

## Request for Graduate Course Addition

1. Prepare one paper copy with all signatures and supporting material and forward to the Graduate Council Chair.
2. E-mail one identical PDF copy to the Graduate Council Chair. If attachments included, please merge into a single file.
3. **The Graduate Council cannot process this application until it has received both the PDF copy and the signed hard copy.**

College: COLA \_\_\_\_\_

Dept/Division: Political Science \_\_\_\_\_

Alpha Designator/Number: PSC 503 \_\_\_\_\_

 Graded     CR/NC

Contact Person: Jess Morrissette \_\_\_\_\_

Phone: (304) 696-2760 \_\_\_\_\_

### NEW COURSE DATA:

New Course Title: War and Popular Culture \_\_\_\_\_

Alpha Designator/Number:

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Title Abbreviation:

W	A	R		A	N	D		P	O	P	U	L	A	R		C	U	L	T	U	R	E		
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(Limit of 25 characters and spaces)

Course Catalog Description:  
(Limit of 30 words)

A graduate survey of evolving depictions of political violence in film, television, graphic novels, video games, and popular music.

Co-requisite(s): N/A \_\_\_\_\_

First Term to be Offered: Spring 2017 \_\_\_\_\_

Prerequisite(s): N/A \_\_\_\_\_

Credit Hours: 3 \_\_\_\_\_

Course(s) being deleted in place of this addition (*must submit course deletion form*): N/A \_\_\_\_\_

Signatures: if disapproved at any level, do not sign. Return to previous signer with recommendation attached.

Dept. Chair/Division Head _____	Date _____
Registrar _____	Date _____
College Curriculum Chair _____	Date _____
Graduate Council Chair _____	Date _____

## Request for Graduate Course Addition - Page 2

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College: COLA

Department/Division: Political Science

Alpha Designator/Number: PSC 403

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Provide complete information regarding the new course addition for each topic listed below. Before routing this form, a complete syllabus also must be attached addressing the items listed on the first page of this form.

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1. FACULTY: Identify by name the faculty in your department/division who may teach this course.

Dr. Jess Morrissette

2. DUPLICATION: If a question of possible duplication occurs, attach a copy of the correspondence sent to the appropriate department(s) describing the proposal. Enter "**Not Applicable**" if not applicable.

Not applicable.

3. REQUIRED COURSE: If this course will be required by another department(s), identify it/them by name. Enter "**Not Applicable**" if not applicable.

Not applicable.

4. AGREEMENTS: If there are any agreements required to provide clinical experiences, attach the details and the signed agreement. Enter "**Not Applicable**" if not applicable.

Not applicable.

5. ADDITIONAL RESOURCE REQUIREMENTS: If your department requires additional faculty, equipment, or specialized materials to teach this course, attach an estimate of the time and money required to secure these items. (Note: Approval of this form does not imply approval for additional resources.) Enter "**Not Applicable**" if not applicable.

Not applicable.

6. COURSE OBJECTIVES: (May be submitted as a separate document)

1. Students will analyze works of pop culture with regards to how they depict war and other forms of political violence.
2. Students will critically appraise how depictions of war in pop culture and news media influence target audiences.
3. Students will construct an original argument about the political messages embedded in pop culture and communicate that argument fluently in written form.
4. Students will generalize about how popular culture can offer valuable insights into "real world" political questions.

Please see attached syllabus for details on how these objectives will be practiced and assessed.

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### 7. COURSE OUTLINE (May be submitted as a separate document)

Week 1: Studying Popular Culture

Week 2: Pop Culture During the Cold War (First movie analysis due)

Week 3: Pop Culture During the Cold War (Second movie analysis due)

Weeks 4-5: Fantasy, Science Fiction, and War (Third movie analysis due)

Week 6: Popular Music and War

Week 7: Persepolis (Midterm exam due)

Weeks 8-9: The Military-Entertainment Complex (Fourth movie analysis due)

Weeks 10-11: Militarism in American Popular Culture

Week 12: Video Games and War (Term paper due)

Weeks 13-14: Media Depictions of War

Week 15: World War Z (Final exam due)

### 8. SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATES (May be submitted as a separate document)

Alford, M. (2010). *Reel power Hollywood cinema and American supremacy*. London: Pluto Press.

