

Syllabus

SEST-599-01

What We Understand about Irregular Warfare from Film

Spring 2022

Tuesday: 5:00-7:30 pm

Professor: C. Christine Fair, Ph.D.

Place: Zoom

Office hours: Tues 3:30-4:30 or by appointment.

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About Me

I am not a political scientist although I am frequently mistaken for one due to the kinds of work I do and the scholars with whom I collaborate. I completed my PhD in the Department of South Asian Languages and Civilization—which is formally in the humanities—and an MA from the Harris School of Public Policy at the University of Chicago. I suffered nearly ten years at the RAND Corporation and another four years at the United States Institute of Peace before being fortunate enough to join the faculty at Georgetown. (You can read more on my personal website: christinefair.net.) This means that I have spent the vast majority of my adulthood studying various political and military issues pertaining to South Asia, particularly in the countries of Afghanistan, Pakistan, India, Bangladesh, Sri Lanka and increasingly Myanmar (which is in Southeast Asia). In my own research I employ a mixed methods approach, drawing upon qualitative and quantitative data and research methodologies.

I believe learning—and teaching—should be an enjoyable activity rather than a pestiferous undertaking. Therefore, I bring to my classroom my (often ribald) sense of humor. (If you're not having fun...at least I'll be having fun.) If you want to see what you are getting into *before* signing up for my course, you can peruse videos on my Youtube channel: <https://www.youtube.com/user/TheChristinefair>. You can also peruse some of the quotidian nonsense that a woman in this business has to endure by perusing the comments. (Trigger warning: some of the comments are bigoted or otherwise exceedingly boorish and drafted by rubes and vulgarians.)

I believe in being direct in providing verbal and written feedback, as this is most efficient means of communicating. This means that I will not preface my criticisms with an inventory of your past brilliance to lessen the pique of necessary critique. Take this as a sign of respect rather than discourtesy.

While students are not entitled to their own facts (when facts are empirically known or knowable), in this course, I explicitly encourage students to cultivate their own points of view about these facts, how we know them and what import derives from them. In this course, we will

often ask ourselves the following questions: 1. What is known? 2. What is knowable (presuming reasonable resources)? 3. What is not knowable (presuming reasonable resources)? While I frequently write commentary on political events, I do not expect you to share my views. At no point should students feel compelled to rehearse my arguments in class, papers or elsewhere. Finally, I use a **red font**—sometimes in **bold**—to indicate things that are important. Why? Red is the universal color that says “Look! You need to seriously pay attention to this!” This should not be a concern as some students have repined in the past.

About this Course:

In its inception, the “war film” and its creators have played prominent roles in, *inter alia*, setting political agendas, advocating policies, constructing images of the enemy other, defining civilization, manufacturing consent for or opposition to war, recreating and reproducing race and gender stereotypes, and providing information about a conflict that shapes peoples’ opinion of the conflict irrespective of the film’s accuracy. Most Americans, as well as citizens of other countries, learn of conflicts through the cinematographic depiction of them rather than their formal study. Unfortunately, despite the pervasive influence of film and other forms of media culture, mainstream political science has generally considered these cultural artifacts unworthy of serious inquiry. This course departs from this intellectual position and contends that film can be an important medium through which we can understand international politics but, more importantly, think critically about *how* films facilitate such understandings as well as misunderstandings.

This course begins with an overview of the essential practices and significant “languages” that film makers and writers use to create meaning through film. Learning the “grammar” of films will enable students to become more cognizant of how war and related concepts are portrayed in the media cultural products they regularly consume and the understandings of those war such films facilitate.

This course will focus upon irregular warfare, which the US military defines as:

“a violent struggle among state and non-state actors for legitimacy and influence over the relevant populations. Irregular warfare favors indirect and asymmetric approaches, though it may employ the full range of military and other capabilities, in order to erode an adversary’s power, influence, and will.”¹

After providing a foundation on how to read a film, the subsequent classes will examine various examples of irregular wars through the lens of two films that represent very different points of view. Each week I provide several brief readings intended to inform you about the conflict depicted in the films. In this class, students will learn about various conflicts while also learning to think critically about how irregular wars are depicted in film.

¹ United States Department of Defense, Joint Publication 1-02: Dictionary of Military and Associated Terms (JP 1-02), available at <https://www.jcs.mil/Portals/36/Documents/Doctrine/pubs/dictionary.pdf>.

Topics covered in this course will include British and European colonial wars in Africa and Asia; the Vietnam War from the optics of French, American; Korean and Vietnamese citizens; the anti-Soviet war in Afghanistan from the optics of Russian and American films; the War on Terrorism; the use of drones; intelligence failure; nuclear deterrence as well as a reflection upon race and gender in constructing heroism. This course will not cover conventional conflicts like the world wars or the Korean war.

In this course, students will construct original arguments about how specific films create, reinforce, or destabilize predominant views of war generally and specific wars in American society. To do so, we will closely study the ideas which are embedded in films as well as the techniques which film directors and writers use to convey a message or argument.

Note on the readings: Please do not be intimidated by the list of suggested readings. You should select those readings which help you view the film critically. ***The most important preparation for this class is critically watching the films for the week.*** However, each student, will prepare a 10-minute presentation of a film, informed by the reading or readings of his or her choice. We will select assignments once the course enrollment is complete.

Course Learning Objectives

First and foremost, this course aims to develop critical media literacy. For this class critical media literacy is generally defined as “the ability to understand, analyze, evaluate and create media messages in a wide variety of forms.”² However we will not engage in “creating” media messages per se.

Most consumers of film and other media cultural productions are not aware that the media is, in fact, educating them because the pedagogy of the medium is usually invisible, unconscious, and implicit rather than explicit. This course will develop critical media literacy skills to make students aware of how war films construct meanings, influence, and shape opinions about a conflict, and impose a specific set of messages and values upon the viewer.

To develop critical media literacy, students will:

- Learn to recognize and analyze media codes and conventions such as visuals, sounds, scene framing, styles of narration.
- To think about the economic structures that shape the films we consume. These are not charitable activities: who is the presumed consumer? what is presumed about purchasing power and who has it?)

²T. Edward and A. Brian (2009). Quantifying media literacy: development, reliability, and validity of a new measure. *EMI Educ Media Int.* 1; 46(1): 53–65. Available at <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3092308/>. Note that there several definitions offered. For a review, Judith E. Rosenbaum, Johannes W. J. Beentjes, Nijmegen Ruben P. Konig, “Mapping Media Literacy: Key Concepts and Future Directions,” in C. S. Beck (Ed.), *Communication Yearbook* 32 (New York: Routledge, 2008): pp. 312-353. Available <https://repository.ubn.ru.nl/bitstream/handle/2066/60726/authorCreatedVersion.pdf?sequence=1>.

- Become aware of how films foster stereotypes, dominant values, and ideologies and critically evaluate them. Students will question who made these choices and why.
- Develop competencies to interpret the multiple meanings and messages articulated in the films.
- Better identify facts from fiction in film, which is often harder than it seems.
- Distinguish reportage from advocacy.
- Learn to understand how advertisements differ from film. Can we even tell the difference in some cases?
- Identify, explain, and justify the various choices the producers made in the film such that we can inform choices and set and sustain appropriate degrees of critical distance from the film.
- To think critically about the larger impacts of the ways in which films depict a war and those who wage it. Students will be encouraged to reflect upon the ways in which a given film normalizes or creates stereotypes about race, gender, ethnicity, or other identity groups germane to the film or films in question and the war the film engages.

In this course, I will encourage students to consider not only *what* messages a filmmaker conveys in his/her film but also *who* they portray in a particular message as well as *how* they portray them. By developing critical media literacy, students will identify and interrogate the various biases, values, and points of view of films and the power relationships they represent.

In addition to developing critical media literacy, students will also strengthen their analytical, research, and writing skills.

Instructional Methodology

This is not *intended to be* a lecture-style course; rather, it is a seminar. I expect all students to come prepared (having watched all films and read all materials) and engage in a class discussion that is structured around questions and answers to illuminate key aspects of the course films and supporting readings. While I will end the course discussions with key takeaways, you are expected to fully contribute.

Note: This cannot be a discussion-based course if you have not watched the films or read some of the assigned readings. Also note that viewing the films is the *most* important part of your preparations. The readings provide a historical background for a conflict you may know. These readings are intended to help you understand the film. I suggest skimming one of the historical readings *before* you watch the film such that you understand the context. It is not necessary that you read every assigned reading in many cases. We will discuss this in class.

