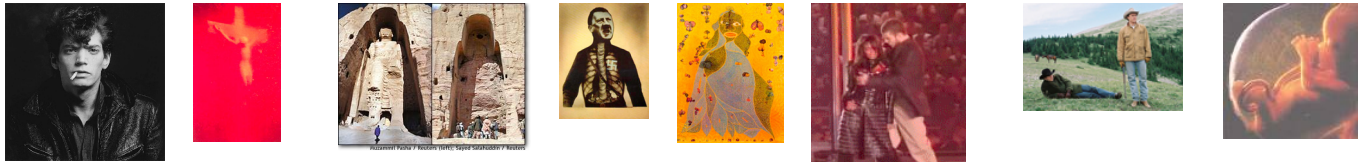


HON 201
Fall 2007

Bush 120
M, W, F 9-9:50am

Culture Wars: Politics, Ethics, Aesthetics



Faculty

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Course description

This course analyzes historical and contemporary ethical debates and competing theories of how value is assigned to images, and how images produce effects in society are used to enflame political responses. The course highlights current cultural cases where competing values underlie divergent interpretations of some visual object or representation.

Through case studies, students will compare, contrast, and integrate methodologies of Art History, Philosophy, and History. In class discussions, students will participate in scholarly debates among the three faculty; we seek intellectual engagement and connections across the disciplines. By analyzing many varieties of 'culture wars' and the competing values at stake over the term, we will create a lab environment in which students identify, choose, and analyze such thorny topics and multiple perspectives. We hope to foster further scholarship of this sort, encouraging students to build interdisciplinary projects that would not be possible within standard disciplinary boundaries.

N.B. Course requires co-requisite of IFT 112. Students who can demonstrate web design competency, with the instructors' permission, may enroll in Advanced Web Design (IFT 113), Design with Photoshop (IFT 120), or Digital Video (IFT 300) instead.

Required reading

- James Risen & Judy Thomas, *Wrath of Angels: The American Abortion War* (New York: Basic Books, 1999)
- Richard Barrios, *Screened Out* (New York: Routledge, 2003)
- Wendy Steiner, *The Scandal of Pleasure* (Chicago: University of Chicago Press, 1995)
- *New York Times*, for ongoing semester analyses of current “Wars” flare-ups
- Other readings, as assigned, in library e-reserve format or on Blackboard

Course Website

Our course website is: <http://blackboard.rollins.edu>. Your login ID is the beginning of your Rollins email address, and your password is the last 6 digits of your R-card number, beginning with a capital “R.” All up-to-date course documents will be parked there, along with occasional case studies and links to required readings. The syllabus and schedule will be under “course information.” There is also a course web site where you will post discussion on the class blog: <http://www.culturewarshonors.blogspot.com/>

General Education Designations

“V” designation As a course that counts towards the Rollins General Education “V” guidelines, our classroom is a space for critically reflecting on one’s own values, on the values of others, and on the values shaping society. The course will improve students’ ability to articulate and evaluate the ethical principles involved in important conflicts, in their own personal lives or in society (contemporary and historical). Upon completion of this course, students will be able to identify the moral and ethical dimensions involved in artistic practices, past and present; explain the moral and ethical principles used to resolve ethical debates in the arts; and evaluate the moral or ethical positions reached.

Course Requirements/Policies

The grade distribution for course components will be as follows:

- Midterm exam (15%), Final exam (20%): 35% total
- blog critical reflections 20%
- participation, in-class and response blogs: 25%
- final project: 20%

Grading Scale

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73 - 76; C- = 70-72; D+ = 67 - 69; D = 63 - 66; D- = 60 - 62. Below 60 = F.

