Request for Undergraduate Course Addition

1. Prepare one paper copy and obtain signatures from the Department Chair/Division Head, Registrar and College Dean.
2. Submit the form to your College Curriculum Committee.
3. After obtaining the signature of the College Curriculum Chair, send the paper copy to the current University Curriculum Committee Chair.
4. Send an identical (sans signatures) ELECTRONIC COPY and all supporting documentation in a single PDF file (PDF Portfolio recommended) to UCC chair.

College: COLA  
Department/Division: Political Science  
Alpha Designator/Number: PSC 403

Contact Person:  
Phone: 304-696-2760

NEW COURSE DATA:

Course Title: War and Popular Culture (I)  
(Part of 30 characters & spaces.)

Alpha Designator/Number: PSC 403

General Education Designator(s) (check all that apply):  □ CT  □ INTL  □ MC  □ Core II (Core II type: ____________________________)
Note: Applications for Gen Ed attributes must be attached.  http://www.marshall.edu/wpmu/gened/core-ii-courses-info/

Catalog Description (Limit of 30 words):
An exploration 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

Grading Mode: Graded:  □ Credit/No Credit:  □

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

CHECKLIST/REQUIREMENTS

1. After completing this two page form in its entirety, include a complete syllabus and route through the departments/committees below.
2. A complete syllabus can be from when this course was previously taught as a special topics course or by creating a new, intended syllabus to use with the course. The sample syllabus must at a minimum address the following areas:
   a. COURSE OBJECTIVES, COURSE OUTLINE, SAMPLE TEXT(S) WITH AUTHOR(S) AND PUBLICATION DATE, INSTRUCTIONAL METHODS (Lecture, Lab, Internship, Practicum, etc.), and EVALUATION METHODS (Unit/Chapter, Midterm, Final, Projects, etc.)
3. If this course will replace a course that is required by another department, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.
4. If this course will be similar in title or content to another department’s courses, please send a memo to the affected department and include it with this packet, as well as, the response received from the affected department.

SIGNATURES: (if disapproved at any level, do not sign. Return to previous signer.)

Department Chair/Division Head:  
Date: 9/21/15

Registrar:  
Date: 9/23/15

College Dean:  
Date: 9/23/15

College Curriculum Chair:  
Date: 10/4/15

General Education Council Chair:  
Date: 1-20-16

University Curriculum Committee Chair:  
Date:  

Faculty Senate Chair:  
Date:  

VP Academic Affairs/VP Health Science:  
Date:  

* - Signature necessary only if course is to be Core Curriculum Course

University Curriculum Committee – Course Addition Form  
Revised 04/6/2012
Request for Undergraduate Course Addition - Page 2
Additional Information Required for Undergraduate Course Addition

College: COLA  Department/Division: Political Science  Alpha Designator/Number: PSC 403

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.

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

2. If your department/division requires additional faculty, equipment, or specialized materials, attach an estimation of money and time required to secure these items.
   N/A

3. If this course will be required by a department/division other than your own, identify by name.
   N/A

4. If there are any agreements required to provide clinical experience, attach details and signed agreements.
   N/A

5. If library resources are deemed inadequate, attach a plan to overcome this. The plan must include the cost as stated by the Dean of Libraries.
   N/A

6. EQUIPMENT/SUPPLIES NEEDED TO TEACH THIS COURSE (this does not refer to additional equipment/supplies that need to be purchased; simply what materials are needed in order to teach this course successfully.):
   TECI classroom.

7. ADDITIONAL GRADUATE REQUIREMENTS IF LISTED AS AN UNDERGRADUATE OR GRADUATE COURSE (please also submit to Graduate Council course addition for 5xx graduate component):
   Additional readings (three books) and assignments (including essays based on the additional readings and a longer, graduate-level research paper).

8. PROVIDE A COMPLETE BIBLIOGRAPHY INCLUDING ALL PUBLICATIONS RESEARCHED TO CREATE THIS COURSE AND WHAT PUBLICATIONS MAY BE BENEFICIAL TO STUDENTS TAKING THIS COURSE (separate page).
Course Title/Number | War and Popular Culture (PSC 403)  
Semester/Year | Spring 2017  
Days/Time | Tu/Th 2:00-3:15  
Location | Smith Hall 433  
Instructor | Dr. Jess Morrissette  
Office | 739 Smith Hall  
Phone | (304) 696-2760  
E-Mail | morrissette@marshall.edu  
Office Hours | M/W 9:00-12:00  

**University Policies**  
By enrolling in this course, you agree to the University Policies listed below. Please read the full text of each policy by going to [www.marshall.edu/academic-affairs](http://www.marshall.edu/academic-affairs) and clicking on “Marshall University Policies.” Or, you can access the policies directly by going to [www.marshall.edu/academic-affairs/policies/](http://www.marshall.edu/academic-affairs/policies/). 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

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**Course Description: From Catalog**  
An exploration 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.