Course Expectations

Students are *not* expected to have an extensive background on the conflicts studied in this course or a prior background with the study of film or critical media literacy. However, students are expected to be curious not only about the conflicts we will study but also about the ways in which film informs our beliefs about the conflicts specifically and war more generally. Students

are expected to come prepared to each class; to take notes on readings and films; and share their thoughts and insights with the class. In this course, there is rarely a singular correct answer. Students will bring to these films their own experiences and indeed it is the individuality of our experiences that help create meaning in these films, irrespective of authorial intent.

Course Materials

Required Films

There are no required texts, including DVDs, for this course. However, there are about two films per week. Most of these films can be acquired inexpensively from Amazon, Netflix, and other content providers to which you or your friends may subscribe.

I have worked to place copies of films on *ShareStream*, a media manager that can be accessed via Canvas. There is one exception: *The War Room*. This can only be seen on Netflix. We will view this film in class. For this, you will need *Netflix Party*. You can join Netflix free for one month so this should impose no hardship upon you.

Course Requirements and Means of Assessment

To assess learning in this class, students will draft three essays and give one ten-minute presentation:

1. Two critical essays: (The minimum length is 3,500 words. The maximum is 4,500 words, inclusive of notes.). [Topics are provided in **Appendix A**]. Each essay accounts for 35% of the final grade, for a total of **70%** of your total grade.

Due Dates:

Essay 1: **5 pm. 14 March.**

Essay 2: **5 pm. 3 May.**

Note that I always allow students to revise and resubmit. Revisions are due within one week of receiving written feedback. I replace the original grade with the new grade. I always give credit for effort made so no revised grade should be lower than the original. I believe getting things right after constructive feedback is an important skill and I incentivize students to acquire it.

2. Oral Presentation. Students will choose two days during which they will lead the class discussions on the films under study. The students will make use of the assigned readings to lead the discussion, taking a point of view of their choice. Students should use PowerPoint or similar program for presentations. These slides should be shared with the class at least 4 hours before the start of the class in which the student will present. Each presentation will count for **10%** of your total grad for a total of 20%.

3. Peer-review. Students will be required to provide constructive peer-review on two essays (one for the first essay and another for the second). I will assign these essays to you. You will send me these directly rather than the author of the paper. Peer-reviews should be brief (between 700 and 1000 words). They should address the structure of the essay, the treatment of the subject and other insights you think would help the author revise their essay. Each peer-review essay is 5% of your grade, for a total of 10%.

In addition, for each film, students are strongly encouraged to complete a film notes page, which is available on Canvas, for each film. **This is NOT graded, and it is NOT required.** However, you will find that doing so will help facilitate recall of concepts during class and for writing papers. You may want to update these sheets after class to use in later writing assignments.

Please see Appendix B for tips on successful writing. See Appendix C for grading scale and descriptions of expectations for each grade. And, per Georgetown University's grading policy due to COVID-19, you may opt for a Pass-Fall option.

You must submit all assignments to me via email in word. All documents should be named as following: Firstname_Lastname_Essay1.doc, Firstname_Lastname_Essay2.doc, Firstname_Lastname_Essay3.doc. Please include yourself on the cc line and retain as proof of timely submission.

Penalty for late submission:

For each day late, you will receive a 2/3 letter degrade decrement. Thus, an A paper becomes a B+ paper. It has been my experience that any increase in quality by being late does not make up for the lateness penalty. I will make exceptions to this policy, only in the event of a documented illness or family emergency. You must notify me before the due date.

Class Participation and Commentary:

Students are expected to participate actively in class discussions. Class participation includes completing assigned readings, attending all classes (unless a student is ill, has a religious obligation, or has some other legitimate emergency), and contributing to class discussion.

I strongly encourage students to take notes on the readings to facilitate recall during our class discussions.

Class participation *is not* a part of your formal grade; however, it will play a factor in determining borderline grades. For example, if a student's grade is a B+ but is very close to an A- and the student was an effective partner in classroom discussions and demonstrated that s/he had a competent mastery of the reading, I will give her/him an A-. If s/he was not a participant in class discussions and/or evidenced little understanding of the assigned readings, she/he will get the B+.

Final Course Grades:

You will receive grades commensurate with the quality of the work irrespective of the performance of others in the class. (That is: materials for this course are not graded on a curve.) Students who fail to turn in one of these assignments cannot pass the course. You must at least attempt all assessments. I do not generally round up in final grade determination except in those cases in which the student was a regular participant in class discussions, who came to class prepared, and offered relevant insights that reflected a competent mastery of the materials. (Translation: content-free bloviations do not count!)

Policy on Grade Disputes:

I make every effort to be fair. Ultimately, grading products for this course may be subjective on occasion. If you believe that I was unfair in my assessment, you **must** request a reconsideration of your grade within **48 hours of receiving your grade**. However, be aware that while I may have mistakenly assessed your paper downward by overlooking some critical virtue(s), I may also have missed serious flaws upon first review and unfairly assessed it upward. *My re-grade of your paper will reflect the results of this complete review of your exam, be it positive, negative, or neutral. Make your case wisely.* You have the option of appealing this grade by emailing the director of SSP (Professor Keir Lieber). He will form an appeal board. The board's grade is final and binding upon us both.

Policy on Missed Classes:

Per SSP policy states that students may not miss class except in extraordinary circumstances, such as illness or family emergency. Students are advised in the SSP student handbook to request approval from the instructor as soon as possible in advance of the absence.

Work travel is the most common reason for class absences. Again, students are required to seek approval from the professor in advance of being absent. If a student is absent from any classes in each course, instructors may:

- Reduce the final letter grade to reflect the absence(s)
- Require additional course assignments before assigning the final grade
- Request that a student be withdrawn from the course.

Students who expect to miss more than two classes are required to notify the Director of Graduate Studies immediately. In drastic circumstances, the program, in consultation with the course professor, may withdraw students from a course if they inexplicably miss the first class meeting or who are absent for two or more classes. If you think you may miss the first class, be contact me immediately so that I may work with you to make alternative arrangements.

Suggested Practices for Success

It has been my experience from over more than a decade of teaching that the below practices best-situate students for success.

1. Complete the readings and film viewing prior to class. You'll understand the material better and be ready to participate in discussions. You may also want to form a study group to exchange ideas about the readings. However, this does *not* mean that you outsource certain readings or films to each other. This is the surest way to fail. Do not entrust your success in this class to other students.
2. Keep notes on the readings and films. It's easy to get the readings and films mixed up in class. Take notes and bring them along with you to help keep everything straight. (I do this.) I strongly suggest that you hand write your notes. As I note below, there is a growing body of literature that suggests that the use of computers to take notes results in a shallower processing of information. I leave this decision to you. (I use both means, frankly.)
3. If you aren't familiar with a word, a historical event, or film or anything else you encounter in the readings or in the films, LOOK IT UP. (Be aware that Google is not always accurate.) If you need assistance, email me.
4. Participate in class discussions. While I do not use this as a part of your formal grade, if you're on the margin of a higher grade, I will round up for those who are active participants in class discussions.
5. Work on the assignments ahead of time. I am always happy to provide feedback on rough drafts provided that I have adequate time. This is on a "first come, first serve" basis.
6. Proofread, proofread, proofread. I encourage you to share your paper with other students for their proof-reading and evaluation. However, under no circumstances, should they engage in substantive revisions as this is considered plagiarism.
7. Come see me. I'm always willing to offer help, brainstorm ideas, or provide feedback.

Content Warning

This course centers around films that depict war. Consequently, almost *every* film used in this course is designed for mature audiences. Every film on this syllabus depicts, *inter alia*, various forms violence (often graphic), exploitative sexuality, profane language which often includes racist, anti-Semitic, misogynist, and other crude verbiage among other issues that may not be palatable for some students. Please consider carefully whether you are prepared for watching and analyzing the course material. Please share any concerns or questions you may have as soon as possible. These films are intended to make you feel uncomfortable. We will engage many of these depictions critically in class.

In full disclosure, I do not like scenes of violence as I suffer from PTSD. Consequently, I often look away from prolonged scenes of brutality because they trouble me. There is no requirement that you fully watch all scenes of violence. It's often adequate that you know it is there and how it is used in the film. And these are the issues that we will interrogate during our class discussion.