Our grading policy is consistent with the criteria described in the Rollins College Catalogue: “Grade A is reserved for work that is exceptional in quality, for work showing keen insight, understanding and initiative. Grade B is given for work that is consistently superior, for work showing interest, effort or originality. Grade C is a respectable grade. It reflects consistent daily preparation and completion in a satisfactory manner of all work required in the course.” The following table provides a general guide to interpreting grades:

A	Superior	C+	Fair
A-	Excellent	C	Satisfactory
B+	Very Good	C-	Marginal
B	Good	D	Minimal Pass
B-	Pretty Good	F	Failing

Attendance Policy.

IMPORTANT: Absences = a lower grade. More than four absence of any sort, from a class or 4th hour meeting, will be considered excessive. **Each absence after the fourth will lower the student's participation grade by a whole letter grade.** As latecomers interrupt ongoing discussion, coming to class more than fifteen minutes late will count as half an absence. **Missing more than six classes will result in failing the class.** YOU are responsible for any material covered in a missed class; this can include getting the notes from our discussions, understanding the material missed, and being aware of any schedule adjustments. ESPECIALLY, there may have been a writing assignment given in a class you missed, and you will lose credit for the assignment if you don't turn it in on time. So be sure to check with someone who WAS in class on any day you can't be there. While your grade is not directly penalized for a first absence, keep in mind each day you are absent you are potentially making your success on class components more difficult in the long run.

Midterm (15%) and Final (20%) Exams

There will be a midterm exam for the course, consisting of essay questions. One week before the exam is to occur, students will receive six to eight possible exam questions, and are expected to spend a good deal of time preparing a thoughtful and coherent answer to each question. On the day of the exam, we will announce which two or three of the questions will comprise the exam. Questions will spring from the main areas of focus in course readings, class lectures, and class discussions. In this way, there are no surprises involved in what students are expected to have learned. At the same time, since the questions are clearly defined beforehand, exam answers are expected to be thorough and show a nuanced level of understanding the material.

Blog Critical Reflections (20%)

These are responses that you will post on the course blog. Our course examines the interplay between concrete art works, art practices, dynamics, historical/political contexts, and more abstract theories and ideas about art (how it works, how we value it, what it means, etc.) There will be a Critical Reflection exercise due each week (questions are embedded in the syllabus), asking you to relate theories, practice, readings, artworks, and films we have on tap for that week. In addition, you should use the online version of *The New York Times* to find additional materials. You will post your reflection on the course blog page and respond in detail to at least two other posts. A sentence or two will not suffice. Two or three paragraphs will. Due every Monday by midnight (for example, Critical response to reading and question for blog # 1 is due by midnight Wednesday, 8/29 for discussion on Friday, 8/31 and evaluation by professors.)

Participation, in-class and response blogs (20%)

The classroom environment is our space for discussion; for exploration of ideas, positions, arguments, and evidence; for questions that range from the basic to the complex. You should come prepared to contribute your questions, insights, rationales, comparisons, examples, etc. based on the course readings to each and every class meeting. Once we have covered the material for any given week and you have written your blog

reflections on the material, you will be asked to contribute again to the blog by responding to the comments/views/positions of at least one other posting. The response blog is due by noon on Sunday following the Friday discussion. You will receive extra credit for responding to more than one posting.

Final Project (20%)

Since there are many other issues and works of art in the ‘culture wars’ that we are not covering, students will choose one area of interest and will conduct further research on it during the semester. This research will proceed in steps and culminate in a final presentation) in which students share their research and findings with the class as a whole, and a final project paper (10-12 pages). More detailed guidelines will be distributed later in the term. These are topics to be explored; bear in mind that you will be focusing your projects visual representations pertaining to these areas and will be using the critical methods you have been learning in class and in your Critical Reflection assignments. Bear in mind also that there will be overlap between some of these topics; for example, gay right can overlap with religion and women’s issues. The areas for presentations are:

1. **gay rights/marriage** & representations of GLBT persons, communities, issues
2. **war and violence** & representation of them
3. **women’s issues** & representations of them
4. **religious issues**: representations involving faith, and strategies of viewing/depiction associated with them (iconography, questions of how sacred religious symbols are or should be treated, prohibitions in some faiths against depicting persons and/or nature, etc.)
5. **race & ethnicity**: representations involving these

