

PSYCHOLOGY 4085 & POLITICAL SCIENCE 4981/4085

Identity: Psychological, Social, Political, Cultural

Syllabus

General Information

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Course Description

This course provides a multicultural and interdisciplinary analysis of the theme of identity, including its psychological, social, political and cultural forms, and as it is revealed through its classic contexts, including love, loss, conflict, transformation, etc. The texts for these analyses are narratives illuminated through film. Films will be selected from various countries. No previous experience with political science or psychology is required, and there are no pre-requisites.

Course Objectives/ Learning Outcomes

1) to understand in depth the structure and process of identity, on its various levels, and to be able to demonstrate this understanding in writing and discussion, especially as related to psychology and political science; 2) to develop an appreciation for the unique modality of film and a capacity to its methodologies and contexts of presentation; 3) to become proficient at oral presentation and discussion.

Class Format

This course will be conducted primarily in a seminar format, in which discussion, lecture, and student presentations will predominate. Students are expected to participate actively and regularly.

Texts

This course will use as its primary texts fourteen films recognized as being outstanding (see the Course Outline). These films will provide the exemplar cases for our concrete analyses of identity. In addition to the films, there will be two kinds of readings: relevant articles to be distributed during the semester by the instructors and outside reading material students will include in their analysis for their research papers (see Course Requirements).

Course Requirements

REQUIRED WORK

1. SHORT PAPERS

Each student is responsible for completing six papers on any of the films featured in class, with the condition that three of these be about films shown before the midterm exam and three about films shown after the midterm. Each paper will be 3-4 pages (double-spaced), analyzing how the film in general and how it illustrated the theme of identity. No outside references are required, however students may find these helpful (for example, the readings distributed by the professors). If used, all references must be cited and accurately documented. These papers must be distributed by email to the professors prior to 8:00 p.m. on the Sunday following the film.

2. CLASS PRESENTATION

Once during the semester each student must serve as the discussion leader for a film they will have selected. That student will present a brief contextualization of the film immediately prior to its classroom viewing, followed by a recapitulation of its main characters and plot lines immediately after its viewing. At the next class that student will lead the seminar's discussion of the film.

3. RESEARCH PAPER

Each student will write a longer research paper due on November 17 at 5:30 p.m. in class. These papers should be between 8-10 pages (double-spaced) and should include the use of at least three other sources (references must be cited and accurately documented). Students will have a wide choice of topics for these papers. Papers may focus on a particular film from the "alternate films" list provided or on a theme that is relevant to several of the films. Students will be required to provide the professors with a one page synopsis of this paper at the midterm for approval. Please adhere to these deadlines. Ask if you have any question at any time about this requirement.

4. EXAMINATIONS

The class will include two examinations: 1) a mid-term exam; and 2) a final exam. Each exam will be comprised of "medium to longish" length essay questions requiring students to integrate their understanding of the lectures, readings, discussions, and the content of the films. The final exam will be a take-home exam. Questions will be distributed at the conclusion of class on November 24, and answers to these questions will be due at the Honors House by no later than 5:00 p.m. on Monday November 30. Check your calendar on this as it includes Thanksgiving break time.

5. IN-CLASS DISCUSSION

Each class will begin with a discussion of the film viewed in the previous week. The student who is responsible for presenting that film will also be responsible for leading the discussion; however, all students will be expected to participate in the discussion for every class.

GRADING CRITERIA

The grade for this course will be determined on the following basis:

- 30% for the six short papers due weekly
- 5% for the oral presentation and discussion of one film
- 25% for the research paper
- 20% for the mid-term exam
- 20% for the final exam

In addition, there will be up to 5% extra credit available for quality of participation in class discussion

Course Outline

- August 18 Lecture/Discussion: The Significance of Identity
 Films: *Incident at Owl Creek Bridge* (1962) 25 mn & *Lord of The Flies* (1963) 90 mn
- August 25 Discussion: *Lord of the Flies*
 Film: *The Fall* (2008) 117 minutes
- September 1 Discussion: *The Fall*
 Film: *Elephant Man* (1980) 123 minutes
- September 8 Discussion: *Elephant Man*
 Film: *Whale Rider* (2003) 101 minutes
- September 15 Discussion: *Whale Rider*
 Film: *Lonely are the Brave* (1962) 108 minutes
- September 22 Discussion: *Lonely are the Brave*
 Film: *Sugar Cane Alley* (1983) 107 minutes
- September 29 Discussion: *Sugar Cane Alley*
 Film: *Osama* (2003) 83 minutes
 Discussion: *Osama*
- October 6 **Mid-term Examination**
- October 13 Film: *Lawrence of Arabia* (1962) 230 minutes
- October 20 Discussion: *Lawrence of Arabia*
 Film: *The Double Life of Veronique* (1991) 96 minutes
- October 27 Discussion: *The Double Life of Veronique*
 Film: *Mulholland Drive* (2002) 147 minutes
- November 3 Discussion: *Mulholland Drive*
 Film: *Dersu Uzala* (1975) 110 minutes
- November 10 Discussion: *Dersu Uzala*
 Film: *Persona* (1966) 83 minutes
- November 17 Discussion: *Persona*
 Film: *The Return of Martin Guerre* (1982) 123 minutes
 Research papers due
- November 24 Discussion: *The Return of Martin Guerre*
 Film: *Grizzly Man* (2005) 104 minutes
 Discussion: *Grizzly Man*
- November 30 **Final Exam answers due by 5:00 p.m.**

