minutes” (or something similar) you are being given nearly unlimited time, and the “600 minute” (10 hour) limit is there only as a failsafe, in case you are binging Netflix. Please review all module content---required readings, videos, and workbook pages---PRIOR to beginning the quizzes.

Course expectations

Attendance / Assignment Completion Policy: Class participation is defined as completing assignments by their due date and actively participating in online discussions. Failure to submit assignments could result in failure. Please email the professor if you are in danger of falling behind.

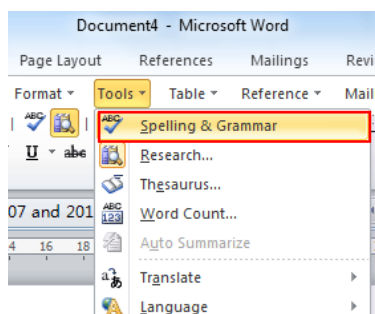
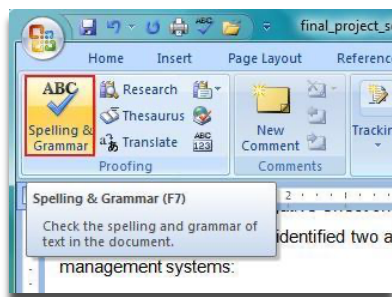
Technology: Students in online courses need reasonable computer competence and good study, internet and reading comprehension skills to be successful. Tech excuses for late or incomplete assignments are not likely to be accepted.

You need a standard computer for your online work. A smartphone, iPad, Chromebook, etc. will not be sufficient for completing your work in an online environment. Although you will be able to access course content with mobile devices, you must use a computer for all assignments, quizzes, and virtual labs completed in Canvas.

This course requires the following technologies:

- Web browsers ([Chrome](#), [Mozilla Firefox](#), or [Safari](#)).
- [Adobe Acrobat Reader](#) (free).
- Webcam, microphone, headset/earbuds, and speaker.
- Microsoft Office ([Microsoft 365 is free](#) for all currently-enrolled ASU students). With this “365” suite you get standard applications such as Microsoft Word, Excel, and PowerPoint.
- The Google Suite (with “Google Drive” and other Google software), free to ASU students --- easily accessible once you are logged into MyASU. **You will be using Google Slides often in OGL 365.**
- Reliable broadband internet connection (DSL or cable) to stream videos.

When you use word-processing (writing) software, ensure that the “spellcheck” and “grammar check” features are working. These kinds of software are standard in today’s global “virtual office.” Think of these as tools for success.



See these websites for more information:





- Plug-ins (software) for Students: <http://apps.asu.edu/>
- Technical advice: <https://asuonline.asu.edu/student-resources/technical-support>
- Information Technology: For 24/7 phone support call toll-free 1-855-278-5080, option 3

Computer Access Requirements: ASU classes can be streamed anywhere with the proper technology. We encourage you to use a PC or Apple laptop or desktop equipped with a built-in or standalone webcam. You will need an internet connection that can effectively stream live broadcasts. It is recommended that your internet download speed is at least 5.0 mbps. You can use this [tool to test your current connection](#). We do not recommend the use of iPads, cell phones / smartphones, or Chromebooks because these devices may have screens that are too small, they may interfere with your use of spell-check and grammar-check, and they do not work for class exams that may be proctored remotely.

Zoom Recordings and Other Electronic Files/Recordings: The contents of this course, including lectures and other instructional materials, are copyrighted materials. Students may not share outside the class, including uploading, selling, or distributing course content or notes taken during the conduct of the course. Any recording of class sessions is authorized only for the use of students enrolled in this course during their enrollment in this course. Recordings and excerpts of recordings may not be distributed to others.

Prohibition of Commercial Note Taking Services: In accordance with [ACD 304-06 Commercial Note Taking Services](#), written permission must be secured from the instructor in order to sell the instructor's oral communication in the form of notes. Since this is an online class, this prohibition extends to ALL of the instructor's text, video, audio, notes, feedback to students, grades, policies, and other communications: If you wish to post any of these materials to any email server, website, social media, or any other medium---whether in exchange for payment or not, and for whatever reason---you must obtain written permission from the instructor first. Notes or other such information posted/commented must have the note taker's (or poster's/commenter's) name as well as the instructor's name, the course number, and the date.