Donald, R., & MacDonald, K. (2011). *Reel men at war: Masculinity and the American war film*. Lanham: Scarecrow Press.

Jaramillo, D. (2009). *Ugly war, pretty package how CNN and Fox News made the invasion of Iraq high concept*. Bloomington, IN: Indiana University Press.

Lipschutz, R. (2001). *Cold War fantasies: Film, fiction, and foreign policy*. Lanham, Md.: Rowman & Littlefield.

Martin, G., & Steuter, E. (2010). *Pop culture goes to war enlisting and resisting militarism in the war on terror*. Lanham, Md.: Rowman & Littlefield.

Takacs, S. (2012). *Terrorism TV: Popular entertainment in post-9/11 America*. Lawrence: University Press of Kansas.

Engelhardt, T. (1995). *The end of victory culture: Cold war America and the disillusioning of a generation*. New York, NY: BasicBooks.

### 9. EXAMPLE OF INSTRUCTIONAL METHODS (Lecture, lab, internship)

Lectures, discussions, informal classroom activities, low-stakes pop culture reaction essays, term paper workshops.

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### 10. EXAMPLE EVALUATION METHODS (CHAPTER, MIDTERM, FINAL, PROJECTS, ETC.)

Midterm and final exams (essay-based), four movie analyses (4 pages each), a term paper (20 pages), and class participation.

Please refer to the assignment descriptions in the attached syllabus for additional details.

### 11. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE/GRADUATE COURSE

Graduate students read three additional books (Terrorism TV, The End of Victory Culture, and Reel Men at War) and write additional essays based on these books as part of their midterm and final exams. In addition, graduate students are expected to write longer, more carefully researched term papers and develop appropriately sophisticated arguments in these papers. Please refer to the assignment descriptions in the attached syllabus for additional details.

### 12. PROVIDE COMPLETE BIBLIOGRAPHY (May be submitted as a separate document)

Alford, M. (2010). *Reel power Hollywood cinema and American supremacy*. London: Pluto Press.

Belle, D., & Mash, K. (2010). *A novel approach to politics: Introducing political science through books, movies, and popular culture* (2nd ed.). Washington, D.C.: CQ Press.

Boggs, C., & Pollard, T. (2007). *The Hollywood war machine: U.S. militarism and popular culture*. Boulder: Paradigm Pub.

Brummett, B. (2006). *Rhetoric in popular culture* (2nd ed.). Thousand Oaks, Calif.: Sage Publications.

Dittmer, J. (2013). *Captain America and the nationalist superhero: Metaphors, narratives, and geopolitics*. Philadelphia: Temple University Press.

Donald, R., & MacDonald, K. (2011). *Reel men at war: Masculinity and the American war film*. Lanham: Scarecrow Press.

Engelhardt, T. (1995). *The end of victory culture: Cold war America and the disillusioning of a generation*. New York, NY: BasicBooks.

Halter, E. (2006). *From Sun Tzu to Xbox: War and video games*. New York, N.Y.: Thunder's Mouth Press.

Jaramillo, D. (2009). *Ugly war, pretty package how CNN and Fox News made the invasion of Iraq high concept*. Bloomington, IN: Indiana University Press.

Jeansonne, G., & Lührssen, D. (2014). *War on the silver screen: Shaping America's perception of history*. Potomac Books.

Kellner, D. (2010). *Cinema wars: Hollywood film and politics in the Bush-Cheney era*. Chichester, West Sussex, U.K.: Wiley-Blackwell.

Martin, G., & Steuter, E. (2010). *Pop culture goes to war enlisting and resisting militarism in the war on terror*. Lanham, Md.: Rowman & Littlefield.

Mead, C. (2013). *War play: Video games and the future of armed conflict*. Eamon Dolan/Houghton Mifflin Harcourt.

Pollard, T. (2011). *Hollywood 9/11: Superheroes, supervillains, and super disasters*. Boulder, CO: Paradigm.

Robb, D. (2004). *Operation Hollywood: How the Pentagon shapes and censors the movies*. Amherst, N.Y.: Prometheus Books.

