

GLOBAL MEDIA, GLOBAL WAR

Tuesdays 7:00-10:20 • Thompson Hall 1018 • engh472670fall2012.pbworks.com

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The 20th Century has been called 'the age of total war.'

Alongside the globalized military conflicts of the past 100 years is a corresponding globalization of visual media technologies. This course is a study of the links between the technologies, strategies, and tactics of the military and those of various media industries. There is special emphasis on space-time compression, issues of distance and proximity (both physical and metaphorical), targeting, and the active integration of militarism in entertainment.

Requirements

This is a difficult course, emotionally, intellectually, and temporally. It requires investment of time and energy on your part for engagement of these issues, the course materials, and your colleagues. Do not undertake it lightly. There is a considerable amount of reading required for this course: 100 pages or more per week. Budget your time accordingly.

The assignment details vary for graduate and undergraduate students (see page 2), but the basic assignments are: 1) attend class sessions and participate in discussion and 2) one weekly reflection paper.

Policies

GMU Honor Code requires all members of this community to maintain the highest standards of academic honesty and integrity. Cheating, plagiarism, lying, and stealing are all prohibited. See honorcode.gmu.edu for more details.

Technology: Cell phones, pagers, and other communicative devices are not allowed in this class. Please keep them stowed away and out of sight. Laptops or tablets may be permitted for the purpose of taking notes only, but you must submit a request in writing to do so. Engaging in activities not related to the course will result in a significant deduction in your grade. The laptop form permission is available on the course wiki.

Email: Students must use their MasonLIVE email account to receive important University information, including messages related to this class. See <http://masonlive.gmu.edu> for more information.

Course Wiki: engh472670fall2012.pbworks.com

You will find some course readings, the syllabus, laptop permission form, and other ancillary materials on the wiki. You are responsible for making sure you can access the course wiki. If you run into any technical problems, contact the ITU Support Center (703 993 8870) or courses@gmu.edu.

Screenings: All films are on reserve at the Johnson Media Center (and many are available through other sources). Although we will view segments of these films (or some the shorter films in entirety) during class meetings, you are ultimately responsible for viewing them in their entirety.

Disability accommodation: If you have a documented learning disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with [Office for Disability Services](http://ods.gmu.edu) (SUB I, Rm. 4205; 993-2474; <http://ods.gmu.edu>) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Diversity Statement: George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty and staff. Through its curriculum, programs, policies, procedures, services and resources, Mason strives to maintain a quality environment for work, study and personal growth. An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds and practices have the opportunity to be voiced, heard and respected. For more, visit: http://cte.gmu.edu/Teaching_at_Mason/DiversityStatement.html

Assignments

Readings: I expect students to complete the assigned readings for this course. I realize many of the readings are difficult because they are dense or dry or depressing and so my job is to make sure to make the arguments, ideas, and concepts contained within them accessible. I expect students to take notes while reading, bring the texts to class, and to be able to identify the main argument of each reading, and highlight which points were unclear or problematic. Because, in the main, this course is run as a seminar, that requires students to be prepared and willing to engage the ideas and arguments of others (the readings and classmates) respectfully and rigorously. Expect to be challenged.

Screenings: The films, whose titles appear on the schedule below a class meeting date, are required viewing for that class meeting and on reserve at the Johnson Media Center (except for Oct. 23rd's film, which is available here: <http://research.archives.gov/description/65518>). Take notes while you watch the films and be thinking about how the films relate to the readings and course themes. We will watch and discuss sections of the films in class.

Participation: I expect full involvement during class sessions. Participation includes asking questions, offering ideas and observations, as well as engaging each other (and me). Other forms of participation include engaging the readings in the manner described above, watching the films, taking notes, paying attention when others are speaking, and visiting office hours.

Writing: Weekly reflection papers due at the start of class. These must demonstrate your comprehension and thoughts on the week's readings (and screenings, if applicable). I recommend students choose a single theme or question to pursue in their entry that allows them to integrate several readings in a single entry. Formal academic style is required for these assignments. The word count (and grade value) increases over the course of the semester (see 'Evaluation' below). I emphasize depth over breadth in my evaluation of writing assignments. I look for ideas and insights that are clearly communicated and rely on logical argumentation and evidence to further their points.

Undergraduate students are required to write a final comprehensive reflection paper, taking into account the entire semester's-worth of material. This final paper must be emailed to me at sgroenin@gmu.edu by midnight December 18.

Graduate students are required to write a final seminar paper for this course, but are exempted from the final blog entry required of undergraduate students. A one-paragraph proposal (with bibliography) is required by November 6. A rough draft of 2000-3000 words is due by the start of class November 27 (after break). The final version, 4000-5000 words, is due by midnight December 18. All proposals, rough drafts, and final versions must be **emailed** to me at sgroenin@gmu.edu.

Additionally, I expect graduate students' blogs to be closer to the upper limit of the word count.