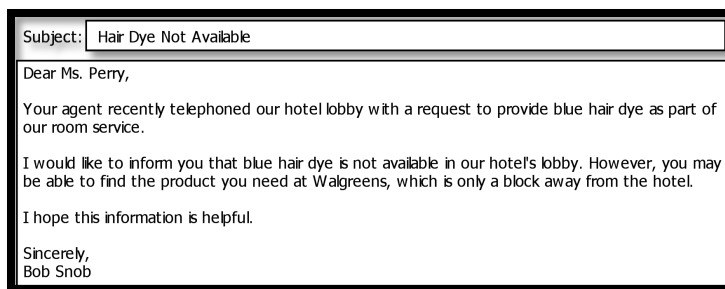
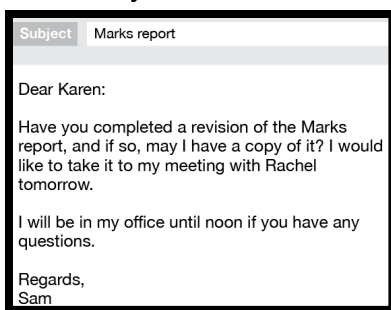
Email and Internet Announcements: ASU email is an [official means of communication](#) among students, faculty, and staff. Students are expected to read and act upon email in a timely fashion. *All instructor correspondence (including announcements from the "course shell") will be sent to your ASU email account*, unless I cannot find your email readily. Should you have any questions or concerns after reading a course announcement or an email, please contact at: spdavis1@asu.edu (I will be happy to hear from you!)

 <h3>BE SCHOLARLY</h3> <p>Do: Use proper language, grammar, and spelling. Be explanatory. Justify your opinions. Credit ideas of others; cite and link to scholarly resources.</p> <p>Avoid: Misinforming others when you may not know the answer. If you are guessing about something, clearly state that you do not have all of the information.</p>	 <h3>BE POLITE</h3> <p>Do: Address others by name or appropriate title, and be mindful of your tone. Be polite as you would in a face-to-face situation.</p> <p>Avoid: Using sarcasm, being rude, or writing in all capital letters (shouting). Written words can be easily misinterpreted, as they lack facial expression, body language, and tone of voice.</p>
 <h3>BE PROFESSIONAL</h3> <p>Do: Represent yourself well at all times. Be truthful, accurate, and run a final spell check. Write in a legible, black font, and limit the use of emoticons.</p> <p>Avoid: Using profanity or participating in hostile interactions (flaming).</p>	 <h3>BE RESPECTFUL</h3> <p>Do: Respect privacy. Respect diversity and opinions that differ from your own. Communicate tactfully, and base disagreements on scholarly ideas or research evidence.</p> <p>Avoid: Sharing another person's professional or personal information.</p>

Use proper email netiquette when emailing me or fellow students. This means adding “OGL 365” to the subject line and using Spellcheck (and no sloppy “IM”/texting styles). So do not do this: “...hi i am a student in yor class i am...” Emails received with lower-case “i” and other sloppy spellings will run the risk of being ignored. If this occurs more than once in an assignment you may earn a zero (0) for that work.

Emails and replies to Discussion Board posts should nearly always start with a salutation (e.g., “Hello Dr. Davis” or “Dear Prof. Harrison” or “Hi Megan”) and include a valediction (e.g., “Best wishes,” or “Sincerely,” and your name).

Communicating with Classmates: This course includes a discussion board called “Hallway Conversations” for course questions other students can help with. Prior to posting there please check the syllabus and announcements. Note: I seldom check “Hallway Conversations” though, so please email me directly if you need a response from your prof.



Feedback in “My Grades”: Check the “comments” or notes (feedback) attached to graded assignments. I will often (but not always) provide feedback there, ranging from “Nice work!” to comments taking up several paragraphs. You will be expected to follow the notes or suggestions provided in feedback as you work on future assignments.

Student Success: To be successful:

- check the course daily
- read announcements
- read and respond to course email messages as needed

- complete assignments by the due dates specified
- communicate regularly with your instructor and peers
- create a study and/or assignment schedule to stay on track
- access [ASU Online Student Resources](#) or [CISA Academic Resources](#)

Course Time Commitment:

Demonstrate good time management skills. The assignments are NOT to be completed at the last minute.