Sellnow, D. (2010). *The rhetorical power of popular culture: Considering mediated texts*. Los Angeles: SAGE.

Shapiro, J. (2002). *Atomic bomb cinema: The apocalyptic imagination on film*. New York: Routledge.

Strinati, D. (1995). *An introduction to theories of popular culture*. London: Routledge.

Takacs, S. (2012). *Terrorism TV: Popular entertainment in post-9/11 America*. Lawrence: University Press of Kansas.

Weber, C. (2006). *Imagining America at war: Morality, politics and film*. London: Routledge.

## Request for Graduate Course Addition - Page 5

Please insert in the text box below your course summary information for the Graduate Council agenda. Please enter the information exactly in this way (including headings):

Department:

Course Number and Title:

Catalog Description:

Prerequisites:

First Term Offered:

Credit Hours:

Department: Political Science

Course Number and Title: PSC 503, War and Popular Culture

Catalog Description: A graduate survey of evolving depictions of political violence in film, television, graphic novels, video games, and popular music.

Prerequisites: Not applicable.

First Term Offered: Spring 2017

Credit Hours: 3

<b>Course Title/Number</b>	War and Popular Culture (PSC 503)
<b>Semester/Year</b>	Spring 2017
<b>Days/Time</b>	Tu/Th 2:00-3:15
<b>Location</b>	Smith Hall 433
<b>Instructor</b>	Dr. Jess Morrisette
<b>Office</b>	Smith Hall 739
<b>Phone</b>	(304) 696-2760
<b>E-Mail</b>	morrisette@marshall.edu
<b>Office Hours</b>	M/W 9-12 or by appointment
<b>University Policies</b>	By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to <a href="http://www.marshall.edu/academic-affairs">www.marshall.edu/academic-affairs</a> and clicking on "Marshall University Policies." Or, you can access the policies directly by going to <a href="http://www.marshall.edu/academic-affairs/policies/">www.marshall.edu/academic-affairs/policies/</a> . Academic Dishonesty/Excused Absence Policy for Undergraduates/Computing Services Acceptable Use/Inclement Weather/Dead Week/Students with Disabilities/Academic Forgiveness/Academic Probation and Suspension/Academic Rights and Responsibilities of Students/Affirmative Action/Sexual Harassment

**Course Description: From Catalog**

A graduate survey of evolving depictions of political violence in film, television, graphic novels, video games, and popular music.

**The table below shows the following relationships: How each student learning outcome will be practiced and assessed in the course.**

<b>Course student learning outcomes</b>	<b>How students will practice each outcome in this course</b>	<b>How student achievement of each outcome will be assessed in this course</b>
Students will analyze works of pop culture with regards to how they depict war and other forms of political violence.	Lectures, discussions, in-class activities	Movie essays, midterm and final essay exams
Students will critically appraise how depictions of war in pop culture and news media influence target audiences.	Lectures, discussions, in-class activities	Midterm and final essay exams
Students will construct an original argument about the political messages embedded in pop culture and communicate that argument fluently in written form.	Lectures, discussions, in-class activities, movie essays	Term paper
Students will generalize about how popular culture can offer valuable insights into "real world" political questions.	Lectures, discussions, in-class activities, movie essays	Term paper

## Required Texts, Additional Reading, and Other Materials

### Required texts:

- Alford, M. (2010). *Reel power Hollywood cinema and American supremacy*. London: Pluto Press.
- Brooks, M. (2006). *World War Z: An oral history of the zombie war*. New York: Crown.
- Donald, R., & MacDonald, K. (2011). *Reel men at war: Masculinity and the American war film*. Lanham: Scarecrow Press.
- Engelhardt, T. (1995). *The end of victory culture: Cold war America and the disillusioning of a generation*. New York, NY: BasicBooks.
- Goldman, D. (2008). *Shooting war*. New York: Grand Central Pub.
- Heinlein, R. (1959). *Starship troopers*. New York: Putnam.
- Jaramillo, D. (2009). *Ugly war, pretty package how CNN and Fox News made the invasion of Iraq high concept*. Bloomington, IN: Indiana University Press.
- Lipschutz, R. (2001). *Cold War fantasies: Film, fiction, and foreign policy*. Lanham, Md.: Rowman & Littlefield.
- Martin, G., & Steuter, E. (2010). *Pop culture goes to war enlisting and resisting militarism in the war on terror*. Lanham, Md.: Rowman & Littlefield.
- Satrapi, M. (2003). *Persepolis*. New York, NY: Pantheon Books.
- Takacs, S. (2012). *Terrorism TV: Popular entertainment in post-9/11 America*. Lawrence: University Press of Kansas.