Email Etiquette

This is not the only course I teach; you are not my only students; and teaching is not my only obligation. I receive about 100 emails each day. Please expect that it will take one full business

day to respond to you. If you email me between Friday evening and Monday morning, expect that I will get back to you by late Monday or Tuesday morning. Also, please do not address your emails to me using my first name. If this guidance strikes you as odd, I encourage you to read some of the following works on this issue (Neumann, 2017; Files et al., 2017; Langin, 2018).³

Policy on Computers, Phones and Social Media

I expressly forbid students from filming or recording these lectures. I will ask students who do so to leave the class. I will record this class as an absence. I will also report this to SSP leadership. I also forbid students from posting quotes or photos to social or other media attributable to me, this class, or your classmates. I enforce this policy to ensure that we all enjoy a safe environment to engage the literature and the intellectual objectives of this course. I will accord no exceptions. (Note that I may record this lecture for the use of students who may have missed a lecture or for other administrative reason.)

I *do not* ban laptops, tablets, or cellphones in class as I believe doing so is ableist and because I will encourage you to look up answers to questions that you do not know when I pose these questions. *However, I insist that you refrain from “leisure internet activities” during class.* Examples of such prohibited activities include but are not limited to: texting or emailing associates (unless it’s an emergency); posting to social media.; online shopping, dating or other recreational activities. (I note these particular activities because they have occurred.)

I would also discourage you from using your laptop to take notes during class or when you are doing the readings. While this is your choice, there is a growing body of literature that finds that notetaking on your computer promotes a shallower processing of information (Mueller and Oppenheimer, 2014)⁴ and also distracts students nearby (Sana, Weston, and Cepeda, 2013).⁵ In full disclosure, as I have a number of hand and wrist injuries, I do not always observe this practice myself.

³ J. Neumann, “Why are female doctors introduced by first name while men are called ‘Doctor’?,” Washington Post, June 24, 2017. https://www.washingtonpost.com/national/health-science/why-are-female-doctors-introduced-by-first-name-while-men-are-called-doctor/2017/06/23/b790ddf2-4572-11e7-a196-a1bb629f64cb_story.html?utm_term=.80da3c2b82ba; J.A. Files et al. “Speaker Introductions at Internal Medicine Grand Rounds: Forms of Address Reveal Gender Bias,” *Journal Of Women's Health*, 26(5)(2017): 413-419; K. Langin, “Male Scientists Are Far More Likely to Be Referred To By Their Last Names, Impacting Status And Awards,” *Science*, June 25, 2018. <http://www.sciencemag.org/news/2018/06/male-scientists-are-far-more-likely-be-referred-their-last-names-impacting-status-and>.

⁴ Pam A. Mueller, Daniel M. Oppenheimer, “The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking,” *Psychological Science*, 25(6), 1159–1168.

⁵ Faria Sana, Tina Weston, Nicholas J. Cepeda, “Laptop multitasking hinders classroom learning for both users and nearby peers,” *Computers & Education*, Vol. 62 (2013): pp. 24-31.

Academic Honesty

Please be certain that you understand Georgetown's policy and procedures regarding academic honesty. It is available here: <https://honorcouncil.georgetown.edu/system/policies>.

For additional guidance please read "What is plagiarism?"

(<https://honorcouncil.georgetown.edu/whatisplagiarism>) and "Plagiarism checklist"

(<https://honorcouncil.georgetown.edu/https%3A/honorcouncil.georgetown.edu/faculty/plagiarism-checklist>).

Note on Disabilities and Other Required Accommodations

If you believe you have a disability, then you should contact the **Academic Resource Center** at arc@georgetown.edu for further information. The Center is located in the Leavey Center, Suite 335. The Academic Resource Center is the Campus Office Responsible for reviewing documentation provided by students with disabilities and for determining reasonable accommodations in accordance with the Americans with Disabilities Act (ADA) and University policies.

Also, if you believe you need help, please contact me and I will help you navigate the university's bureaucracy to obtain a formal dispensation. Please do not hesitate to seek help from me or others in the program or university. Please consider us as your allies in your educational experiences. You can find additional information about this at the Disability Support Services' webpage: <https://academicsupport.georgetown.edu/disability>.

If you already have a documented physical, learning or other disability, I will make appropriate accommodations. Please contact me so that we can discuss these arrangements.

Note on Religious Obligations

If you anticipate any conflicts between the schedule in this syllabus and your religious obligations, please inform me so that we can make alternate arrangements. (Do not presume that I will know your religious observance habits based upon your name, for example.)

Plan for Class Continuity During University Closures

The Washington D.C. metropolitan area can experience severe weather. In some cases, the University will close the campus. Given that our classes meet once a week and given your varied schedules, it is nearly impossible to reschedule a cancelled class. ***For these reasons, classes will NOT be cancelled when the university is closed.***

The preferred plan for course continuity is the **Zoom** feature of Canvas. I know from experience that those of us who live in Virginia during inclement weather may not have internet access; however, Zoom can be used on our smart phones as well. Please ensure that Zoom is downloaded to your computers and smart phones at the start of the semester.

Access the Zoom link via our Canvas page.

Zoom-Specific Etiquette

Many of us, since the onset of the current pandemic, have spent much of our lives on Zoom or similar platforms. Many of us have taken this as an opportunity to be more casual in our dress and in our demeanor. For the purposes of recreating a professional environment, there are very specific demands I make of students for showing up and being present in this online environment.

This program caters to persons who seek employment in international or national security fields. You should view each engagement with your faculty and your fellow students as potential job opportunities. This means, that I expect all of us to show up in Zoom as we would in the classroom. Based upon my experiences teaching online in the Spring and as a full-time student taking two courses this summer, I have crafted these guidelines to help you and to help me help you to achieve the objectives of this course and to encourage a professional online presence that will facilitate your desired end state: gainful employment.

We do not know how long this pandemic will constrain our professional and personal lives. I have chosen to accept this is a new reality rather than view it as an aberration or interruption. Businesses have learned from the cost-savings of online meetings and many businesses have learned that it is more cost-effective to have their employees working at home—where they bare all of the costs—than to expect them to work in expensive-to-maintain offices. They have also learned that their employees are working longer because they are not wasting time commuting to and from the office. Learning to be professionally present in this environment is a job skill for the foreseeable future.

What does this mean for you and our class?

First, I expect you to be present with your camera on. There is no other way that I can assess your presence or absence in this class. In some cases, internet bandwidth may require you to turn your camera off. But this is the aberrant condition not the normative condition. For this reason, you *must* have a computer with a camera to participate. In some cases, you can use your smart phone with the Zoom mobile App when your home internet is sub-optimal.

Second, what are appropriate venues for participating in our class? You should be at a table or a desk with access to your course materials whether in hard-copy or electronic copy. Consider an environment that is not terribly comfortable given the temptation to doze away! And some of you do snore. What are examples of inappropriate venues? Your bed. I had several students participate in class from bed. This is simply not appropriate for more reasons than I wish to adumbrate. This sends a terrible market signal. Would you participate in a high-level discussion with State Department officials from your bed? I would hope not. Remember: you are not only making an impression upon me, but also upon your colleagues. Since your colleagues may work in an office with job openings, you need to create a professional appearance with them as well.

Third, let's discuss clothing. Over the course of the last six months, I have seen many things that

I cannot unsee because students have availed of the Zoom environment to be less vigilant in protecting their professionalism. Here are examples which I would prefer to never see again and I am confident that their course-mates would agree. I had a student repeatedly put his/her feet up on his/her desk—providing us ample vision of his feet—and then predictably fall asleep with occasional eruptions of snoring. Another student liked to do his/her class on a couch where s/he too would nod off. I have had students show up in their pajamas or clothing with inadequate coverage, which have afforded inappropriate vistas of viewing. Remember how you appear on camera: some of these sartorial peccadillos are exacerbated by the camera and the angle of the camera. Not only are inappropriate vistas distracting for your fellow students, it is distracting to me because I have no way of politely urging you to wake up, adjust coverage of important anatomy etc. This is not about prudishness; rather it's about mutual respect and professionalism and camera angles.

In short, please respect all of us by showing up appropriately attired. I am aware of the joke that is circulating that “on Zoom I don’t need to wear pants.” There is a reason why this is a joke and that is because many people have been revealed to be in that pant-free state on Zoom and the joke, regrettably, is not only on them. During the Zoom experience, many of us may need to get up from our chairs unexpectedly due the household environments in which we are working. Children require immediate attention. Your dog, cat or pet ferret may decide to micturate on your mother-in-law’s prized shoe. Your spouse may have caught the kitchen on fire while you were in class. And when you do get up, everyone sees what you are—or *are not*—wearing.