The Arizona Board of Regents (ABOR), the governing board for ASU, has a policy for how much time students should invest in their courses: "A minimum of 45 hours of work by each student is required for each unit of credit...."

Therefore, in a 3-credit course, online students should expect to invest a total of 135 hours per term. This could mean as many as 19 to 24 hours per week in an accelerated course. (Three to four hours' work per day are usually needed.)

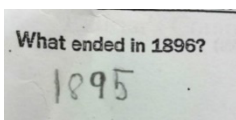
Other courses fall short in this regard. When they fail to meet ABOR standards, they cheat you out of a well-rounded education. Your education and commitments are taken seriously in OGL 360. So do your part: don't procrastinate. An analogy: If you drive somewhere and, rather than aiming to be "just in time" you aim to arrive 20 minutes early, you will seldom be late. But while rushing through traffic, etc., what happens when you miss the mark (and you will)?

Late Work: Late assignments are not always accepted. For a little extra time, please fill out a "Golden Ticket" note (within the given module) if you wish to request a 48-hour extension on one assignment (only 2 of these "Golden Tickets" are available to you in the course; they are not applicable to the Final Project).

Any other late submissions or special consideration should be requested in an email to the professor. Emails that are not sent in the form of a request may be ignored, or the work might not be accepted (don't just state that your work is late: ask if it is possible to send that work in still, for partial credit---understanding that late penalties will normally need to apply). After the 48-hour Golden Ticket extension, assignments that are accepted will see a 10% deduction (about a full letter grade) for each day they are late. Assignments cannot normally be accepted after the last day of class.

Other Important Expectations:

Always read and follow directions. First make sure you understand what the instructions are telling you to do. Answer each part of each question, providing details as well---not just a generic or general statement, but an argument that incorporates quotes and/or examples to back up your general statements. Answer in full sentences, even if the question



asks for "a list" of terms. Provide a full description, whether or not the question prompt asks for specifics. Don't tempt fate by doing "the minimum." Ask yourself: "What is the larger concern here?" And "What details should I provide for a complete answer?"

All assignments and communications should be in formal Standard English. Please note that informal, abbreviated "texting" and "IM" styles of writing are not acceptable in this course. Reread, edit, and revise every piece of writing (including Discussion Board posts) before submitting. You may earn only partial credit, or even a grade of "zero," if you do not work to produce college-level writing. You may also be asked or required to work with an ASU Writing Tutor before you submit written work.

In-Text Citations (Examples citing page 155 of Thompson's *Making the Team*, 5th edition):
 Blah blah, defined as "Blah blah blah" (Thompson 2014: 155).
 Thompson explained this as "blah blah" (2014: 155).
 This is explained as "blah blah blah" by Thompson (2014: 155).

Plagiarism Policy (Academic Integrity):

In the "Student Academic Integrity Policy" manual, ASU defines "Plagiarism [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately." You can find more information about academic integrity here.

Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for

cheating, plagiarizing, and other forms of dishonesty. All written assignments are required to show the appropriate citations and use of text readings. Any absence of citations will result in score reductions and possible assignment failure. Plagiarism can be grounds for failing the course entirely.

Citing Sources—the following online sources are useful if you have any questions on how to properly cite a source: APA style: <http://www.apastyle.org/>; MLA style: <https://owl.english.purdue.edu/owl/resource/747/13/> or see these websites for helpful examples: http://writing.wisc.edu/Handbook/DocAPACitations_Def.html or <http://library.duke.edu/research/citing>

Extra Credit: Extra credit opportunities are not normally assigned; when these opportunities do arise, they are made available to the entire class and not merely to individual members of the class.

Grade Appeals: ASU has formal and informal channels to appeal a grade. Please contact the instructor if you feel that a grade has been issued in error, but note that on reviewing an exam or assignment a second time, a higher grade is not guaranteed, and sometimes a lower grade or the same grade might be decided upon. If you wish to appeal any grading decisions at the end of the course, please see <http://catalog.asu.edu/appeal>.