Late and Missing Work

late work: points will be deducted for late work, as the assignments are geared to the particular material we’re covering in a given time and build on one another during the semester. Please do not ever submit work via email to us; submitting hard copies in class will be perfect. **Missing work**: failure to hand in an exam, the majority of weekly written assignments, the final project or any of its components, or presentation materials **will result in unconditional failure of the course.**

Academic Honor Code

THE PHILOSOPHY OF THE ACADEMIC HONOR CODE

Integrity and honor are central to the Rollins College mission to educate its students for responsible citizenship and ethical leadership. Rollins College requires adherence to a code of behavior that is essential for building an academic community committed to excellence and scholarship with integrity and honor. Students, faculty, staff, and administration share the responsibility for building and sustaining this community.

Each student matriculating into Rollins College must become familiar with the Academic Honor System. The College requires that students be able and willing to accept the rights and responsibilities of honorable conduct, both as a matter of personal integrity and as a commitment to the values to which the College community commits itself. It is the responsibility of instructors to set clear guidelines for authorized and unauthorized aid in their courses. It is the responsibility of students to honor those

guidelines and to obtain additional clarification if and when questions arise about possible violations of the Honor Code.

THE HONOR PLEDGE AND REAFFIRMATION

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. The student commitment to uphold the values of honor - honesty, trust, respect, fairness, and responsibility - particularly manifests itself in two public aspects of student life. First, as part of the admission process to the College, students agree to commit themselves to the Honor Code. Then, as part of the matriculation process during Orientation, students sign a more detailed pledge to uphold the Honor Code and to conduct themselves honorably in all their activities, both academic and social, as a Rollins student. A student signature on the following pledge is a binding commitment by the student that lasts for his or her entire tenure at Rollins College:

The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationships with others. This pledge is reinforced every time a student submits work for academic credit as his/her own. Students shall add to the paper, quiz, test, lab report, etc., the handwritten signed statement

“On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.

DEFINITIONS OF ACADEMIC HONOR CODE VIOLATIONS

Students are expected to conduct themselves with complete honesty in all academic work and campus activities. Violations of the Academic Honor Code include, but are not limited to the following.

1. **PLAGIARISM.** Offering the words, facts, or ideas of another person as your own in any academic exercise.
2. **CHEATING.** Using or attempting to use unauthorized materials, information, or study aids in an academic exercise. This includes sharing knowledge of previously administered or current tests. The keeping of tests, papers, and other assignments belonging to former students is prohibited. Use of external assistance (e.g., books, notes, calculators, conversations with others) in completing an "in class" or "take home" examination, unless specifically authorized by the instructor, is prohibited.
3. **UNAUTHORIZED COLLABORATION.** Collaboration, without specific authorization by the instructor, on homework assignments, lab reports, exam preparations, research projects, take home exams, essays, or other work for which you will receive academic credit.
4. **SUBMISSION OF WORK PREPARED FOR ANOTHER COURSE.** Turning in the same work, in whole or in part, to two or more instructors, without the consent of the instructors in both courses.
5. **FABRICATION.** Misrepresenting, mishandling, or falsifying information in an academic exercise. For example, creating false information for a bibliography, inventing data for a laboratory assignment, or representing a quotation from a secondary source (such as a book review or a textbook) as if it were a primary source.
6. **FACILITATING ACADEMIC DISHONESTY.** Helping another student commit an act of academic dishonesty.