For our classes over Zoom, wear what you would wear if you were physically in our classroom with other people.

Remember: The purpose of SSP is to prepare you all for the national security roles you will inhabit following graduation and presenting yourself in professional attire is an aspect of that preparation.

Fifth, I am visually challenged. This means that I may be unable to see the chat function. For this reason, I expect all students to have their microphone on mute such that we are not subjected to distracting ambient noise. When you wish to speak or make a contribution or when I ask you a question, please unmute yourself and speak. There is no need in classes of this size to use the hand gesture or to message me in the text function.

Finally, the goal of this class is to be as synchronous as possible. To protect your privacy and mine, I am very disinclined to record videos. We will be discussing sensitive material and it has been my experience that recording is very chilling for those conversations. If you disagree, let’s discuss this. After all, this class is ultimately *for you*.

University Code of Student Conduct

Student conduct is prescribed by the CODE OF STUDENT CONDUCT, available here: <https://studentconduct.georgetown.edu/code-of-student-conduct>. I expect students to comport themselves accordingly.

University Policy on Equal Opportunity and Non-Discrimination in Education

Georgetown University's Center for Securities Studies (CSS) and the Security Studies Program supports the University's commitment to diversity. The University has a policy on Equal Opportunity and Non-Discrimination in Education. Additionally, the University considers acts of hate and bias unacceptable and antithetical to its commitment to an inclusive and respectful community.

Students who have concerns about treatment that they have experienced are encouraged to discuss these concerns with the director of SSP. You may also reach out to the representative of the Office of Institutional Diversity, Equity & Affirmative Action (IDEAA).

Students who want to pursue a formal complaint of discrimination may do so by contacting IDEAA: (<http://ideaa.georgetown.edu>). Additionally, students may report concerns of hate and bias at <http://biasreporting.georgetown.edu/>. A member of the Hate & Bias team will discuss your concerns with you.

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Course Readings and Viewings

Class #1. (18 January)

Part 1: Theorizing War and Media

Altman, Rick. "What is generally understood by the notion of film genre?" in *Film/Genre* (London; British Film Institute, 1999): pp. 13-29.

Altman, Rick. "A semantic/syntactic approach to film genre." *Cinema Journal* (1984): pp. 6-18.

Robert Eberwein, *The Hollywood War Film* (Wiley-Blackwell, 2010), pp. 1-13; 31-41; 31-41; 42-62.

Ernest Giglio. *Here's Looking at You: Hollywood, Film and Politics, Fourth Edition* 4th Edition (Wiley-Blackwell, 2019), pp. 1-38.

John Belton, "War and Cinema," *American Cinema/American Culture 5th Edition* (New York: McGraw Hill, 2018): pp.182-208.

Begin familiarizing yourself with T. Corrigan's "A Short Guide to Writing About Film." You will be expected to use this book to inform your writing assignments.

Additional (non-required reading):

Paul Virilio, *War and Cinema: The Logistics of Perception*, (Verso, 2009), , Preface, Chapters 1-7.

Part 2: Practicing what we learned by examining "Citizen Soldier" by Three Doors Down.

We will watch a music video by Three Doors Down, called "Citizen Soldier." It is available on YouTube here: <https://www.youtube.com/watch?v=pgV6VUinDEA> and is also on Canvas.

Read about this video here:

Christina Fuoco-Karasinski, "3 Doors Down Discuss 'Citizen/Soldier,'" *Noisecreep*, May 29, 2009. <https://noisecreep.com/3-doors-down-discuss-citizen-soldier/>. (PDF on Canvas.)

Air Force Lt. Col. Ellen Krenke, "Army Guard Ad Campaign Features Kid Rock, Earnhardt," 27 August 2008. <https://archive.defense.gov/news/newsarticle.aspx?id=50946>. (PDF on Canvas.)

For this video and all other films, we will employ the MAPS (mode, audience, purpose, and situation) protocol to guide student thinking proposed by Rodesiler.⁶ Consider each element carefully:

Mode: The mode can be, *inter alia*, speech, music, film, and pictures, or a combination. Reflect upon the mode(s) that the video uses to convey meaning. Recognition of these modes and how they are used to convey meaning is critical to understanding how films (or any other media cultural production) are specifically and strategically crafted to influence our perception. In the case of this video, the creators blend multiple modalities such as music and moving images.

How does a consideration of the modalities used help us decode the intended *audience*, the purpose of the video and the messages the artists are trying to convey?

Audience: Once we've considered the *mode(s)* the film employs to convey a message or set of messages, let's consider who the intended audience(s) is/are. To help us identify the potential audience, we may need to consider other features such as the pacing of the film, the font used in any written messaging, any illustrations or guest appearances. We may want to consider the context in which the film in question is shown.

⁶ Luke Rodesiler, "Empowering Students Through Critical Media Literacy: This Means War," *The Clearing House*, Vol. 83, No. 5 (2010): pp. 164-167.

Once we discern who the most likely target audience is, we can better determine whether you or I fall into this target audience and reflect upon how the message influences us. This also helps up identify the *purpose* of the media message.

Purpose: Identifying the author's/filmmaker's purpose in producing the film in a specific mode, conveying a particular message to a select audience is a fundament of critical media literacy. After all, to respond appropriately to a message, we must be able to see through the basic content motives of amusing, (mis)informing, persuading, and entertaining.

Take the case of "Citizen Soldier," a music video by a popular band sponsored by the U.S. Army National Guard whose likely audience consisted of young males (based upon who was depicted in the video). By better understanding the target audience, we can then assess how the video attempts to advance its message and the purpose it ultimately serves. " And once we understand the purpose behind a media message, we can better assess, among other issues, what kind of race, gender, ethnic, religious stereotypes as well as social or economic power relations the video advances.

Situation: Finally, consider the situational details of the media message. What is the social climate and time when the message is made? Is a period of war? Is a post-war period? What are popular sentiments towards war generally or the specific war depicted? Understanding the social climate and timing of a message likely casts light upon the values, ideas and even the credibility of the message itself.

Situational questions which we may want to ask of "Citizen Soldier" include: why was this video made specifically for theatres? Why are movie theatres an attractive venue for such a message? Before what kind of films was this video played (e.g. RomComs, dramas, super hero, action movies)? Do the films before which this was played indicate something about the target demographics of the message? Are there other contextually significant issues that may condition our reception of the message?

Note that no matter what intentions the creator had in mind, the meaning of these films/videos are produced by the individual and conditioned by our own characteristics and experiences. Thus, no matter how hard the film-maker tries to make us feel or experience a particular sentiment, it is likely that different films mean different things to each of us. "Meaning production" therefore is an interactive activity. For this reason, consider how you'd respond to this film if you were of a different race, gender, ethnicity, national origins etc.

Class #2 Colonial Wars in Africa (25 January)

Because this is a new activity for most of you, we will watch this film in class. Please come prepared having read the below articles. These articles will orient you to the empirics of the Boer War. As always, consider the questions pertaining to Mode, Audience, Purpose and Situation described in Class #1.

Barbara R. Penny, "Australia's actions to the Boer War-A Study in Colonial

Imperialism,” *Journal of British Studies* 7: 1 (Nov. 1967): pp. 97-130,

Roslyn. Jolly, "Frontier Behaviour" and Imperial Power in Breaker Morant,”
The Journal of Commonwealth Literature 32.2 (1997): pp. 125-139.

Susan Gardner, “Can you imagine anything more Australian?’, Bruce Beresford's ~Breaker Morant’.” *Kunapipi*, Vol. 3 No. 1, (1981): pp. 27-41. Available at:
<http://ro.uow.edu.au/kunapipi/vol3/iss1/6>

Required Film:

Breaker Morant (This film is about the Boer War, 107 minutes,
https://www.imdb.com/title/tt0080310/?ref =nv_sr_1?ref =nv_sr_1) (Available on Canvas and Youtube: <https://www.youtube.com/watch?v=7GS7uwvy57k>).

Class #3: Colonial Wars in Africa (1 February)

Patrick Porter, *Military Orientalism* (New York: Columbia University Press, 2019): pp.1-84.
NB: We will continue to revisit this text throughout the course. Become conversant in the main themes of this reading.