### Films:

- *All Quiet on the Western Front* (1930)
- *Starship Troopers* (1997)
- *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964)
- *Wag the Dog* (1997)

Additional readings will be posted on MUOnline throughout the semester.

## Course Requirements/Due Dates

Midterm and Final Exams: The midterm and final exams are take-home tests. Approximately one week prior to the due-dates, I will distribute a set of essay questions. Students will then return the completed exams on the dates specified in the course schedule. Please note that while these are take-home exams, they are still exams. In other words, students are not allowed to collaborate with one another in the completion of the exams.

Graduate students will answer two additional questions on each exam related to their additional assigned readings. Each of these answers should be approximately 5 pages long. The midterm will include questions drawn from Engelhardt's *The End of Victory Culture* and Takacs' *Terrorism TV*. The final will include questions drawn from Donald and MacDonald's *Reel Men at War*. Due dates are listed in the course schedule.

Movie Essays: Graduate students will write a series of essays in response to four movies: *All Quiet on the Western Front*, *Dr. Strangelove*, *Starship Troopers*, and *Wag the Dog*. These essays should be approximately 4 pages long (compared to the 2-page essays written by undergraduates enrolled in the course). In each essay, you should analyze how the film under consideration depicts war. In other words, what message does it communicate about war, its purpose, and its effects? Be sure to cite specific examples (scenes, characters, dialogue) that support your arguments! In addition, you might consider such questions as how the film reflects the period during which it was made and how certain creative choices film help convey the film's political message. Due dates are listed in the course schedule.

**Term Paper:** A grad-level term paper will replace the “War & Pop Culture” paper described in the undergrad syllabus. This paper should be approximately 20 pages long, and offer a more in-depth comparison of two works of popular culture. Ideally, grad students should choose works of pop culture that explore similar subject matter (e.g. terrorism, nuclear anxieties, the impact of war on civilians, etc.) and then compare their treatments of that subject, highlighting both similarities and differences in the political themes conveyed.

Some questions I encourage you to consider when engaging in this analysis: What message does the work send about war? How does it convey that message? How does it reflect its time and place of origin? How might other cultural communities interpret its message differently? What kinds of political, economic, or culture themes are present in the work? Be sure to support your claims with specific examples from the work of pop culture under consideration (scenes, dialogue, characters, et cetera).

Use the articles we read over the course of the semester as a model for your own analysis, utilizing political science to illuminate your works of pop culture (and vice versa). As always, the goal is *analysis* — not mere summary. Aspire to write a term paper appropriate for presentation at a professional conference or even submission to a scholarly journal!

Your paper should cite at least ten scholarly sources. The due date is listed in the course schedule.

### Grading Policy

Movie Essays	10%	Grading scale: 90-100 (A), 80-89 (B), 70-79 (C), 60-69 (D), ≤ 59 (F).
Midterm Exam	20%	
Term Paper	40%	
Final Exam	20%	
Participation	10%	

Failure to submit any assignment will result in a failing grade for the course, regardless of its point value.

### Attendance Policy

Attendance is required in this class, and students are expected to have read and be ready to discuss all assigned readings prior to class. Students will also be graded based on their class participation—engaging in discussion of the readings and current events, asking questions, and so forth. Once again, attendance is clearly important; if you aren’t in class, you can’t participate.