7. VIOLATION OF TESTING CONDITIONS. Looking at other students' answers, allowing other students to look at your test, and working past allotted time are just a few examples where test conditions may be considered to be violated.
8. LYING. Lying is the making of a statement that one knows to be false with the intent to deceive. It includes actions such as (a) lying to faculty, administrators, or staff; (b) falsifying any college document or record by mutilation, addition, deletion, or forgery; or (c) lying to a member of the Honor Council or judicial affairs officer.
9. FAILURE TO REPORT AN HONOR CODE VIOLATION. Failure to report occurs when a student has knowledge of or is witness to an act in violation of the Academic Honor Code and does not report it within five class days.

REPORTING A VIOLATION

Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations. All students, faculty, and staff are required to report violations in writing to the Academic Honor Council for disposition. Referrals will be made through the Dean of the Faculty's office.

1. If a faculty member has reason to believe that a violation of the Academic Honor Code has occurred, he/she may have an initial meeting with the student to determine if a violation has occurred. If the faculty member believes that a violation has occurred he/she is required to report it. This initial meeting is to clarify if a violation has occurred and not to determine if a known violation is to be reported.
2. If a student has reason to believe that a violation of academic integrity has occurred, he/she is required to report it to the Academic Honor Council. The student that has witnessed a violation can, but is not required to, encourage the student suspected of the violation to self-report. If the student refuses to self-report, then the student that witnessed the violation must report it to the Academic Honor Council.
3. Staff members that believe they have witnessed a violation must refer the case to the Honor Council for disposition.

Complaints must be made in writing and filed through the Office of the Dean of the Faculty. These complaints are then forwarded to the Academic Honor Council. Allegations must be submitted in writing within ten days of the discovery of the alleged violation. Complaints against graduating seniors must be submitted by the date senior grades are due to allow time for an investigation before graduation. The complaint should indicate all relevant details, including names of witnesses and must be signed. Submissions may also be made online.

For additional information, please visit the Rollins Academic Honor Code website at <http://www.rollins.edu/academichonorcode>.

Students with Disabilities

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities.

If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing

this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 37289 or call 407-646-2354 for an appointment.

While it is important to get clear on these policies and details early in the semester, it's important to say that we're excited about our learning environment in the course, and look forward to stimulating learning for all of us! Please don't hesitate to ask for help if you need it, or to just stop by and talk about topics from the class.

HON 201 Reading Schedule

This schedule is tentative and WILL shift a little during the semester, to accommodate students' need for more (or less!) time on a particular topic or thinker. All changes will be announced in class in advance. Please note that additional reading will be assigned!

MODULE 1: THE POWER OF IMAGES

WEEK 1 Visual Literacy and Introduction to Culture Wars

Date	Class Activity	Reading Assignments
August 27	Visual Literacy, introduction	Visual Literacy, introduction; e-reserve from Marita Sturken & Lisa Cartwright, <i>Practices of Looking: An Introduction to Visual Culture</i> (New York: Oxford University Press, 2001): Ch. 1: "Practices of Looking: Images, Power, and Politics" and Ch. 5: "The Mass Media and The Public Sphere"
August 29	Visual Literacy in-class exercise	
August 31	Discussion, Reflections	
Fourth Hour	Movie and Games	Ward Common Area

Blog Critical Reflection #1

Part I: Find at least 5 images from your everyday surroundings (see p. 151 in *Practices of Looking* for examples of what kinds of images these might be.) For each one, discuss how they function as *representations* (see pp. 12-16), focusing on their *truth value* (pp. 16-21.) How do they purport to tell the truth, and what truth is it?

Select 2 of these images and, following the discussion on pp. 25-31, with diagram p. 29, carry out a *semiotic analysis* of the images in order to discern what *ideology* they could be promoting.

Find 2 more images, one of which should fall into the category of "high" art, using a work of art on campus (outdoor sculpture, museum, the library, offices, etc.), and the other "low" art. Discuss how they can be classified as "high" or "low" (see pp. 31-35).

Part II: In response to Chapt. 5, on mass media, discuss whether you think mass media has a democratic or an oppressive function in our society. Use examples of any kind of mass media to make your points, but be specific. We will return to this issue in Critical Reflection # 8.