Anglo-Zulu War of 1879

Damian P. O'Connor, “Imperial Strategy and the Anglo–Zulu War of 1879,” *The Historian*, Vol. 68, No. 2 (SUMMER 2006): pp. 285-304.

Zulu Film Guide, The Merrill Center for Strategic Studies (2007).
Hall, Sheldon. "Monkey feathers: defending Zulu (1964)." *British Historical Cinema*. (Oxford: Routledge, 2015): pp. 124-142.

Optional readings:

Michael Lieven, “‘Butchering the Brutes All Over the Place’: Total War and Massacre in Zululand, 1879,” *History*, Vol. 84, No. 276 (October 1999): pp. 614-632.

Required Film:

Zulu (1964, 2 hrs. 19 mins. British soldiers do battle with Zulu warriors at Rorke's Drift.
<https://www.imdb.com/title/tt0058777/>). **This will be an in-class viewing.** If you cannot attend, there is a copy of the film on *DailyMotion*: <https://www.dailymotion.com/video/x3i6ajb>.

Optional Film and Readings: The Battle of Algiers (1954-1962)

John Talbot, *The War Without a Name: France in Algeria*, (New York: Knopf, 1980), pp.78-89.

Alistair Horne, *A Savage War of Peace: Algeria 1954-1962* (New York: Viking, 1978): Preface (pp.13-20) and Chapter 9, “The Battle of Algiers,” (pp. 183-207).

Battle of Algiers Film Guide, The Merrill Center for Strategic Studies (2007).

Film:

The Battle of Algiers (1966, ~2 hours, <https://www.imdb.com/title/tt0058946/>). Available on Canvas and YouTube: https://www.youtube.com/watch?v=f_N2wyq7fCE.

Class #4: Colonial Wars in Asia (8 February)

The French in Vietnam

M. Kathryn Edwards, *Contesting Indochina: French Remembrance between Decolonization and Cold War* (Berkeley: UC Berkeley Press, 2016), Intro, Ch. 1, Ch. 7 (pp. 1-33; 167-207).

Martin Windrow and Mike Chappell. *The French Indo-China War* (Oxford: Osprey Publishing, 1998), pp. 1-48.

“Indochina: First Indochina War,” https://sites.tufts.edu/atrocityendings/2015/08/07/indochina-1st-indochina-war/#_edn2.

Required Films (This is a pairing of films about the 55-day siege of Dien Bien Phu (1954), the last battle by the French Union’s colonial army in the First Indochina War during the final days of French Indochina. Soon afterwards, the country was divided into North and South Vietnam. This battle prelude to the Second Indochina War, known in the United States as the Vietnam War. The first is a French film. The copy we have is actually a pirated version, dubbed in Vietnamese and sub-titled in terrible English. This is an object lesson in globalization. There is no other version with English subtitles available. The second is a Vietnamese film made in 2004 to mark the fiftieth anniversary of the Viet victory in Dien Bien Phu.

Diên Biên Phú (1992, 2 h 20 mins, https://www.imdb.com/title/tt0104105/?ref_=kw_li_tt). On Youtube at <https://www.youtube.com/watch?v=a3gpx882qVY> and Canvas.

Memories of Dien Bien (*Ky uc Dien Bien*, 2004, 2 hours, <https://www.imdb.com/title/tt0780064/>). On Canvas. We will also view this on Friday 31 January.

Optional Films:

Indochine (1992, 2 hrs 39 mins, <https://www.imdb.com/title/tt0104507/>). Available on Amazon.

The 317th Platoon (1965, La 317ème section 100 mins, https://www.imdb.com/title/tt0058863/?ref_=kw_li_tt). Available on canvas.

Passerine Bird (Con chim vành khuyên) 1962, 43 minutes). See description at <https://www.cseashawaii.org/projects/programs/film/subtitling/vietnam/> and https://www.imdb.com/title/tt2077731/?ref=ttpl_pl_tt. Available at <https://www.youtube.com/watch?v=L7VHdjGdTPw>.

Class #5: Colonial Wars in Asia (15 Feb)

The British in India (~1600-1947)

Thomas Metcalf, *Imperial Connections: India in the Indian Ocean Arena* (Berkeley and Los Angeles: U. of California Press, 2007), pp. 1-15 (Introduction).

Roy Kaushik, *The Army in British India from colonial warfare to total war 1857-1947* (London: Bloomsbury, 2013), Ch1 and 2. pp. 8-57

F.C. Simpson, "Frontier Warfare in Retrospect and Prospect," *The Journal of the United Service Institution of India*, Vol. 73 No. 313 (1943): pp. 378-385.

Required Films:

North West Frontier (also known as *Flame Over India*, 1959, <https://www.imdb.com/title/tt0053126/>). Available Share Stream.

Mangal Panday: The Rising (2005, <https://www.imdb.com/title/tt0346457/>). <https://www.youtube.com/watch?v=tmF2SytVwSw>. Available Share Stream.

Class #6: The American Vietnam War (1 March)

Ernest Giglio, "Picturing Vietnam on Film," in *Here's Looking at You: Hollywood, Film, and Politics*, (New York: Peter Lang, 2019), Chapter 9, pp. 204-215.

Kathleen McClancy, "Black Skin, White Faces: Dead Presidents and the African-American Vietnam Veteran," In C. Tholas, J. Goldie and Ritzenhoof Eds. *New Perspectives on the War Film* (New York: Palgrave Macmillan, 2019): pp. 131-158.

Brian Woodman, "Represented in the Margins: Images of African American Soldiers in Vietnam War Films," *Journal of Film and Video*, Summer-Fall 2001, Vol.53 (2-3): pp. 38-60.

Paul Williams, "'What A Bummer for the Gooks': representations of white American masculinity and the Vietnamese in the Vietnam War film genre 1977—87," *European Journal of American Culture*, Vol. 22, No. 3 (2003): pp. 215–234.

Required Films:

The Deer Hunter (1978, 3 hrs, <https://www.imdb.com/title/tt0077416/>).

The White Badge (Hayan chonjaeng (Korean title), 1992, 2 hrs 2mins, <https://www.imdb.com/title/tt0111700/>). Available Share Stream and Youtube <https://www.youtube.com/watch?v=IQTNZgVTKlM>.

Optional film:

The only American film that was made during the war was *The Green Berets* (1968, 2 hrs 22 mins, <https://www.imdb.com/title/tt0063035/>). This film is not required viewing unless you choose to write about it in one of the papers. It can be found on YouTube at https://www.youtube.com/watch?v=jH9tHBg_Hnw&list=PLEtiWC-MctTWkVRXvizm0Y9ZZuKOht4. (It will also be available on Canvas.)

****Spring Break****

Class #7: The American Vietnam War Cont. (15 March)

Refresh your notes from last week's readings as you watch the below required films.

Robert Eberwein, "Platoon (1986) and Full Metal Jacket (1987)" in Eberwein *The Hollywood War Film* (Wiley-Blackwell, 2010): pp. 93-109.

Thomas Doherty, "Full Metal Genre: Stanley Kubrick's Vietnam Combat Movie," *Film Quarterly*, Vol. 42, No. 2 (Winter, 1988-1989): pp. 24-30.

Rich Schweitzer, "Born to Kill: S. Kubrick's 'Full Metal Jacket' as Historical Representation of America's Experience in Vietnam," *Film and history*. Vol. 20 (3) (1990): pp. 62-70.

John Hellmann, "Vietnam and the Hollywood genre film: Inversions of American mythology in the deer hunter and apocalypse now." *American Quarterly* Vol. 34, No.4 (1982): pp. 418-439.

Required Film:

Apocalypse Now- Final Cut. (1979, 2 hrs 27 mins, <https://www.imdb.com/title/tt0078788/>).

Full Metal Jacket (1985, 1 hr 56 mins, <https://www.imdb.com/title/tt0093058/>). Available on Amazon.

Optional Films:

Platoon (1986, 2 hrs, https://www.imdb.com/title/tt0091763/?ref=fn_al_tt_1.)

Apocalypse Now (1979, 2 hrs 27 mins, <https://www.imdb.com/title/tt0078788/>). It differs from the "Final Cut" version in significant ways. For a description of how it differs, see:

Presentation by Francis Ford Coppola, "Francis Ford Coppola Explained His Current 'Film Student' Mentality at Tribeca 2016," 22 April 2016, available at <https://www.youtube.com/watch?v=WdISYjTmqek>.

