
POLI 392 Politics, Art and Film (Hybrid)

University of Wisconsin-Stevens Point, Fall 2020

Instructor:	Dr. Saemyi Park
Class Time & Location:	Online meeting on T – not synchronous F2F class on TH @ Champions Hall (MCCH) MAC (2PM-3:15PM) For more information, please see the course calendar in p. 7.
Email:	spark@uwsp.edu
Office Hours:	Every Wednesday from 11AM to 1PM or by appointment via Zoom

A NOTE FOR ALL STUDENTS

I know that this is still an incredibly difficult time for all of us. Many of you are now working in non-ideal conditions. In planning the semester, I have tried to accommodate this in several ways, as you will see below. Here is an outline:

1. **Hybrid:** this course is a hybrid course that we have **online asynchronous meeting on Tuesdays** and **in-person meetings on Thursday** during the class time. I will utilize the course site in Canvas for Tuesday to share films and other learning materials with you. You can watch them when you can prior to in-person meetings on Thursday. Meanwhile, we will have the enough number of face-to-face classes on Thursday for a brief lecture and in-depth discussion that will occur in a safe environment. Please keep in mind that we will NOT have in-person classes in December after the Thanksgiving break. For more information, please see **the course calendar in page 7**.
2. **An option for an asynchronous online pathway:** for students who want to avoid or are unable to attend in-person classes on Thursday due to health concerns, unsupportive living conditions, and/or any reasons, I will provide alternative assignments. After in-person class on Thursday is over, I will give the assignment to those of students. This **alternative assignment will be posted to the course site by Noon, Friday during the in-person meeting weeks**. Please keep in mind that there are several weeks when all classes are held completely online. For these weeks, all students will complete the same tasks. [See the course calendar for more information in p.7]
3. **Grading:** my goal for this course is to invite you to engage in the informed discussion about how art and film influence our understanding and knowledge of the society and the political system. I am less interested in mechanically evaluating your performance with a letter grade. So, I will take into account how hard, stressful, confusing, and complicated life currently is while grading. Everyone should expect to pass this course If you will complete the required coursework by its deadlines. You will complete a reasonable amount of work each week. And, I will do my best to be available when you need help. Please utilize my **weekly online office hours** and **The Muddiest Point Forum** (read p. 4 & p. 6 for more information).
4. I know that our in-person class is going to feel very different. We will wear masks or face coverings while you will be assigned seats that allow for 6 feet of separation from your classmates. We will not be allowed to eat/drink or take off masks/face coverings in class. It will take some time for all of us to get used to, but **I am very confident that we can make it work and have a great semester!**

COURSE DESCRIPTION

The important and long-standing interplay between politics and film is the focus of this course. While most people go to the movies for mere entertainment, a good film can inspire its viewers, challenge people to think in new ways, and even educate its audience. Since its inception, film has been used to set political agendas, advocate policies and influence political socialization. It has both challenged and upheld traditional values and institutions. The purpose of this course is to tap into the power of film to study, learn about, and deepen your understanding and appreciation of politics and government. Throughout the semester, we will view several films with political messages. Our goal is not to appraise the artistic merit of the films but rather interpret their larger meaning. We will use films as a tool for surveying and improving our understanding of a broad array of topics from the political science literature, including legislative behavior, elections, presidential politics, interest-group influence, war, domestic policies, race, class, and economy. Students will also be exposed to other forms of art such as opera, play, literature, photography, music, and more. But, our focus of this course is to explore political issues raised by the films. While this course will be entertaining due to its nature to watch a lot of films, it is a serious course where students should complete readings, class participation, assignments, and other required work diligently.

LEARNING OUTCOMES

After successfully completing this course, students will be able to:

- Examine the various perspectives and theories that illuminate the film-politics relationship
- Analyze the political ideas embedded in art and films
- Explain processes, theories, and empirical regularities of political institutions and political behavior expressed in art and films
- Evaluate effectiveness of films in conveying the intended political message

Students will meet the outcomes listed above through a combination of the following activities in this course:

- Complete readings and learning materials
- Take two exams
- Participate in the discussion
- Conduct the research project & Deliver the oral presentation on the research
- Watch the films featuring the subjects & Write a brief reflective essay
- Analyze the data covering the topics

WARNING

Several of the films shown in class have an “R” rating. An R-rated motion picture may include dialogue with profanity, racial, ethnic, and/or sexist slurs; graphic violence; nudity and/or sexual situations; drug use; and/or other adult themes. Please contact me if you have any moral, religious, political, or other objections to viewing films with an “R” rating. We can work on finding the alternative sources for the particular topic(s). If you are easily offended, however, you may consider taking another class.

