Political Science 243: FILM AND POLITICS (CRN: 63447)
Windward Community College
Social Sciences
Course Syllabus: Fall 2011
Sat. 9: 30 – 12: 30
Sept. 6 – Dec. 16 (13-week course)

Instructor: Masahide T. Kato, Ph.D., Lecturer
Office Hours: MW: 4 – 5:00, S: 8:30 – 9:30 or by appointment
Office Location: Na‘auao # 114
Contact Info: (Office): 236 - 9255, mtkato@hawaii.edu

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT
Windward Community College is committed to excellence in the liberal arts and career development; we support and challenge individuals to develop skills, fulfill their potential, enrich their lives, and become contributing, culturally aware members of our community.

Catalog Description
The course introduces students to analysis of the politics of films and the film industry through viewing and discussion of classic political films and descriptive analysis of the distribution of power and money in the film industry. (3 hrs. lecture) WCC: DS
Note: This course will review many films. Some films include varying degrees of sex, violence, profanity, or emotionally disturbing scenes. Any student sensitive to such depictions should consider dropping the course.
**Student Learning Outcomes**
The student learning outcomes for the course are:
1. Identify and describe the narrative and compositional structure of film.
2. Clearly explain and evaluate the political thoughts, assumptions and implications of several key films.
3. Examine and interpret contemporary political issues in film through the application of political thought.
4. Relate media, technology, and language to the formation and maintenance of the political order.
5. Carefully justify one’s own political position.

**Disabilities Accommodation Statement**
If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, lemke@hawaii.edu, or you may stop by Hale ‘Akoakoa 213 for more information.

**Course Content: Modalities of Power in the age of Globalization**
This course traces the historical development of globalization as represented in popular films from the 1960s to the 2000s. We will pay particular attention to different modalities of power that unfold in the process of development.

By linking political concepts and film theory, we will come up with a set of analytical tools that allow us to delineate the dimensions of power in all types of films from different genres. The goal of this class, therefore, is the mastery of analytical skills to decode the politics embedded in the popular culture rather than the review of political films.

Thematically speaking, this course travels from the classical sovereignty (imperial and nation state) to the corporate sovereignty of globalization; it simultaneously unveils the emergence and growth of popular sovereignty, indigenous sovereignty, and the post-sovereign modes of power.

**Textbook**


* All other readings are available online.

**Teaching/Learning Philosophy**

“All types of knowledge ultimately lead to self knowledge. – Bruce Lee.” The primary function of an instructor is to facilitate an environment in which each
student, in co-operation with other students, can explore his/her own pursuit of knowledge. The instructor will provide conceptual tools and trainings on how to use the tools. However, the ultimate goal for students is to come up with their own tools and analyses, which inspires the instructor to grow further. This process of mutual growth is the most critical aspect of this class.

**Course Requirement and Grading Policy**

**ATTENDANCE AND PARTICIPATION:**

Attendance is very critical, as the course is organized in a logical progression of ideas and in the historical order of events and development. Attendance will be taken in the beginning of the class through a sign-up sheet or roll call. It is the student’s responsibility to make sure s/he signs the attendance sheet. It is also the student’s responsibility to get the information from his/her classmate in case of absence. As three unexcused absences will result in the lowering of the final grade, each student must make sure that s/he will notify the instructor the reason for the absence.

**IN-CLASS ESSAYS:**

Students write freely on the film and/or political themes as an in-class essay for each class session

**DISCUSSION FACILITATION**

Students take turns to facilitate the class discussion, which requires the presentation of the summary of the assigned readings.

**ANALYTICAL ESSAYS:**

A biweekly essay assignment that is based on the questions provided by the instructor. There will be altogether 6 analytical essays throughout the semester. The length of essay is 1 -2 pages with at least three paragraphs (Introduction, Discussion, Conclusion/Synthesis).

**MIDTERM:**

A take-home exam that consists of definitions and short essays.

**FINAL PROJECT/GROUP PROJECT**

Students make up teams based on the topic or concept. Students collaborate each other to conduct research. The final product is an oral power point presentation.
FINAL BLOG:

In lieu of the final paper, students are required to post his/her blog on Laulima, which will be reviewed by their classmates. The blog must have the reference section.

GRADING:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Attendance+Participation:</td>
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<tr>
<td>Discussion Facilitation:</td>
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<td>In-class Essays:</td>
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<td>Mid-term:</td>
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<td>Final/Group Project:</td>
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COURSE SCHEDULE:

Week 1 (Sept. 10): Introduction and the Cinematic Way of Seeing

Readings: Berger, Chapter 1; Political Terminology (PPoint
Visuals: Scenes from Metropolis (1927), All the President’s Men (1976).

Week 2 (Sept. 17): Representation of Power Relationship

Readings: Berger, Chapter 2, 3, 4.
Paul Virilio, “Cinema Isn’t I see, It’s I Fly”

Week 3 (Sept. 24): Narrative, Allegory and Symbolism


**Week 4 (Oct. 1): Globalization: the basic framework**

Readings: Global Issues, “Structural Adjustment – a major cause of poverty”

**Week 5 (Oct. 8): The dawn of globalization.**

Readings: Jean Baudrillard, “Apocalypse Now”

**Week 6 (Oct. 15): The emergence of corporate globalization**


**Week 6 (Oct. 22): The rise of Multinational and Transnational Power**

Readings: Frederic Jameson, “Dogday Afternoon as a Political film

**Week 7 (Oct. 29): Globalization and Technological Utopia/Dystopia**


**Week 8 (Nov. 5): Globalization and the “Tourist Gaze”**

Reading: John Urry, “The Tourist Gaze.”
**Week 9 (Nov. 12) Globalization and Women’s Autonomy**

Readings: Sharon Willis, “Thelma and Louise and Terminator 2”

**Week 10 (Nov. 19): Indigenous Sovereignty**

Readings: Taiaiake Alfred, “Sovereignty”

**Week 11 (Nov. 26): Thanksgiving Holiday**

**Week 12 (Dec. 3): Post-sovereign Paradigm: Sustainability**

Readings: Vandana Shiva, “Unleashing the Power of Shakti”

**Week 13 (Dec. 10): Preparation for the final project**

[Week 14 (Dec. 17): Presentation (Continued).]

Ua Pau!