WEEK 2 Plato and Images in the Context of Ancient Greece

September 3 **NO CLASS: Labor Day Holiday**

September 5 Background to the Peloponnesian wars
Plato versus the Artist

<http://www.wsu.edu/~dee/GREECE/PELOWARS.HTM>
Gilbert Murray, "Reactions to the Peloponnesian War in Greek Thought and Practice" at
<http://links.jstor.org/sici?sici=0075-4269%281944%2964%3C1%3ARTTPWI%3E2.0.CO%3B2-%23>

Reading on Platonic philosophy on Blackboard
Plato, selections from *The Republic* (Books II, III, and X) and *Ion* at
<http://classics.mit.edu/Plato/republic.html> and
<http://classics.mit.edu/Plato/ion.html>

September 7 Discussion, Reflections

Fourth Hour Photo Scavenger Hunt

Blog Critical Reflection #2

Plato (and Ancient thinkers generally) understood the arts to have tremendous power, insofar as they depict some reality or can create a new one. To keep a fledgling state safe, Plato reasoned, this power of the arts should be marshaled and used for the good of the state—to empower the state and lead it on a prosperous path, toward unity and glorification rather than toward disharmony and conflict. Identify some current artwork that you (or others) suggest leads the state or nation forward, and some other example that you (or others) argue does the opposite. Give what you think would be Plato's view on these examples, drawing on relevant passages in his text.

WEEK 3 Fascists, Film, and Art

September 10 Leni Riefenstahl and *Triumph of the Will*

Mary Devereaux, "Beauty and Evil: The Case of Leni Riefenstahl's *Triumph of the Will*"
Susan Sontag, "Fascinating Fascism"
Stephanie Barron, "1937: Modern Art and Politics in Prewar Germany"

September 12 film clips of documentary *The Power of Images: Leni Riefenstahl*
film clips of Riefenstahl's *Triumph of the Will*

September 14 Discussion, Reflections

R. Simmons WONDERS exhibit opens
www.rachalsimmons.net

Fourth Hour ultimate frisbee tournament

Blog Critical Reflection #3

Some who consider art an extra-moral area argue we should judge it solely by artistic and aesthetic criteria, and not evaluate it in terms of moral goodness or badness. This idea is summed up in the claim that “art does not apologize;” it holds that the artist is responsible foremost to making high quality art, not for how that art is then used in the world. Drawing on examples of Riefenstahl’s work, consider:

- (a) is it artistically/aesthetically beautiful or ugly, and what makes it this way? (specify as many formal components as you can).
- (b) Do you think the art, or Riefenstahl, ought to apologize? Why or why not--? Consider the different arguments made by Devereaux and Sontag in their articles: what would each say to this question, and what point is each making about Riefenstahl’s work?

WEEK 4 Nazi Regime: “Good German Art” vs. “Degenerate Art”

September 17 PowerPoint Presentation on Hitler as Artist PowerPoint Presentation on Degenerate Art George L. Mosse, “Beauty without Sensuality,” from *Degenerate Art: The Fate of the Avant-Garde in Nazi Germany*
Adolf Hitler, speech inaugurating the “Great Exhibition of German Art”
“The Tainted Science of Nazi Atrocities,” *The New York Times*, Jan. 8, 2005

September 19 film clip from *Degenerate Art*

September 21 Discussion, Reflections

Fourth Hour volleyball game at 7:00

Blog Critical Reflection #4

1. What do you think is so threatening about art to authoritarian thinkers or regimes? In answering, draw on at least two course readings to date.