Incompletes: A mark of "I" (incomplete) is given by the instructor when you have completed nearly the entire course with acceptable work but are unable to complete the course because of illness or other conditions beyond your control. The arrangement must be recorded on the Request for Grade of Incomplete form (<http://students.asu.edu/forms/incomplete-grade-request>).

Drop and Add Dates/Withdrawals: Please refer to the academic calendar on the deadlines to drop/withdraw from this course. Consult with your advisor and notify your instructor if you are going to drop/withdraw. If you are considering a withdrawal, review the ASU policies on Withdrawal from Classes as well as Medical/Compassionate Withdrawal.

Establishing a Safe Environment: Learning takes place best when a safe environment is established in the classroom. In accordance with [SSM 104-02 of the Student Services Manual](#), students enrolled in this course have a responsibility to support an environment that nurtures individual and group differences and encourages engaged, honest discussions. We must also be willing to take risks and ask critical questions. Doing so will effectively contribute to our own and others' intellectual and personal growth and development. We welcome disagreements in the spirit of critical academic exchange, but please remember to be respectful of others' viewpoints, whether you agree with them or not.

Offensive Content -- and treating one another and the instructor with respect. Please understand that some of the content of this course may be considered sensitive or controversial, though it is not my intention to offend anyone. I attempt to provide warnings when introducing such material; yet, if I forget to do so, or if something else (in my materials or in posts from fellow students) seems offensive, please contact me at spdavis1@asu.edu or email our faculty chair, Dr. Kevin Ellsworth, for consideration. I appreciate your bringing such matters to our attention.

Students are not required to agree with the authors, other students, or the instructor. Students are required, however, to communicate disagreement with thoughtful and reasoned arguments that are informed and respectful. Your maturity, sensitivity, and respect are imperative. It is also expected that you will respect the confidentiality of any shared information. Finally, it is recommended that you change the names of other people when writing or speaking from your experience, or when relating the "good, bad, and ugly" of others.

Accommodation for religious practices: In compliance with [ACD 304-04](#), students who need to be absent from class (or an online activity) due to the observance of a religious holiday or participate in required religious functions must notify the faculty member in writing as far in advance of the holiday/obligation as possible. Students will need to identify the specific holiday or obligatory function to the faculty member. Students will not be penalized for missing class due to religious obligations/holiday observance. The student should contact the class instructor to make arrangements for making up tests/assignments within a reasonable time.

Accommodation for university-sanctioned activities: In compliance with [ACD 304-02](#), students who participate in university-sanctioned activities that require classes to be missed, should be given opportunities to make up examinations and other graded in-class work. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the coursework required.

Student Accessibility and Inclusive Learning Services (SAILS): Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to the instructor at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of

eligibility from the Student Accessibility and Inclusive Learning Services is required. Disability information is confidential.

Student Accessibility and Inclusive Learning Services (eoss.asu.edu/drc)

Email: DRC@asu.edu

SAILS Phone: 480-965-1234

SAILS FAX: 480-965-0441

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services <https://eoss.asu.edu/counseling> is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

Statement on Inclusion: Arizona State University is deeply committed to positioning itself as one of the great new universities by seeking to build excellence, enhance access and have an impact on our community, state, nation and the world. To do that requires our faculty and staff to reflect the intellectual, ethnic, and cultural diversity of our nation and world so that our students learn from the broadest perspectives, and we engage in the advancement of knowledge with the most inclusive understanding possible of the issues we are addressing through our scholarly activities. We recognize that race and gender historically have been markers of diversity in institutions of higher education. However, at ASU, we believe that diversity includes additional categories such as socioeconomic background, religion, sexual orientation, gender identity, age, disability, veteran status, nationality, and intellectual perspective.

Harassment Prohibited: ASU policy prohibits harassment on the basis of race, sex, gender identity, age, religion, national origin, disability, sexual orientation, Vietnam era veteran status, and other protected veteran status. Violations of this policy may result in disciplinary action, including termination of employees or expulsion of students. Contact the professor if you are concerned about online harassment of any kind, and he/she will put you in contact with the Dean of Students office. You may also contact Student Life (UCB 221) directly if you feel another student may be harassing you; contact EO/AA (480-965-5057) if you feel an ASU employee is harassing you based on any of the factors above.