Robert Sellers, "The strained making of 'Apocalypse Now'," *The Independent* 24 July 2009. <https://www.independent.co.uk/arts-entertainment/films/features/the-strained-making-of-apocalypse-now-1758689.html>.

Here's a film about the problems with making this film, *Hearts of Darkness: A Filmmaker's Apocalypse* (1991, 1 hr. 36 mins, <https://www.imdb.com/title/tt0102015/>). On Canvas.

**** First Essay due by 5 pm on 15 March. ****

Class #8: The American Vietnam War Cont. (22 March)

Refresh your notes from previous week's readings as you watch the below required films.

Laurel Westrup, "Toward a new canon: The Vietnam Conflict Through Vietnamese Lenses," *Film & History*, Vol.36, No. 2(July, 2006), pp.45-51.

Ina Bertrand, "The Odd Angry Shot: 'GRAHAM KENNEDY GOES TO WAR,'" *Metro: Media & Education Magazine*, Issue 156 (2008), pp. 80-89.

Ina Bertrand, "From Silence to reconciliation: the representation of the Vietnam war in Australian film and television." *Historical Journal of Film, Radio and Television* Vol. 8. No. 1 (1988): pp. 75-89.

Greg McCarthy, "Caught between empires: ambivalence in Australian films," *Critical Arts*, Vol. 15 No. 1 (2001): pp. 154-173

The films for this week all depict the conflict from the lens of Korean and Australian filmmakers. Optional films include those made by Vietnamese filmmakers.

Required Films:

The Odd Angry Shot (1979, 1 hr. 72 mins, <https://www.imdb.com/title/tt0079652/>). Available on canvas. This is an Australian film. On canvas.

When the Tenth Month Comes (Bao gio cho den thang muoi (Vietnamese title)1984, 1 hr 17 mins, <http://archive.bampfa.berkeley.edu/film/FN7751>). Available on Canvas and YouTube at: <https://www.youtube.com/watch?v=FSJ7g2zGD0k>.

Optional Film:

Another Vietnamese film, which is not required, is *The Abandoned Field: Free Fire Zone* (Cánh đồng hoang (Vietnamese title) C:\Users\c_chr\Dropbox\WarandFilm\Films, 1 hr 30 mins, <https://www.imdb.com/title/tt0078730/>). Available on Youtube at: <https://www.youtube.com/watch?v=cBpZUCrAXTk>.

*NB: These Vietnamese films are *very hard to find*. You may want to save them for future use.

Class #9 The Soviet War in Afghanistan (29 March)

Review Porter's *Military Orientalism* (New York: Columbia University Press, 2009)

Alan J. Kuperman, "The Stinger missile and US intervention in Afghanistan." *Political Science Quarterly*, Vol. 114, No. 2 (1999): pp. 219-263.

Geraint Hughes, "The Soviet-Afghan War, 1978-1989: An Overview 1." *Defence Studies* Vol. 8, No.3 (2008): pp. 326–350.

Tom Secker, "The Soviet-Afghan War in Fiction." *American Journal of Economics and Sociology* 76.2 (2017): pp. 435-457.

Mark Graham, "Chapter 3: The New Great Game" in *Graham Afghanistan in the Cinema* (University of Illinois Press, 2010): pp. 36-58.

Required Films:

The Beast (sometimes referred to as *The Beast of War*) (1988, 1 hr.51 mins, <https://www.imdb.com/title/tt0094716/>). Available on YouTube, <https://www.youtube.com/watch?v=A9CjUW9QJvc&list=PLbyE-WPbWxnc3dcf9MGaABj3hJ3ZB26Yk>, and canvas.

Rambo III (1988, 1 hr.52 mins, <https://www.imdb.com/title/tt0095956/>). A terribly produced version is available at YouTube https://www.youtube.com/watch?v=TU_t60Ty3F8. It can also be had on Amazon.

Class #10 The Soviet War in Afghanistan Cont. (5 April)

Review your notes from last week. Consider these four films together. How do they depict American, Russian and Afghan combatants? Specifically reflect upon Porter's *Military Orientalism*.

Stephen Norris. *Blockbuster History in the New Russia: Movies, Memory, and Patriotism* (Bloomington: Indiana University Press, 2012): pp. 143-166.

Required Films:

Charlie Wilson's War (2007, 1 hr. 42 mins, <https://www.imdb.com/title/tt0472062/>).

The Ninth Company (2005, 2hrs. 19 mins, <https://www.imdb.com/title/tt0417397/>). Available on canvas.

Class #11: Gender and War in Film (12 April)

Stacie R. Furia and Denise D. Bielby, "Bombshells on Film: Women, Military Films, and Hegemonic Gender Ideologies," *Popular Communication*, Vol. 7, No. 4 (2009): pp. 208-224.

Karen A. Ritzenhoff and Jakub Kazecki, "Introduction," in Ritzenhoff K.A., Kazecki J. (eds) *Heroism and Gender in War Films* (New York: Palgrave Macmillan, 2014): pp. 1-6.

J.S. Robinson, "The Gendered Geometry of War in Kathryn Bigelow's *The Hurt Locker* (2008)," in Ritzenhoff K.A., Kazecki J. (eds) *Heroism and Gender in War Films* (New York: Palgrave Macmillan, 2014): pp. 153-171.

Charles-Antoine Courcoux, "There's Something about Maya: On Being/Becoming a Heroine and the 'War on Terror,'" in Ritzenhoff K.A., Kazecki J. (eds) *Heroism and Gender in War Films* (New York: Palgrave Macmillan, 2014): pp. 225-243.

Jeffrey Walsh, "Elite women warriors and dog soldiers: gender adaptations in modern war films," in Angela K. Smith Eds. *Gender and warfare in the twentieth century* (Manchester: Manchester University Press, 2004): pp.195-215.

Angela K. Smith, "Chicken or Hawk?: Heroism, Masculinity and Violence in Vietnam War Narratives." *Gender and Warfare in the Twentieth Century: Textual Representations*, edited by Angela K. Smith, (Manchester: Manchester University Press, 2004,), pp. 174–194.

Ernest Giglio, "Hollywood and Women," Chapter 13 in *Here's Looking at You: Hollywood, Film, and Politics-FOURTH EDITION*, (New York: Peter Lang, 2019), pp. 291-308.

Yvonne Tasker, "Soldiers' Stories: Women and Military Masculinities in *Courage Under Fire*," *Quarterly Review of Film and Video*, Vol. 19, No. 3 (2002): pp. 209-222.

Required films:

Zero-Dark Thirty. (2012, 2 hrs 37 mins, <https://www.imdb.com/title/tt1790885/>). Available on Amazon.

Meagan Leavy. (2017, 1 hr. 56 mins. <https://www.imdb.com/title/tt1790885/>). Available on Amazon Prime.

Optional Films:

GI Jane. (1997, 2 hrs 5 minutes, <https://www.imdb.com/title/tt0119173/>). Available on Amazon Prime and Netflix.

Courage Under Fire. (1996, 1 hr 56 minutes, <https://www.imdb.com/title/tt0115956/>). Available on Amazon Prime and Netflix.

Class #12 “The Global War on Terror” (19 April)

The War in Iraq

Ernest Giglio, “Mission Accomplished,” Chapter 10 in *Here’s Looking at You: Hollywood, Film, and Politics-FOURTH EDITION*, (New York: Peter Lang, 2019), pp.225-244.

Steven Kull, Clay Ramsay, Evan Lewis, “Misperceptions, the Media, and the Iraq War,” *Political Science Quarterly*, Vol. 118, No. 4 (Winter, 2003/2004): pp. 569-598.

James DeFronzo, *The Iraq War: Origins and Consequences*, (New York: Westview Press, 2009); Ch. 6 "The Iraq War: Causes, Invasion, Post-Invasion Policies," (pp. 127-170,) and Ch. 8 "Post-Invasion Iraq," (pp. 195-225.)

Robert Eberwein, “The Iraq Wars on Films” in Eberwein *The Hollywood War Film* (Wiley-Blackwell, 2010): pp. 122-136.

Required Film:

No End in Sight (2007, 1 hr. 42 mins, <https://www.imdb.com/title/tt0912593/>). Available on Amazon.

The Green Zone (2010, 1 hr. 55 mins, <https://www.imdb.com/title/tt0947810/>). Available on Amazon.