### Course Schedule

#### Week 1: Studying Popular Culture

- Sellnow, “What is Pop Culture and Why Study It?”
- Hedges, “War is a Force That Gives Us Meaning”
- University of Colorado, “How to Write About Film”
- Hunter College, “Writing About Film”

#### Week 2: Pop Culture During the Cold War

- Lipschutz, *Cold War Fantasies* (Chapters 1-5)
- Dodds, “Screening Geopolitics: James Bond and the Early Cold War Films”
- Sandbrook, “How Pop Culture Helped Win the Cold War”



**All Quiet on the Western Front Essay Due**

**Week 3: Pop Culture During the Cold War**

- Lipschutz, *Cold War Fantasies* (Chapters 6-10)
- Franklin, "Star Trek in the Vietnam Era"
- Maland, "*Dr. Strangelove*: Nightmare Comedy and the Ideology of Liberal Consensus."

**Dr. Strangelove Essay Due**

**Week 4: Fantasy, Science Fiction, and War**

- Noriega, "Godzilla and the Japanese Nightmare"
- Berents, "Hermione Granger Goes to War"
- Genter, "'With Great Power Comes Great Responsibility': Cold War Culture and the Birth of Marvel Comics"

**Week 5: Fantasy, Science Fiction, and War**

- Norlund, "Imagining Terrorists Before 9/11: Marvel's GI Joe"
- Corrigan, "The War in Westeros and Just War Theory"
- Westmyer, "*Game of Thrones*: The Dragons and Nuclear Weapons Nexus"
- Heinlein, *Starship Troopers* (start)

**Week 6: Popular Music and War**

- Heinlein, *Starship Troopers* (finish)
- Rodnitzky, "The Sixties between the Microgrooves"
- Garofalo, "U.S. Popular Music after 9/11"
- Wolf, "Katy Perry & the Military-Pop-Cultural Complex"
- Associated Press, "US Co-opted Cuba's Hip-hop Scene to Spark Change"

**Starship Troopers Essay Due**

**Week 7: *Persepolis***

- Satrapi, *Persepolis: The Story of a Childhood* (all)

**Midterm Exam Due**

**Week 8: The Military-Entertainment Complex**

- Alford, *Reel Power* (Chapters 1-5)
- Kang, "Tales Of The Military-Entertainment Complex: Why The U.S. Navy Produced *Battleship*"
- Turse, "Hollywood Is Becoming the Pentagon's Mouthpiece for Propaganda"

#### **Week 9: The Military-Entertainment Complex**

- Alford, *Reel Power* (Chapters 6-9)
- Hornaday, "*Act of Valor*: New Breed of War Movie or Propaganda?"

<b><i>Wag the Dog</i> Essay Due</b>
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#### **Week 10: Militarism in American Popular Culture**

- Martin and Steuter, *Pop Culture Goes to War* (Intro and Chapters 1-4)
- Giroux, "War on Terror: The Militarising of Public Space and Culture in the United States"
- Lipsyte, "Sports Metaphors Trivialize War"
- Stahl, "Sports and the Militarized Body Politic"

#### **Week 11: Militarism in American Popular Culture**

- Martin and Steuter, *Pop Culture Goes to War* (Chapters 5-8 and Conclusion)
- Spigel, "Entertainment Wars: Television Culture after 9/11"
- Kuipers, "'Where Was King Kong When We Needed Him?' Public Discourse, Digital Disaster Jokes, and the Functions of Laughter after 9/11"

#### **Week 12: Video Games and War**

- Goldstein, "Immortal Kombat: War Toys and Violent Video Games"
- Nieborg, "Training Recruits and Conditioning Youth: The Soft Power of Military Games"
- Thomson, "From Underdog to Overmatch: Computer Games and Military Transformation"
- Kang, "ISIS's Call of Duty"

<b>Term Paper Due</b>
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#### **Week 13: Media Depictions of War**

- Jaramillo, *Ugly War, Pretty Package* (Intro, Chapters 1-3)
- Lappé and Goldman, *Shooting War* (start)
- Mason, "The Hillbilly Defense"

**Week 14: Media Depictions of War**

- Jaramillo, *Ugly War, Pretty Package* (Chapters 4-6, Conclusion)
- Lappé and Goldman, *Shooting War* (finish)
- Lindsey, "What Does the Arab Spring Tell Us about the Future of Social Media in Revolutionary Movements?"

**Week 15: *World War Z***

- Brooks, *World War Z* (all)
- Morrissette, "Zombies, International Relations, and the Production of Danger"

**Final Exam Essay Due**