A note on taking care of yourself: As a student, you may experience a range of challenges that can interfere with learning, such as strained relationships, increased anxiety, substance use, feeling down, difficulty concentrating and/or lack of motivation. These emotional health concerns or stressful events may diminish your academic performance and/or reduce your ability to participate in daily activities. ASU Counseling Services provides counseling and crisis services for students who are experiencing a mental health concern. Any student may call or walk-in to any ASU counseling center for a same day or future appointment to discuss any personal concern: <https://eoss.asu.edu/counseling>.

After office hours and 24/7, ASU's dedicated crisis line is available for crisis consultation by calling [480-921-1006](tel:480-921-1006).

Any local ASU student can go to any of the counseling campus locations and can have a consultation meeting to help connect the student with local resources; just have a valid ASU ID number: <https://eoss.asu.edu/counseling/location>. Students who are located farther away can call the Tempe office at **480-965-6146** to request a phone appointment.

Some additional important resources:

· *Student Health and Wellness Center* – provides non-emergency medical health care to all ASU students regardless of insurance status. Most visits with a physician or nurse practitioner are free of charge, but fees will be incurred for x-rays, lab results, etc. www.asu.edu/health/

- *EMPACT Crisis Hotline* – offers free 24-hour support for mental health crises. Call (480) 784-1500 in the Phoenix area, (866) 205-5229 outside of Phoenix, and (480) 736-4949 for the sexual assault hotline. All services are free and confidential. <http://www.empact-spc.com/>
- *ASU Libraries* - offers 24/7 access to librarians through "Ask a Librarian" online chat and help by librarians in person at the Reference Desk during most hours the libraries are open. www.asu.edu/lib/

Tutoring: Free tutoring support is available in person and online for most courses. Services are offered through ASU's University Academic Success Programs for currently enrolled students.

- Tutoring is available in math, business, science, statistics, and engineering courses.
- Writing tutoring is available for any writing project at any stage of the writing process.
- Supplemental Instruction (SI) facilitates collaborative study groups for selected courses.
- Academic skills tutoring can help with critical reading, study skills, note taking, and more.
- Resources are available through our YouTube channel, Zoom recordings, and handouts.

Visit <https://tutoring.asu.edu> or call (480) 965-9072 for more information about these services, to view our schedules, or to book an appointment.

- *Student Success Centers* – the Student Success Center (SSC) on each ASU campus provides an array of support services that promote students' academic success. The SSC supports classroom instruction by helping students become better learners and gain the confidence and skills to achieve their greatest possible academic success:

<http://studentsuccess.asu.edu/>

- *Career Services* – offers assistance to students in choosing a major, setting career goals, interviewing and job hunting strategies: <http://students.asu.edu/career>

- *Student Financial Aid Office* – offers information and applications for student funding such as grants, loans, scholarships and student employment: <http://students.asu.edu/financialaid>

- *Student Legal Assistance* – provides legal advice and counsel free of charge to all ASU students in areas such as landlord-tenant law, credit reports and collection issues, taxability of scholarships and grants, etc. Notary service is available, no charge. <http://www.asu.edu/studentaffairs/mu/legal/>

Course Evaluation: Students are expected to complete the course evaluation during the final days of the course. The feedback provides valuable information to the instructor and the college and is used to improve student learning. Please remember to do this. Course evaluations factor into faculty raises and promotions. I read your comments carefully to note (1) What worked; (2) What didn't; (3) What I did that mattered the most to you!

Academic Affairs Manual: For a complete guide to Arizona State University course policies, please refer to the [Academic Affairs Manual \(ACD\)](#).

Syllabus Disclaimer: The course syllabus is an educational contract between us. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make changes necessary. The prof. reserves the right to make changes to the syllabus. If this occurs students will be notified via email, or in announcements. This course is offered by the College of Integrative Sciences and Arts. For more information about the college, visit our website <https://cisa.asu.edu/>. If you have questions or concerns, please send an inquiry to cisa@asu.edu

You are welcome to email your prof at any time: Stephen.P.Davis@asu.edu
(Please allow 24 hours for a reply; if a couple days pass, it's fine to send a reminder email.)



FIN

(Yes, like the good guy from Star Wars, even if he spells it differently.)