REQUIRES TEXTBOOK

There is **NO required textbook** for students to purchase. This course has a site in Canvas. All course materials including the assigned readings will be uploaded to the course site. You can click on the Canvas quick link from the UWSP homepage or the address is <http://www.canvas.uwsp.edu>. Please see the course calendar at the end of this syllabus to see the list of readings assigned to each topic.

COURSE REQUIREMENTS

	Weight	Due Date
Online Midterm Exam	20%	October 22 (TH)
Online Final Exam	20%	December 10 (TH)
Discussion/Activities	40%	Every in-person meeting (TH) & online meetings in Oct. 15, Nov. 24 & Dec. 3
"Politics & Art" Research Presentation	20%	December 14 (M) by 11:59PM
Total	100%	

GRADING SCALE

Grades will be determined according to the university's standard scale. There is no curve, so you receive what you earn.

A	94-100	C+	77-79
A-	90-93	C	73-76
B+	87-89	C-	70-72
B	83-86	D+	67-69
B-	80-82	D	63-66
		F	Below 63

ASSIGNMENT DESCRIPTIONS

A. Two Exams (20% each)

You have two **online exams** in this course. The midterm exam (**Oct. 22**) will include materials covered in the first part of the course. The final exam (**Dec. 10**) will NOT be cumulative, and questions will cover the second half of the course. You will take the exams in Canvas, and they are going to be open at 9AM and close at 11:59PM on each scheduled date. You will be given two hours to take the test. Once you start taking the test, you are NOT allowed to take a break for return. The format of exams is a combination of multiple choice and short identification questions. We will have a **synchronous review session on Tuesday** before each exam during the class time (12:30P-1:45PM). I will record this session and share it with students who may not be able to attend a virtual review session. You will also receive a **study guide** a week prior to each exam day.

B. Class Discussion & Activities (40%)

For face-to-face class, I design a variety of activities to promote in-depth discussion about the topic covered in the given week. Class discussion and activities will provide you with an opportunity to fully understand the issues. Examples are data analysis, oral presentation, discussion, debate, 5-min. writing, and more. In addition, there are three weeks that we will have online classes (Week 7, Week 13 & Week 14). You will be invited to complete online activities for these weeks too (Oct. 15, Nov. 24 & Dec. 3). In sum, you will be given **thirteen activities** and your completion of these tasks will be evaluated. I will distribute the detailed instruction for each activity in class and in the course site.

C. The “Politics & Art” Research Project and Presentation (20%)

You are asked to conduct the research to analyze political messages of arts and its impact. In this project, you are invited to specifically focus on “art” such as painting, sculpture, literature, music, play, show, photography, and other forms **EXCEPT films**. There are several ways that your project could be structured. First, your project can be “thematic” that examine several different forms of art from painting to poet to music based on your chosen theme (war, race, women, health, election, etc.; see the course calendar for the list of themes). Second, your project can be “genre-specific” that you discover the connection of painting (or novel or hip-hop music or play) to politics. Third, your project can focus on “time period” that you examine different kinds of art during a specific era (a silent era, the Cold War era, the Civil Rights Movement era, the post-911 era, etc.).

Your research project will be presented as a **Narrated PowerPoint presentation** or any other form of **video recording**. You can use the voice/video recording function in PowerPoint or the screen recorder program "Screencast-O-Matic," which is free and easy to use. Your oral presentation should be less than 7-minute long, and must be submitted by 11:59PM, **December 14** (Monday). You are also asked to watch and respond to TWO other students’ presentation. This **peer review** is a required component of this final project, and it should be completed by December 16 (Wednesday). More detailed information will be posted in the course site at Canvas.

COURSE POLICIES

A. Films & Readings

Students are asked to complete each week’s learning materials (films, readings, etc.) **BEFORE** in-person class on Thursday.

B. Office Hours

I will have regular office hours via Zoom on **Wednesday from 11AM to 1PM (Sep. 9-Dec. 9)**. These two hours are reserved for you. Please utilize this opportunity to make yourself clear with course materials. If my regular online office hours do not work for you, you can certainly schedule an online meeting for the different time and date. Just email me to set up the appointment. The Zoom link will be post in the course site later.