2. Our next topic is the Nazi Degenerate Art exhibition—which we will compare with the ‘good German Art’ exhibit shown across the street. Hitler designated several artistic movements as degenerate: Cubism, Surrealism, Expressionism (we will focus on German Expressionism rather than French Expressionism). Choose one of these movements to explore, and within it, explore the work of one artist. Using either Grove Dictionary of Art (go to Olin Library electronic databases) or Art History Resources on the Web (VERY extensive; go to <http://witcombe.sbc.edu/ARTHLinks.html>) Look at some of her/his works, and, as best you can from your research and our readings, describe her/his approach to depicting the human body, with a focus on notions of beauty. (This does not require any art or art history background: just consider the information about the art and artists and describe what you see, focusing on how the works conform to or deviate from “reality” (that is, what things really look like) and beauty.) Answer the following, drawing on our readings for this section:

- a. What is the concept of degeneracy? How is it used-- what, or who, is it used to describe?
- b. Where and why do you think Hitler saw degeneracy in the art you looked up? What threats to the “body politic” are posed by these images?
- c. Why do you think the body in art was the main site for accusations of degeneracy? Note that Hitler uses metaphors of the body in his speech (handout).
- d. Elaborate on George Mosse’s argument that beauty with sensuality is a threat to the social order, a rejection of social and sexual norms. Link this idea to the art, as well as to any of the culture wars “flare-ups” we discussed in our readings thus far.

3. BACK TO THE PRESENT. Recall how our early course readings discussed some contemporary culture wars and related images. Find a current image/case that either
 (a) exemplifies authoritarian worries about art, or some way an art image communicates a state ideology;
 OR
 (b) is a contemporary artistic image depicting bodies in some way as ‘degenerate’ or ‘monstrous’ that has political ramifications.
 In your post, give your argument for how you think the image conveys political/ethical values in some way. Provide either the image or a link to it.

MODULE 2: POLITICIZATION OF IMAGES

WEEK 5 Abstract Expressionism and U.S. Ideology

- September 24** PowerPoint Presentation on Abstract Expressionism and Socialist Realism Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War"
 Jane de Hart Matthews, "Art and Politics in the Cold War"
- September 26** View clips from *East Side Story* and *Cradle will Rock*
- September 28** Discussion, Reflections
- Fourth Hour** *Equus*

Blog Critical Reflection #5

Some Americans urged the distribution of American Abstract Expressionist art as a way to demonstrate our creativity and artistic freedom in comparison to dictatorial regimes, while others viewed this same art as decadent and dangerous. Explain how this art could produce such varied responses. Using either ARTstor through the Olin Library or Google Art, find five works from this period by American artists and discuss each work in the context of this argument.

WEEK 6 Art, Politics, Sex, and Gender

- October 1** PowerPoint Presentation on Feminism and Aesthetics Brand & Korsmeyer, "Introduction: Aesthetics and Its Traditions."
 Mary Devereaux, "Oppressive Texts, Resisting Readers, and the Gendered Spectator: The 'New' Aesthetics"
- October 3** Film clips from *Reclaiming the Body: Feminist Art in America*
- October 5** Discussion, Reflections
- Fourth Hour** Alma Mater competition

Blog Critical Reflection #6

To take a feminist perspective on the arts means to inquire about 2 matters:

(1) where are the women artists—when did they gain access to art education? Where is their work shown, or not shown, and why--? On what grounds has it been marginalized or dismissed as inferior in patriarchal societies, and does such marginalization continue to take place?

(2) is gender relevant to the traditional internal norms of the discipline of art: what sort of movements, formal artistic choices, etc. have been billed as ‘feminine’ and devalued? Or, conversely, which have been prized more highly by being considered more ‘masculine’-?

Brand and Devereaux are concerned with the latter question—how gender might (or might not) relate to the formal components and artistic choices artists make. Pick two ways they suggest gender matters to some aspect of art, images, or visual texts, and evaluate their cases, offering evidence of art pieces, genres, disciplinary norms, etc. to support your case.

WEEK 7 Serrano, Mapplethorpe, and the N.E.A.