Class #13 “The Global War on Terror” Cont. (26 April)

The War in Afghanistan

Astri Suhrke, "A contradictory mission? NATO from stabilization to combat in Afghanistan." *International Peacekeeping*, Vol. 15, No. 2 (2008): pp. 214-236.

Bob Woodward, *Bush at War* (New York: Simon and Shuster, 2003), pp. 1-72.

Patrick Little, ‘THIS IS REALITY’, *The RUSI Journal*, Vol. 156, No.1 (2011): pp. 34-38, DOI: 10.1080/03071847.2011.559976.

Required Film:

Restrepo. (2010, 1 hr. 33 mins, https://www.imdb.com/title/tt1559549/?ref=mv_sr_1?ref=mv_sr_1). This will be viewed on 10 April.

The War Machine. (2017, 2 hrs 2 mins, <https://www.imdb.com/title/tt4758646/>). Only on Netflix.com.

Optional Films:

Kilo Two Bravo (This is a British film. In the U.K. it was released under the name of *Kajaki: A True Story*. 2104, 1 hr 48, https://www.imdb.com/title/tt3622120/?ref=fn_al_tt_2.) Available on Amazon and Canvas.

Korengal (2014, 1 hr. 25. [imdb.com/title/tt3578504/](https://www.imdb.com/title/tt3578504/)). Available on Amazon and Canvas.

Class #14 The Drone Wars (3 May)

Sarah McCammon, “The Warfare May Be Remote But The Trauma Is Real,” NPR, All Things Considered, 23 April 2017. <https://www.npr.org/2017/04/24/525413427/for-drone-pilots-warfare-may-be-remote-but-the-trauma-is-real>.

Eyal Press, “The Wounds of the Drone Warrior,” *The New York Times*, 13 June 2018. <https://www.nytimes.com/2018/06/13/magazine/veterans-ptsd-drone-warrior-wounds.html>.

Pratap Chatterjee, “A chilling new post-traumatic stress disorder: Why drone pilots are quitting in record numbers,” *Salon*, 7 March 2015. https://www.salon.com/2015/03/06/a_chilling_new_post_traumatic_stress_disorder_why_drone_pilots_are_quitting_in_record_numbers_partner/.

Ed Pilkington, “Life as a drone operator: 'Ever step on ants and never give it another thought?' In a secluded room at an airbase in Nevada, young men hold the power of life and death over people thousands of miles away. Former servicemen tell their story,” *The Guardian*, 19 November 2015. <https://www.theguardian.com/world/2015/nov/18/life-as-a-drone-pilot-creech-air-force-base-nevada>.

Andrew Tilghman, “DoD rejects 'Nintendo medal' for drone pilots and cyber warriors,” 6 January 2016. <https://www.militarytimes.com/2016/01/06/dod-rejects-nintendo-medal-for-drone-pilots-and-cyber-warriors/>.

Paul McCleary, “Pentagon’s Drone Pilots Get a Nod, but No Medals,” *Foreign Policy*, 7 January 2016. <https://foreignpolicy.com/2016/01/07/pentagons-drone-pilots-get-a-nod-but-no-medals/>.

Michael Schmidt, “Pentagon Will Extend Military Honors to Drone Operators Far from Battles,” *The New York Times*, 6 January 2016. <https://www.nytimes.com/2016/01/07/us/pentagon-will-extend-military-honors-to-drone-operators-far-from-battles.html>.

Required Films:

Eye in the Sky. (2015, 1 hr. 42 mins, <https://www.imdb.com/title/tt2057392/>). Available on Amazon.

Good Kill. (2014, 1 hr. 42 mins, <https://www.imdb.com/title/tt3297330/>).

Optional film:

National Bird. (2016, 1 hr. 32 mins, <https://www.imdb.com/title/tt5525310/>). Available on Canvas.

**** Second Essay due by 5 pm on 3 May. ****

Appendix A: Writing Assignments

You may do these assignments in any order. You may choose the ones you wish to do. You must write essays on three of the below topics. *If you wish to develop your own topic, please consult with me first.*

In these essays, you will develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you examine a film within the context of the chosen topic.

Your essays should provide basic information about the film (title, date, director, lead actors). I will not repeat this throughout each essay description.

Your essay *must* include a thesis and evidence from the films to support it. Your essay must also evidence your internalization of Corrigan's interpretation of film analysis. I encourage you to be creative as well as critical.

Unless specified otherwise, the maximum word count (including notes but excluding the cover page) is 4,500 words and the minimum is 3,500. Use 12-point Times New Roman Font, double spaced pages, 1-inch margins all around and should apply careful and consistent source citations methods. (See appendix D for an example of citation methods).

Your essays should have a diversity of sources. Prior to the submission, please review your citations to evaluate and ensure that your references are inclusive and accurately reflect the diversity of scholarship in the field. I have taken great care to curate a diversity of voices in this curriculum and I expect students to be mindful of the diversity of sources they employ. Good science requires that we survey the state of the art and reflect that in our own scholarship. The citation gap for scholarship by women and other underrepresented groups—particularly black, indigenous, and people of color—is an important issue in the discipline, and one which we strive to address head on in SSP. For example, recent research has shown that articles published by female authors are cited less frequently than articles written by male authors. In preparing your scholarship, we ask you to evaluate whether the manuscript is inclusive in its discussion of relevant scholarship.

Each essay is 35% of your grade.

Please refer to Appendix B for tips on how to draft a well-crafted essay, Appendix C for grading rubrics and Appendix D for a suggested citation method.

1. Critical Essay on Heroism

Select two films that either depict the *same* country's war experiences in different theatres (e.g. the British in South Asia and in Africa; an American film about the US wars in Viet Nam and Afghanistan; a French film about France's wars in Viet Nam or Algeria; etc.) *or* that depict two different countries' experiences in the *same* war (e.g. American, Vietnamese or Korean films about the Viet Nam war; American and Russian films about the war in Afghanistan; etc.). Be sure to justify your selection in your essay. Your essay should evaluate how the films depict or define heroism. Develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you examine how a film or set of films variously suggest that an actor or an action is heroic?

2. Critical Essay on Justness of War

Select one or two films that are comparable in ways that you find interesting. Develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you examine how a film or set of films justifies a particular conflict or means of waging violence.

3. Critical Essay on History and Film

From the syllabus, select two films about the same conflict (two American films about the Afghan war, a British and American film about the Afghan war, a Korean and Australian film about the Viet Nam War, etc.) Develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you examine how your two films variously (re)interpret the past, empirically assess the films' factual accuracy, and the message the films are trying to convey about the war in question.

4.. Critical Essay on Women at War

From the syllabus, select two films using a selection process of your choosing. Develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you examine how your two films depict women at war. Defend your film choices. Questions to consider: are women present at all? What kind of jobs do they do? How do they relate to men? How does this film support or undermine conventional beliefs about women in combat?

5. Critical Essay on Racism and Allegory in District 9

District 9 (<https://www.imdb.com/title/tt1136608/>) is about a stranded population of extra-terrestrials residing in a UN facility.

Develop a critical film essay, according to guidelines in Corrigan's *Short Guide to Writing About Film* (Class 1 reading), in which you evaluate this film from an optic of your choice. Possible questions to ask of this film include:

1. Why is this film based in South Africa (i.e., is this an allegory?)
2. One of the criticisms of this film is that it is "racist." Pick a review of this film that stakes out an opinion and respond to it critically using the literature in this course and insights from Critical Media Literacy.

Appendix B: Suggestions on How to Write an Effective Paper.

1. All word counts are inclusive of notes. Follow the assignment guidance scrupulously. This is the easiest way to ensure the best outcome and failing to do so is the easiest way to secure an adverse outcome. Cover pages are not included in the final word count.
2. Proofread. Let other students proofread your papers. (This does not mean excessive re-writing which will constitute an honor code violation.) Georgetown also has a writing tutor if you need assistance.
3. **Always use the active tense.** This is the most accurate and least obfuscatory way of writing and often has the virtue of greater relative brevity.

Compare:

Some international organizations have criticized the US drone program alleging that it has been insensitive to civilian casualties.

Reprieve, a UK-based organization opposed to drone warfare, has criticized the US drone program for being insensitive to civilian casualties.

Can you discern the difference?