<table>
<thead>
<tr>
<th>Course student learning outcomes</th>
<th>How students will practice each outcome in this course</th>
<th>How student achievement of each outcome will be assessed in this course</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will analyze works of pop culture with regards to how they depict war and other forms of political violence.</td>
<td>Lectures, discussions, in-class activities</td>
<td>Movie essays, midterm and final exams</td>
</tr>
<tr>
<td>Students will critically appraise how depictions of war in pop culture and news media influence target audiences.</td>
<td>Lectures, discussions, in-class activities</td>
<td>Midterm and final exams</td>
</tr>
<tr>
<td>Students will construct an original argument about the political messages embedded in pop culture.</td>
<td>Lectures, discussions, in-class activities, movie essays</td>
<td>“Pop Culture &amp; War” paper</td>
</tr>
</tbody>
</table>
Required Texts, Additional Reading, and Other Materials

Required texts:

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. Due dates are listed in the course schedule.

Movie Essays: 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 2 pages long. 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 in the course schedule.

War and Pop Culture Paper: Students will choose any work of popular culture that portrays war and write a paper (approximately 10 pages long) analyzing its depiction. What message does it send about war? How does the work convey that message? Be sure to support your claims with specific examples from the work of pop culture under consideration (scenes, dialogue, characters, etcetera).

Where possible, consider drawing on what other scholars and critics have written about the work. Also, please note that the primary goal of this assignment is engaging in original analysis — not simply providing a narrative summary of the work. The due date is listed in the course schedule.
Grading Policy

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight (%)</th>
<th>Grading Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Quiet Essay</td>
<td>5%</td>
<td>90-100 (A), 80-89 (B), 70-79 (C), 60-69 (D), ≤ 59 (F).</td>
</tr>
<tr>
<td>Starship Troopers Essay</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>Dr. Strangelove Essay</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>Wag the Dog Essay</td>
<td>5%</td>
<td></td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>25%</td>
<td>Failure to submit any assignment will result in a failing grade for the course, regardless of the missing assignment’s point value.</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
<td></td>
</tr>
<tr>
<td>Pop Culture &amp; War Paper</td>
<td>20%</td>
<td></td>
</tr>
<tr>
<td>Participation</td>
<td>10%</td>
<td></td>
</tr>
</tbody>
</table>

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”
• 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 5: 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 6: Persepolis
• Satrapi, Persepolis: The Story of a Childhood (all)

Midterm Exam Due

Week 7: 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 8: The Military-Entertainment Complex
• Alford, Reel Power (Chapters 6-9)
• Hornaday, “Act of Valor: New Breed of War Movie or Propaganda?”

Wag the Dog Essay Due

Week 9: 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 10: 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 11: 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”

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**Week 12: Media Depictions of War**
• Jaramillo, *Ugly War, Pretty Package* (Intro, Chapters 1-3)
• Lappé and Goldman, *Shooting War* (start)
• Mason, “The Hillbilly Defense”

**Week 13: 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 14: World War Z**
• Brooks, *World War Z* (all)
• Morissette, “Zombies, International Relations, and the Production of Danger”

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**Final Exam Essay Due**
Bibliography for PSC 403 (War and Pop Culture)


Title Abbreviation: War and Popular Culture (I)

Alpha Designator/Number: PSC 403

Contact Person: Jess Morrissette

Please review the document “Criteria for International Courses” before completing this form.

Briefly explain (noting where materials are located in the syllabus) how your course meets at least elements 3 and 4 of the Intercultural Thinking outcome statement, as numbered here: Students will (1) evaluate generalizations about cultural groups, (2) analyze how cultural beliefs might affect communication across cultures, (3) evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions, and (4) untangle competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict.

Elements of Intercultural Thinking Learning Outcome Addressed, Pedagogical Methods, and Classroom Assessments

<table>
<thead>
<tr>
<th>Course Student Learning Outcomes</th>
<th>How students will practice each outcome in this Course</th>
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<tbody>
<tr>
<td>Intercultural Thinking:</td>
<td>A key theme in the course is examining pop culture depictions of political violence (e.g. war, terrorism, and revolution) in the context of it cultural and political impact. To this end, students will practice evaluating these themes in a variety of ungraded and graded exercises. Some examples are provided below.</td>
<td>War and Pop Culture Paper (page two of syllabus): Students will choose a piece of pop culture and analyze its depiction of war in a 10-page paper. As part of this analysis, students should evaluate the broader cultural and/or political impact of the work under consideration. Sample exam question (page two of syllabus): “What is the military-entertainment complex, and what role—if any—does it play in shaping our perceptions of war and American foreign policy? How does this relate back to broader themes of militarism in American popular culture? Draw on Alford’s Reel Power and Martin and Steuter’s Pop Culture Goes to War to construct your response, offering examples from popular culture where appropriate.”</td>
</tr>
</tbody>
</table>

Ungraded
- “Sports and War” brainstorming exercise:
  - Students are challenged to brainstorm as many examples of sports metaphors used to describe war and vice versa in fifteen minutes. The purpose is to illustrate the pervasive impact of militarization—even in parts of our culture that are not explicitly about war.
- “The Zombie Apocalypse” exercise: A cooperative learning exercise in which students work in teams to identify challenges the international community would face in the event of a global zombie apocalypse. We then discuss similar challenges that face the international community with regards to
actual global issues like disease pandemics, terrorism, etc.