Evaluation

Date	Undergraduate points		Paper word count	Graduate points			Date
	Participation	Reflection Paper		Reflection Paper	Participation	Final paper	
4-Sep	2.5	5	200-300	5	7		4-Sep
11-Sep	5	5	200-300	5	7		11-Sep
18-Sep	5	5	200-300	5	7		18-Sep
25-Sep	5	5	200-300	7	7		25-Sep
2-Oct	2.5	5	200-300	7	7		2-Oct
16-Oct	5	10	300-500	10	8		16-Oct
23-Oct	5	10	300-500	10	8		23-Oct
30-Oct	5	10	300-500	12	10		30-Oct
6-Nov	5	10	300-500	12	10	Proposal: 5	6-Nov
13-Nov	5	15	300-500	12	10		13-Nov
27-Nov	7.5	15	300-500	15	12	Draft: 15	27-Nov
4-Dec	7.5	20	300-500	15	12		4-Dec
18-Dec		25	600-800			Final: 60	18-Dec
Total points		200		Total points		300	

Required Texts:

Mattelart, Armand *Networking the world*

Virilio, Paul *War and Cinema*

Tanaka, Yuki (ed.) *Bombing Civilians*

Schwoch, James *Global TV*

Sloterdijk, Peter *Terror from the Air*

These books are also on reserve at the Johnson Media Center (along with the films).

All other readings are available on the course wiki.

Always bring books and articles to class for discussion.

Schedule

August 28	Course introduction and expectations
September 4	Mattelart, Armand <i>Networking the world</i>
September 11	Hobsbawm, Eric "The Age of Total War" McGrew, Andrew "Organized Violence in the Making (and Remaking) of Globalization" Barkawi, Tarak "Behind 'Globalization': Nation-States, Empires, and Democracies at War"
September 18 <i>Black Hawk Down</i>	McAlister, Melanie "A Cultural History of War Without End" Barkawi, Tarak "Globalization, Popular Culture, and War" Sorlin, Pierre "War and Cinema: Interpreting the Relationship" Scott, A.O. "Apolitics and the War Film"
September 25 <i>Images of the World and the Inscription of War</i>	Virilio, Paul <i>War and Cinema</i>
October 2 <i>Howl's Moving Castle</i> (in-class)	Saint-Amour, Paul "Air War Prophecy and Interwar Modernism" Freedman, Ariel "Zeppelin Fictions and the British Home Front" Fridlund, Mats "How We Learned to Live with the Bombs" Tanaka, Yuki "British 'Humane' Bombing in Iraq During the Interwar Era" (<i>Bombing Civilians</i>)
October 16 <i>The Fog of War</i>	Schwoch, James <i>Global TV</i>
October 23 <i>The Effects of the Atomic Bomb on Hiroshima and Nagasaki</i> (online)	Nomes, Mark "The Body at the Center" Hasegawa, T. "Were the Atomic Bombings of Hiroshima and Nagasaki Justified?" (BC) Selden, Mark "A Forgotten Holocaust" (BC) Sherry, Michael "The United States and Strategic Bombing" (BC) Young, Marilyn "Bombing Civilians from the 20th to 21st Century" (BC)
October 30	McCormack, Timothy and Helen Durham. "The Aerial Bombardment of Civilians" (BC) Kaplan, Caren "Mobility and War: The Cosmic View of U.S. 'Air Power'" Online readings on drones
November 6 <i>Control Room</i>	Salih, Abdel Raman Abdalla "A Tale of Two Wars" Cucolo, Tony "The Military and the Media" Harsin, Jayson "The Rumor Bomb" Andén-Papadopoulos, Kari "Body Horror on the Internet" Christensen, Christian "Uploading Dissonance"
November 13 <i>War at a Distance</i>	Baudrillard, Jean "The Gulf War Did Not Take Place" Virilio, Paul "Desert Screen" Williams, Raymond "Distance" Volkmer, Ingrid "Conflict-related media events and cultures of proximity"
November 27 <i>Transformers</i>	Kaplan, Caren "GPS and the Militarization of U.S. Consumer Identity" Lewis, Justin "The Role of the Media in Boosting Military Spending" Online readings on the Pentagon and Hollywood
December 4 <i>Lessons of Darkness</i> <i>Night and Fog</i>	Sloterdijk, Peter <i>Terror from the Air</i>

The **Film and Media Studies** program (FAMS) is an interdisciplinary minor offering courses from various departments including English, Communication, Modern and Classical Languages, and Art and Art History. The minor offers in-depth examinations of various types of media, including film, television, and new media. FAMS is a good way to supplement your major with a topical, dynamic background that appeals to a range of prospective employers.

Aside from two required courses (English 372, which is offered every semester, and Communication 380, offered every year), courses and topics vary by semester. Examples of current and past offerings include Global India, Film and Poetry, Sports Documentaries, Black Popular Cultures, Surveillance/Cinema/Reality TV, Jailed!: Incarceration on Screen, Japanese Cinema, Post-Soviet Cinema, and The Birth and Death of Cinema.

Additional information about Film and Media Studies can be found on our website, fams.gmu.edu or contact fams@gmu.edu

The **War and the Military in Society** program is a MA in interdisciplinary studies emphasizing scholarship that examines issues of international security and conflict in the past, present, and future. It equips students with the skills to understand the interconnected nature of those elements and to examine critically the ways in which they have changed and continue to change over time.

Recent events have demonstrated the degree to which military issues affect social groups, global politics, and the world economy. Understanding the ways in which armies are raised and funded, the reasons troops serve, the conditions military personnel and civilians endure during wartime, and the multifaceted and evolving ways in which nations conceive of the military apparatus has direct bearing on future policy decisions.

For degree requirements and other information visit the website, wams.gmu.edu or contact wams@gmu.edu