October 8 PowerPoint Presentation on Mapplethorpe Steiner, Introduction and Ch. 1, “The Perfect Moment” Bolton, selections

October 10 Film clips from *Damned in the U.S.A.*

October 12 **MIDTERM EXAM**

Blog Critical Reflection #7

Steiner believes that one of the major premises of those who would censor art like Mapplethorpe's is that art influences behavior. How do you see this playing out in the debates on Mapplethorpe and NEA funding? Do you agree that making something visual (photography, film, painting, etc.) equals advocacy? How might the visual act differently (if at all) on the spectator than the textual?

MODULE 3: COMMERCIALIZATION OF IMAGES

WEEK 8 Culture Industry

October 15 **NO CLASS: October Break**

October 17 PowerPoint Presentation on Adorno and the Frankfurt School Adorno, “Culture Industry 1944-75;” “How to Look at T.V.”
Film clips, *East Side Story* *The New York Times*, “The Brand Underground”

October 19 Discussion, Reflections

Fourth Hour Dodge ball tournament

Blog Critical Reflection #8

Adorno was writing about the culture industry from the 1940s into the 1980s. A German Jew expatriate from Germany, he lived in L.A. for a number of years and wrote about the blossoming Hollywood film industry. He thought he was seeing the homogenization and commodification of culture: in other words, the top-down massification of both creative works and of us as viewers. He saw the public increasingly treated like a commodity

target audience to be had, and off which a profit could be turned. He believed what he saw around him was the new film industry starting to package and sell culture on a larger scale than ever before, causing each product/image/film to be more pre-fab and pre-scripted, produced for mass consumption. He thought he was seeing a shift in how culture happens, or comes to be: an older model where cultural images and artworks arise more organically, created by individuals or small groups, from the ground up-- compared to the new model before him, where cultural products are produced top-down, much like a car on an assemblyline. His point: we talk about our responses to films, cultural images, etc. as if they are our free and imaginative choice: but if the objects we're viewing are mostly pre-fab, how free or imaginative are our choices? How much chance do we really have to encounter artworks, films, books, stories, etc. that are truly imaginative and not formulaic?

Step 1: In your own words and citing pertinent passages from Adorno, explain what he thinks is dangerous/stifling about this homogenization and commodification of culture. On his account, what's wrong with the culture industry?

Step 2: many argue that today, the culture industry has merely continued and expanded exponentially. What evidence exists for this claim?

Step 3: What's the difference Adorno saw between (a) formulaic culture industry products built according to specs of some target audience, and (b) freely and imaginatively created art works? Give an example of what you think might count as each, and explain why he thought this difference mattered so much.

WEEK 9 Art, Politics, and Sexuality

October 22 PowerPoint Barrios, *Screened Out*, Ch. 1-7
presentation: Wink, Steiner, Ch. 2, "Literalism of the Left," and Conclusion
Wink
(No critical reflection
this week)

October 24 PowerPoint continued

October 26 Discussion, Reflections

Fourth Hour *Celluloid Closet*

WEEK 10 Art, Politics, and Sexuality (Continued)

October 29 In-class exercise Barrios, Ch. 8-15

October 31 In-class exercise

November 2 Discussion, Reflections

**Fourth
Hour** Ice cream social

Blog Critical Reflection #9

In *Screened Out*, Barrios describes the changing portrayals of gays and lesbians in movies from the beginning of the film industry to the 1980s. Through an analysis of various films, he illustrates how these films portrayed gay people, but more importantly, how that portrayal changed and the circumstances under which that change occurred. For Your Post:

1) What are the historical forces which helped to bring about these changing views? How much of it came about

through the efforts of gay people to alter their perceived images and how much resulted from social or political forces?

2) Using the analysis used by Adorno in his article, “How to Look at Television,” analyze the sub-text of several of the films Russo discusses—at least one from each chapter—and how that message changes and why.