4. Be on time. In my experience, the marginal improvement of a paper does not offset the penalties for lateness.
5. All papers must be submitted by email in Word. I send all feedback electronically. Trust me: you NEVER want to see my handwritten feedback.
6. Always cite your sources at the time of using them. I frequently see students who write “provide full citation later” who then fail to relocate the source. Always, always, always provide a full citation at the time of use. Do Not Use Ibid until the final revisions. Should you use Ibid prior to this, you will likely lose the reference for any given instance of Ibid.
7. Review the university policy on plagiarism provided in this syllabus.
8. The only time you are allowed to collaborate is in group projects. Any other collaboration is forbidden and will be treated as an honor code violation.
9. Be very careful in using online sources. Do not cite Wikipedia or other online encyclopedias. Do not use someone social media feed. There are some exceptions. Oxford University Press has good online encyclopedias. If you have any questions, ask me.
10. Proofread.
11. Use headers appropriately. Too few headers leave the reader less aware of what you’re trying to do while too many will interrupt the flow of your argument and prose. Use the header formatting in Word. Contact me if you do not know how to do this.

Suggested Structure of Papers (excluding film guides).

1. Title of the project (cover page with name, date, email, title)
2. Overview of the paper with concise statements about:
 - a. Your research question
 - b. The films you will use and why you chose them
 - c. A preview of your argument
 - d. A roadmap paragraph to the rest of the document. This is VERY important
3. Case Studies

In this section you will do the analyses of your film or films. You can consider organizing this section by theme or by film or other way that makes sense to you.
4. Conclude with a brief discussion of the implications of this work.

Appendix C: Sample Explanation of Grading Criteria

Grade	GPA	100 pt.	Description
A	4.0	94-100	Brilliant and <u>original</u> work; nearly publishable. Commendably clear and thoroughly analytical; comprehensively supported by, and systematically substantiated with, voluminous empirical evidence.
A-	3.67	90-93	Excellent work; powerful analysis with distinctive, well-structured argument; critical and full awareness of the literature alongside masterful use of empirical evidence to support and substantiate the arguments presented.
B+	3.33	87-89	Very good; fine analysis with a coherent argument, most of the most important points are developed in a structured discussion; well-substantiated with clear and firm command of supporting empirical evidence.
B	3.0	84-86	Good; sound analytical skill shown from identification and understanding of the core intellectual problem accompanied by a clear discussion of the subject substantiated with some (albeit, perhaps insufficient) empirical evidence.
B-	2.67	80-83	Satisfactory; basic analytical skills apparent from identification of the intellectual problem and an insufficiently developed discussion of it. Poorly structured with inadequate empirical evidence provided.
C	2.0	70-79	Average; little analysis and an insufficiently developed argument. <i>Some</i> , albeit cursory knowledge of the main intellectual problem; <i>some</i> key empirical points may have been identified and touched on, basic, but are anemically developed. No detailed familiarity with the literature evident.
F	0.0		Anything below a C in a graduate program is a failing grade. This will only be used in calculating the final grade.

Appendix D: Citation Methods Guidance:

(Taken from the guidance provided by *International Security*, http://belfercenter.ksg.harvard.edu/project/58/quarterly_journal.html?page_id=180&parent_id=46)

See *The Chicago Manual of Style* (<http://www.chicagomanualofstyle.org/home.html>) for less common citation forms.

- For citations after the first full citation, do not use op. cit.; instead, use the author's name and a short form of the title, in the following format:

1. Albertini, *War of 1914*, pp. 180, 183.
2. Kaplan, "LeMay."
3. Posen, "Measuring the Conventional Balance," p. 70 n. 30.
4. Ibid., p. 72 [only where the immediately preceding note contains only the relevant reference].

- State or country name should follow the place of publication if ambiguous (Cambridge, : Ballinger) or not widely known (Englewood Cliffs, N.J., but New York: Knopf).
- Use standard abbreviation (Calif., Washington, D.C.), rather than USPS style (CA, MA).
- Anglicize foreign place names, but retain the standard English version of publisher's name (Moscow: Gospoltizdat, 1949).
- Avoid extracts, tables, and paragraphing in notes.

Notes Format

These examples demonstrate the basic note format; when in doubt, check *The Chicago Manual of Style* and provide all bibliographic information in a format that most closely resembles the following. Present notes as double-spaced endnotes.

Periodicals and Dailies

- Observe order and punctuation of elements.
- Include full author name and title.
- Give volume number, issue number and date, per publication's numbering and dating system.
- Note omission of usual comma after article title ending in question mark or exclamation point.

Barry R. Posen, "Measuring the European Conventional Balance: Coping with Complexity in Threat Assessment," *International Security*, Vol. 10, No. 3 (Winter 1984/85), p. 74.

Selig S. Harrison, "A Breakthrough in Afghanistan?" *Foreign Policy*, No. 51 (Summer 1983), p. 23.

Gerard C. Smith, "Time is Running Out," *Newsweek*, January 31, 1983, p. 8.

- For popular periodicals and dailies carrying no volume or issue numbers, note that parentheses are not needed around the date.
- Authors and page numbers should be included where available.
- Punctuation of titles should be copied exactly rather than conformed to *IS* style.

Books, Manuscripts:

Books:

- Note order of items.
- Note placement of punctuation.
- Use the author's full name.
- Provide full page number, that is, pp. 163-167, not "163-7":

John J. Mearsheimer, *Conventional Deterrence* (Ithaca, N.Y.: Cornell University Press, 1983), pp. 163-164.

Article or chapter in edited volume; note use of book's full title and subtitle:

Edward N. Luttwak, "The Operational Level of War," in Steven E. Miller, ed., *Conventional Forces and American Defense Policy: An International Security Reader* (Princeton, N.J.: Princeton University Press, 1986), pp. 211-229.

Volume in a series; use chapter where appropriate:

Stephen E. Ambrose, *Eisenhower*, Vol. II: *The President* (New York: Simon and Schuster, 1985), Ch.7.

Annual; note the introduction and use of acronym:

International Institute for Strategic Studies (IISS), *The Military Balance, 1987-88* (London: IISS, 1987).

Translated and edited version; multivolume work:

Luigi Albertini, *The Origins of the War of 1914*, 3 vols., trans. and ed., Isabella M. Massey (London: Oxford University Press, 1952), p. 171.

Reprint/Revised/Enlarged edition: note "Dell" stands alone without "Books," but full name of a university press is given:

Bernard Brodie and Fawn M. Brodie, *From Crossbow to H-Bomb* (New York: Dell, 1962; rev. and enl. Ed., Bloomington, Indiana University Press, 1973).

Paper in a series: Note the use of IISS acronym which has been introduced in an earlier note; “Summer 1983” per publisher’s dating system:

Desmond Ball, *Targeting for Strategic Deterrence*, Adelphi Paper No. 185 (London: IISS, Summer 1983), p. 1.

Unpublished paper or dissertation:

Alexander L. George, “Case Studies and Theory Development,” paper presented at the Second Annual Symposium on Information Processing in Organizations, Carnegie-Mellon University, October 15-16, 1982, p. 2.

Stephen W. Van Evera, “Causes of War” (Ph.D. dissertation, University of California, Berkeley, 1984), p. 1.

Government report; subsequent citations may use U.S. GPO abbreviation:

Secretary of Defense Caspar Weinberger, *Annual Report to the Congress*, Fiscal Year 1984 (Washington, D.C.: U.S. Government Printing Office [U.S. GPO], p. 127.

Congressional reports; for testimony, list individual first:

Senate Committee on Foreign Relations, *The Mutual Security Act of 1956*, 84th Cong., 2nd sess., 1956, S. Rept. 2273, p. 20.

Archival Material

Give the title of the cited item first and supply all the bibliographical dates necessary to permit identification and location of the source.

- Use consistent format throughout.
- Where there are repeated references to particular archives, introduce a short form for similar references in subsequent notes.

Leven C. Allen to Joint Chiefs of Staff, May 26, 1950, and memorandum for the Secretary of Defense, n.d., CCS 383.21 Korea (3-19-45), sec. 21, Records of the United States Joint Chiefs of Staff, Record Group 218, National Archives.

Appendix

After reading this syllabus, you should be in no doubt about class policies and assignments. If you have any remaining questions, I strongly encourage you to contact me as soon as possible. Please sign the below statement and return this page on our second day of class.

I have carefully read the syllabus for SEST 599-01 What We Understand about Irregular Warfare from Film and understand its contents.

Printed Name

Signature

Date