C. Canvas

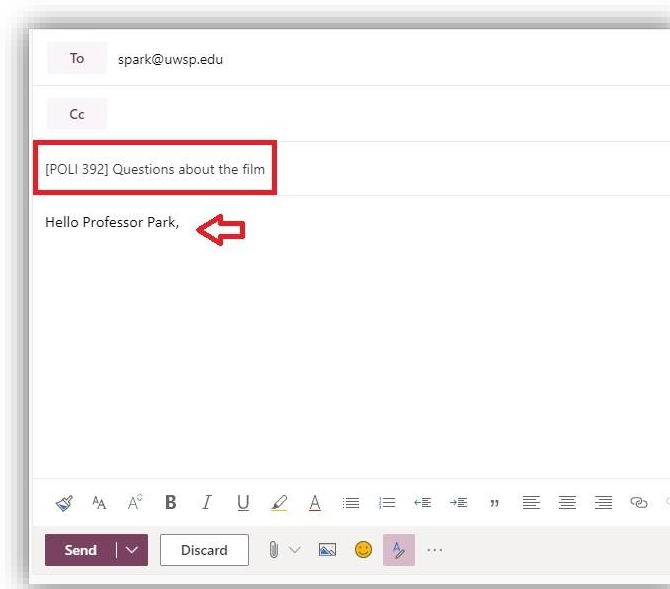
I maintain a page for this course at the Canvas site. It will be open at 9AM, September 3 (TH). Here is the list of activities you will do in Canvas:

- Watch films, play, opera, etc.
- Read the assigned readings
- Take the exams
- Complete the online classes and activities (Week 7, Week 13, Week 14)
- Submit the final research project

D. Email Communication

I will do my best to help making your learning experience as smooth and enjoyable as possible. If you have questions, please email me via spark@uwsp.edu. I will check my email twice a day during the weekdays (in the morning & in the afternoon before 5pm). You can expect me to respond your email within 24 hours. If you don't hear from me within 24 hours, please email me again to remind your previous inquiry. Please note that I may not be able to respond you at late night and/or during the weekend.

When you email me, please **follow the professional email format** shown in the picture below:



- Include the course and a brief topic of your email in the subject line: [POLI 392] exam questions
- Have a proper salutation
- Indicate your name
- Brief contents

E. Honesty:

Any instance of academic misconduct will be taken seriously and may result in failure of the course. Misconduct will result in notification to the Dean of Students. If you are having a problem, it is much better to talk to me about it. Do not struggle by yourself. I want you to learn and do well in this course, not punish you with a lower grade. Talk to me if you are having a problem so I can try to help you work out a solution.

F. FERPA: Important Policy on Instructional Materials

Lecture materials and recordings for POLI 392 Politics, Art and Films are protected intellectual property at UW-Stevens Point. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1]

Students may not copy or share lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

G. The Muddiest Point Forum

I create the forum where you can post questions. If you have a **general course question** (not confidential or personal in nature), please post it to the Muddiest Point Forum found on the course homepage.

- *Do you have hard time to understand concepts or theories?*
- *Do you want to be checked if you correctly comprehend the topics?*
- *Is the paper guideline unclear to you?*

Please post these questions to the Muddiest Point Forum. I will post answers to all general questions there so that all students can view them. Students are encouraged to answer each other's questions too.

H. Ground Rules

This course is open to a variety of ways of interpreting history, theories, and policies. Students are encouraged to share their questions and ideas in class. Since there will be differences and disagreements, students are expected to show respect to the comments and positions of fellow students and me.

Course Calendar

(Topics, readings, films, and schedule are subject to announced change by instructor.)

Week	Theme	Topic & Screening	Tuesday	Thursday
W1		Introduction to POLI 392		[9/3] in-person
W2	<i>Theoretical Framework</i>	Readings & Lecture	[9/8] online	[9/10] in-person
W3	<i>Political Representation</i>	"Suffragette (2016)"	[9/15] online	[9/17] in-person
W4	<i>Voting Rights</i>	"Selma (2014)"	[9/22] online	[9/24] in-person
W5	<i>Elections & Campaigns</i>	"The Distinguished Gentleman (1992)"	[9/29] online	[10/1] in-person
W6	<i>The Media</i>	"The Post (2018)" or "Truth (2015)"	[10/6] online	[10/8] in-person
W7	<i>Exploring Opera & Play*</i>	"Porgy and Bess"	[10/13] online	[10/15] online
W8		The Midterm Exam Week**	[10/20] a review session online synchronous	[10/22] the exam day online
W9	<i>Class & Wealth Inequality</i>	"Parasite (2019)"	[10/27] online	[10/29] in-person
W10	<i>War</i>	"1917 (2019)" or "Grave of the Fireflies (1988)"	[11/3] online	[11/5] in-person
W11	<i>Capitalism</i>	"Margin Call (2011)" or "The Big Short (2015)"	[11/10] online	[11/12] in-person
W12	<i>Environment</i>	"Ice on Fire (2019)" or "Plastic Wars (2020)"	[11/17] online	[11/19] in-person
W13	<i>Exploring Art & Music*</i>	TBA	[11/24] online	
W14	<i>Health Policies</i>	"Dallas Buyer Club (2013)"***	[12/1] online	[12/3] online
W15		The Final Exam Week**	[12/8] a review session online synchronous	[12/10] the exam day online
		"Politics & Art" Research Project Presentation	[12/14] online submission	

*: We will have all online classes during The Exploring non-Film Weeks (Week 7 & Week 13). In the course site at Canvas, I will invite you to the world of opera, play, music, and other forms of art. No in-person class during these weeks.