3) Find two contemporary images of a gay or lesbian person-- one positive portrayal and one negative, and discuss how the images get their respective points across. Referring to *The Celluloid Closet*, as well as to Adorno and the class material concerning the Nazis, art, depictions of the body, and degeneracy, explain how your selected images can be construed as “positive” or negative.” Are they “art” or “culture industry products”? How does this context affect their message?

MODULE 4: IMAGES and IDEOLOGY

WEEK 11 Religion, Images, and Abortion

- November 5** PowerPoint Presentation on abortion Risen & Thomas, *Wrath of Angels*, Ch. 4, 8, 10, 14
[Rory McVeigh & David Sikkink, “God, Politics, and Protest,” *Social Forces* 79 \(June 2001\): 1425-1458.](#) At website
<http://www.jstor.org/view/00377732/di020165/02p0088o/0>
- November 7** *The Silent Scream*
- November 9** Discussion, Reflections
- Fourth Hour** *Gypsy*

Blog Critical Reflection #10

In these writing you should consider the differences between the impact of images and rhetoric. Which has the most immediate impact on the subject? Which has the most lasting influence, image or text? You should consider these points in answering the three questions of this reflection.

Question #1: How did the anti-abortion movement evolve from the first reaction to Roe Vs. Wade until Pensacola? Why did this escalation take place? How and why did the protestors change their approach?

Question #2: McVeigh and Sikkink’s article argues that certain factors make Protestants approve of “contentious actions.” Apply their analysis to one of the individuals you have reads about in Risen and Thomas: Michael Bray, Joan Andrews, Randall Terry, Michael Griffin, or Paul Hill.

Question #3: Using *The New York Times*,* find articles relating to a specific event that you read about in Risen and Thomas and examine how the event was portrayed in the Times versus how Risen and Thomas interpret it. What if any differences do you see? How would you explain them? Using a Google Image search find photographs of these events. Again compare the written description to the images you discover. Do you find different messages imbedded in the text and images? If so, how do you explain it?

*To search the NYT, go to the Olin Databases, click on Proquest Direct, and on the first screen, you will find a pull down menu for Database. Select “News – The Historical New York Times” and complete your search.

WEEK 12 Representing War

November 12	PowerPoint on War Imagery	Libby "Culture/War: The Visual Politics of Representation in the Abu Ghraib Photographs" <i>International Journal of the Arts in Society</i> , vol. 1, no.5, March 2007: 43-49. --Jessica Gogan and Thomas Sokolowski, <i>Inconvenient Evidence: Iraqi Prison Photographs from Abu Ghraib</i> (New York: International Center of Photography and The Andy Warhol Museum, 2004) --Susan Sontag, "Regarding the Torture of Others," <i>The New York Times</i> , May 23, 2004.
November 14	in-class exercise on war images	
November 16	Discussion, Reflections	
Fourth Hour	Volleyball tournament	

Blog Critical Reflection #11

- 1) How and why do war images become "official"? Find some examples of images related to the Iraq war that have achieved "official" status—what interests are served by these choices?
- 2) Do you agree/disagree with the "Culture/War" article and the "Mass Media and the Public Sphere" from "Practices of Looking" that images can be ideological and even harmful? In "Regarding the Torture of Others," Sontag argues that we should ignore the images as such and focus on the events depicted in them—which position do you take?
- 3) Should images of war be kept from public view during wartime? About the Abu Ghraib photos in particular, do you think they should have been exhibited, as they were at the International Center of Photography?

MODULE 5: STUDENT PRESENTATIONS

WEEK 13

November 19	Last-ditch Web Refresher
November 21	NO CLASS: Thanksgiving Break

WEEK 14

November 26	Student Presentations
November 28	Student Presentations
November 30	Student Presentations
Fourth Hour	RCC Olympics

WEEK 15

December 3 Course Evaluations

December 5 Student Presentations

December 7 Student Presentations

FINAL PROJECT DUE

Fourth Hour Last Rites

FINAL EXAM SLOT: Tuesday, Dec. 11 at 8 am in our normal classroom.