- Informal classroom discussions

**Graded**

- Movie essays: Students will write short analytical essays on assigned movies, examining how they depict war and exploring to broader political and/or cultural impact of that depiction.
- Class participation,

**Intercultural Thinking:**

Students will **untangle** competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict.

A major focus in the course is teaching students to **actively** engage with the pop culture they consume, identifying central political, economic, and social themes related to war. In turn, students practice untangling these themes in a number of graded and ungraded exercises. Examples are provided below.

**Ungraded**

- “Design Your Own Video Game!”: a cooperative learning exercise in which students work together to sketch (and ultimately share with the rest of the class) a rough design for a video game about war that somehow challenges or subverts the dominant political, economic, and social narratives typically found in video games (and pop culture in general).

- “Reacting to Pop Culture” low-stakes writing exercises: Periodically, we will watch a short clip from a movie (for instance, the training montage from Rocky IV). Students will then spend five minutes writing an informal essay that attempts to untangle the political, economic, geographical, or social interests themes at play in the clip.

**War and Pop Culture Paper** (page two of syllabus): As part of this paper, students are expected to identify and analyze political, economic, and social interests at play in works of popular culture.

Sample exam question (page two of syllabus): “While the field of Political Science is diverse, a common theme that runs throughout the discipline is the study of power and authority. Choose one of the films we have watched so far this semester and discuss how it portrays relationships of power and authority (whether defined politically, economically, or socially). Be sure to cite specific examples from the film (characters, scenes, dialogue, etc.) to support your argument.”
<table>
<thead>
<tr>
<th>Intercultural Thinking: Students will analyze how cultural beliefs might affect communication across cultures</th>
<th>Ungraded</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Graded</td>
</tr>
<tr>
<td></td>
<td>Ungraded</td>
</tr>
<tr>
<td>Informal classroom discussions.</td>
<td>Movie essays (page two in the syllabus): As part of their movie essays, students are expected to analyze political, economic, and social themes in the movies under consideration.</td>
</tr>
<tr>
<td></td>
<td>Class participation.</td>
</tr>
</tbody>
</table>

**Graded**

Sample essay question (page 2 of syllabus): “Why do you think popular culture features depictions of war so frequently? What are some common ways in which pop culture tends to depict war? Explain the common depictions discussed in class and discuss how they might differ across cultural contexts, offering examples where appropriate to illustrate your points.”

**Ungraded**

Sample essay question (page 2 of syllabus): “Choose one of the following works of popular culture and analyze its depiction of war: Persepolis, Shooting War, or World War Z. Does the work reinforce or challenge our traditional understanding of war? How might this work be interpreted differently in a different cultural context? Offer specific examples (characters, scenes, dialogue) to support your response.”

“Interpreting Propaganda” exercise: We examine images of war propaganda from outside the American context (e.g. Soviet propaganda about the Cold War) and attempt, as a class, to extrapolate the cultural beliefs embedded in these images.

“Orientalism” low-stakes writing exercise: Students are shown video clips from movies and television shows either set in the Middle East or depicting characters of Middle Eastern descent (e.g. 24, Aladdin, The Mummy) and asked to write down a list of words or phrases they associate with those portrayals. We then “unpack” the results in terms of how they might influence an uninformed viewer’s perception of the region and its people.

Informal classroom discussions.
DESCRIPTION OF THE STUDENT PROJECT THAT WILL BE UPLOADED INTO GEAR, OUTCOMES IT ASSESSES, AND PERCENT OF STUDENT’S COURSE GRADE IT REPRESENTS.

War and Pop Culture Paper: Students will choose any work of popular culture that portrays war and write a paper (approximately 8 pages long) analyzing its depiction. 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).

Where possible, consider drawing on what other scholars and critics have written about the work you have chosen. Also, please note that the primary goal of this assignment is engaging in original analysis — not simply providing a narrative summary of the work.

This assignment assesses the following outcomes:

- **Students will evaluate how specific approaches to global issues will affect multiple cultural communities or political institutions.** By examining depictions of war—a significant global issue—in popular culture, the intent is that students will consider both its cultural and political impact.

- **Students will untangle competing economic, religious, social, political, institutional, or geographical interests of cultural groups in conflict.** By examining the political, economic, and/or cultural underpinnings of the conflicts depicted in popular culture, students will develop their ability to untangle these interests in the “real world.”

- **Students will analyze how cultural beliefs might affect communication across cultures.** By examining how other cultural communities might interpret the messages embedded in pop culture, students are directly addressing cultural beliefs and communication.

This paper represents 20% of the student’s course grade.