** : You will take the exam in the course site at Canvas. I will have a virtual review session on Tuesday before each exam. It will be recorded and shared with the class later.

***: After the Thanksgiving break, there will be no in-person class. All learning activities will take place in the course site at Canvas for Week 14.

The List of Course Readings

(Topics, readings, films, and schedule are subject to announced change by instructor.)

Theoretical Framework

- “Setting the Scene: A Theory of Film and Politics” and “Making of a Message: Film Production and Techniques, and Political Message” in *Projecting Politics: Political Message in American Films* by Elizabeth Hass, Terry Christensen and Peter J. Hass, 2nd Edition (2015): Routledge
- “Writing About the Movies” and Chapter Four “Six Approaches to Writing about Film” in *A Short Guide to Writing About Film* by Timothy Corrigan, 8th Edition (2012): Pearson

Political Representation of Women

- “Women, Politics, and Film: All About Eve?” in *Projecting Politics*
- “Hollywood and Women: Cracks in the Celluloid Ceiling” in *Here’s Looking at You: Hollywood, Film & Politics* by Ernest Giglio, 4th Edition (2014): Peter Lang

Voting Rights

- “Film and the Politics of Race: The Minority Report” in *Projecting Politics*
- “Voter Identification Laws and the Suppression of Minority Votes” by Zoltan Hajnal, Nazita Lajevardi, and Lindsay Nielson from *The Journal of Politics* (2016)

Elections & Campaigns

- “Film, Ideology and American Politics” and “Hollywood on the Campaign Trail” in *American Politics in Hollywood Film* by Ian Scott, 2nd Edition (2011): Edinburgh University Press
- “Congressional Candidates” & “Congressional Campaigns” by Gary C. Jacobson and Jamie L. Carson from *The Politics of Congressional Elections* (2020)

The Media

- “Framing, Agenda Setting, and Priming: The Evolution of Three Media Effects Models” by Dietram A. Scheufele¹ & David Tewksbury, from *The Journal of Communication* (2007)
- “Hostile News: Partisan Use and Perceptions of Cable News Programming” by Kevin Coe et al. from *The Journal of Communication* (2008)

Exploring Opera & Play

- “The Complex History and Uneasy Present of ‘Porgy and Bess’” from *New York Times* (2019)
- [“The Story Behind Gershwin’s PORGY and BESS”](#) from WRTI (2020)
- “Protests Greet Metropolitan Opera’s Premiere of ‘Klinghoffer’” from *New York Times* (2014)
- “The Met, the opera on the murder of Leon Klinghoffer and the politics of protest” from *The Washington Post* (2014)
- “The Met’s Dark History: A Critical Look at Racism and Politics in Opera” from *WOSU* (2015)

Class & Wealth Inequality

- “Inequalities in household wealth across OECD countries: Evidence from the OECD Wealth Distribution Database” from OECD (2018)
- “Review: Class warfare is on full display in director Bong Joon-ho’s provocative ‘Parasite’” from *The Washington Post* (2019)
- “‘Parasite’ paints grim image of Korean inequality. U.S. inequality is worse.” from *The Washington Post* (2020)

War

- “Hollywood Goes to War: From the Great War to the Good War to the Forgotten War” in *Here’s Looking at You*
- “The Impetus of Wartime: The Political Importance of War Film Propaganda” in *Film Propaganda and American Politics: An analysis and Filmography* by James E. Combs and Sara T. Combs (1994): Garland Publishing, Inc.

Capitalism

- TBA: one or two chapters from *How Markets Fail* by John Cassidy (2009)

Environment

- “Climate Change Politics” by Thomas Bernauer from *The Annual Reviews of Political Science* (2013)
- “The Political Divide on Climate Change: Partisan Polarization Widens in the U.S.” by Riley E. Dunlap, Aaron M. McCright & Jerrod H. Yarosh from *Environment: Science and Policy for Sustainable Development* (2016)

Exploring Art & Music

- [“We Insist: A Century Of Black Music Against State Violence”](#) from NPR (2020)
- [“We Asked, You Answered: How Should Beyoncé Portray Africa In ‘Black Is King’?”](#) from NPR (2020)

Health Policies

- “Groups, the Media, Agency Waiting Costs, and FDA Drug Approval” by Daniel P. Carpenter from *American Journal of Political Science*, Vol. 46, No. 3 (Jul., 2002), pp. 490-505
- “Tobacco Industry Manipulation of Research” by Lisa A. Bero from *Public Health Reports* (2005)