Reading List

During the semester, the professors will distribute copies of a wide variety of readings as relevant. These will include readings on the nature of film and on the nature of identity. Readings that may be used include the following:

Readings On Identity

- Arnett, Jeffrey J. (2002). The psychology of globalization. *American Psychologist*, 57, 774-783.
- Churchill, Winston. Great Contemporaries, 1937, Laurence of Arabia, pp. 155-167.
- Erikson, Erik. (1963a). Youth and the evolution of identity. In E. Erikson, *Childhood and society* (pp. 275-284) (2nd ed.). New York: Norton.
- Erikson, Erik. (1963b). Reflections on the American identity. In E. Erikson, *Childhood and society* (pp. 285-325) (2nd ed.). New York: Norton.
- Erikson, Erik. (1980a). Identity vs. identity diffusion. In E. Erikson, *Identity and the life cycle* (pp. 94-100). New York: Norton.
- Erikson, Erik. (1980b). The problem of ego identity. In E. Erikson, *Identity and the life cycle* (pp.118-131). New York: Norton.
- Fiedler, Leslie. Freaks.
- Hobbes, Thomas. Leviathan, Book I, Chapter 13.
- Norbert-Hodge, Elena. (1998). The pressure to modernize and globalize. In J. Mander & E. Goldsmith (Eds.), *The case against the global economy* (pp. 33-46). San Francisco: Sierra Club Books.
- Menand, Louis. Documentary films

Readings on Film

- Agee, James. (2000). *Agee on film: Criticism and comment on the movies*. New York: Modern Library.
- Corrigan, Timothy. (1998). *A short guide to writing about film*. New York: Longman.
- Kael, Pauline. (1991). *5001 nights at the movies*. New York: Henry Holt.
- Kauffmann, Stanley. (2001). *Regarding film*. Baltimore: Johns Hopkins University.
- Klee, James. (1982). The cinema as a symbolic form. In J. Klee *Points of departure*. (pp. 131-137). South Bend, IN: And Books.
- Lindsay, Vachel. (2000). *The art of the moving picture*. New York: Modern Library.
- Lopate, Phillip. (Ed.). (2006). *American movie critics*. New York: Library of America.
- Merleau-Ponty, Maurice. (1964). The film and the new psychology. In M. Merleau-Ponty, *Sense and nonsense* (pp. 48-59). Evanston: Northwestern University Press. [Original work published 1945]
- Monaco, James. (1977). *How to read a film*. New York: Oxford University Press.
- O'Brien, Geoffrey. (1993). *The phantom empire. Movies in the mind of the 20th century*. New York: Norton.
- Samuels, Charles. (1977). *Mastering the film and other essays*. Knoxville: University of Tennessee Press.
- Stromgren, Richard & Norden, Martin. (1984). *Movies: A language in light*. Englewood Cliffs, NJ: Prentice-Hall.

Lists of Alternative Films

Students may focus their research paper on an analysis of the theme of identity portrayed in any one of these films:

AI (United States)
Amelie (France)
Ancient Futures (United States)
Antonia's Line (Netherlands)
Blue (Poland/France)
Boyz in the Hood (United States)
The Emerald Forest (England/Brazil)
Face to Face (Sweden)
Freaks (United States)
Gregory's Girl (Sweden)
Harold and Maude (United States)
Heaven and Earth (VietNam/United States)
Ikiru (Japan)
Kagamusha (Japan)
Kiss of the Spider Woman (United States)
Koyla (Russia)
The Last Emperor (Italy)
Last Exit to Brooklyn (Germany)
The Lover (France)
Ma Vie en Rose (France)
Magnolia (United States)
Malcolm X (United States)
Manon of the Spring (France)
My Father's Glory (France)
My Life as a Dog (Sweden)
Nell (United States)
Once Were Warriors (New Zealand)
Rhapsody in August (Japan)
Scenes from a Marriage (Sweden)
The Secret of Roan Inish (U.S./Ireland)
Shakespeare Wallah (India)
Shall We Dance? (Japan)
Slumdog Millionaire (India)
Stand by Me (United States)
Three Brothers (Italy)
Trip to Bountiful (United States)
Turtle Diary (England)
The Unbearable Lightness of Being (United States/Czechoslovakia)
Walkabout (Australia)
Wifemistress (Italy)
Wild Strawberries (Sweden)