IDEOLOGY: "1. The body or doctrine of thought that guides an individual, social movement, institution, or group. 2. such a body of doctrine or thought forming a political or social program, along with the devices for putting it into operation. 3. theorizing of a visionary or impractical nature. 4. the study of the nature of ideas. 5. a philosophical system that derives ideas exclusively from sensation." Random House Webster's College Dictionary. McGraw Hill Edition, 1991.

"Ideology is usually defined as a body of ideas reflecting the social needs and aspirations of an individual, group, class, or culture. The term is generally associated with politics and party platforms, but it can also mean a given set of values that are implicit in any human enterprise – including filmmaking. Louis Giannetti, Understanding Movies.

"Ideology is a social process that works on and through every social subject [every individual; every member of a social group] that, like every social process, everyone is "in," whether or not they "know" or understand it. It has the function of producing an obvious reality that social subjects can assume and accept, precisely as if it had not been socially produced [through systems of representation] and did not need to be "known" at all." - James H. Kavanagh, “Ideology.” Critical Terms for Literary Study

**Course Description**

How do ideologies – bodies of thought – affect individuals, social movements, nations, institutions, and groups? What are the normative implications? This course examines major ideological terms in political theory, political science, and the social sciences through the study of primary texts, scholarly articles, and films. We use films from Europe, Asia, Latin America, Russia, and the United States to place each ideology in historical, political, and/or economic context. Students are expected to master the complexities of the ideologies in historical context as well as evaluate ideologies that have shaped national and international politics in the twentieth and twenty-first centuries based on four concepts of justice, three concepts of equality, and Arendt’s notion of guilt and responsibility.
Learning Goals and Means of Achievement

- In order to understand key terms in political ideology, students read classic and modern primary texts in political theory and political science. Students explore the context of those concepts in modern politics through the study of international films – considering the role of the ideology in that particular political and historical setting. Students master the key differences between concepts (e.g. the ability to distinguish different forms of authoritarian regimes understanding what aspects are “fascist” or “racist” rather than folding all forms of authority and domination into one term). Students demonstrate their command of key terms, basic concepts, and ability to compare and evaluate paradigm by writing seven short papers that that connect the primary texts, secondary sources, and films, answering questions in class, and taking an essay-based midterm as well as a cumulative essay-based final exam.

- By carefully considering each term, the companion readings, and the contextualized historical case, students assess the ethical and moral implications of various ideologies. Students are given a set of texts that explain theories of justice (distributive, procedural, restorative, and retributive), notions of equality (equality of opportunity, resources, and outcomes), as well as Hannah Arendt’s classic discussion of guilt and responsibility. Lectures, papers, and discussions use these normative frameworks to evaluate the case studies. Students explore - and reconsider - their own beliefs about how ideas affect institutions and principles in modern politics. Success is assessed based on the seven student essays, class comments, as well as the performance on the mid-term and final examination.

Texts and Internet Resources


For each unit, there will be a set of articles available on Blackboard or online.

Requirements and Grading

Grades will be assigned based upon; six short written assignments – highlighted in yellow (35%); midterm (20%); final (25%); and class participation (20%).

Written assignment dates: 1/24; 2/7; 2/19; 3/26; 4/4; 4/11.

- Attendance, Reading Materials Before Class and Class Participation
  You must attend all classes and you must do all reading/watch the film for the class before coming to class. If you miss a film, look for it online or in the library.

- Exams
  The midterm (one class period) and comprehensive final exam (2 hours) test your knowledge of important terms, deep knowledge of each ideology, and connection between the ideology and the historical case explored in the film. Tests will not emphasize memorizing details but understanding the key claims for each ideology and understanding the important historical context material. The final exam is cumulative.
● Academic Honesty Policy: You must write the following on the back of each assignment or test:

“I have read the SJU Academic Honesty Policy and abided by its requirements.” You must sign your name. The Academic Honesty Policy is available on Blackboard under Course Documents. It is a complicated document. If you have any questions regarding the Policy, please see me in office hours. Writing and test-taking are part of the learning experience. Your learning is compromised if you steal the ideas or words of other students or other authors. If you violate the Academic Honest Policy, you will fail the assignment and the course.

University policies concerning plagiarism apply to copying materials from the internet. If you block copy text into a document, remember to put that material in quotation marks and copy the source into your document.

● Communication: All announcements, assignments, documents, and exam dates for this class will be listed on our Blackboard website. YOU ARE RESPONSIBLE FOR CHECKING YOUR SJU E-MAIL ACCOUNT DAILY.

● Accommodation for Disabilities: In accordance with state and federal laws, the University will make reasonable accommodations for students with documented disabilities. For those who have or think that you may have a disability requiring an accommodation (learning, physical, psychological) should contact Services for Students with Disabilities, Room G10, Bellarmine, 610-660-1774 (voice) or 610-660-1620 (TTY) as early as possible in the semester for additional information and so that an accommodation, if appropriate, can be made in a timely manner. www.sju.edu/studentlife/studentresources/sess/ssd.

● EXTRA CREDIT: I will frequently announce talks that are taking place on the campus. If you attend a talk (an any subject) and write a one-page reaction (summary of main point and your comments), I will give you extra credit. This form of extra credit helps you when you are between grades at the end of the semester. You may get the extra half grade if you have attended a talk or two. I will supply a list of supplementary films. You may get 5 points added to a paper grade if you watch the film and write a two-page review that answers all the questions under “How to Watch a Film.” Your review must connect the film to the ideologies in the course and refer to the relevant readings. You may do this type of extra credit twice. Other opportunities are listed in the syllabus.

PLEASE DO NOT MAKE TRAVEL PLANS UNTIL THE REGISTRAR ANNOUNCES THE DATE FOR THE FINAL EXAM.

* * ALL POINTS OF VIEW THAT ARE ARGUED CAREFULLY AND PERSUASIVELY ARE ENCOURAGED IN YOUR PAPERS AND CLASS COMMENTS* *
**How to Watch a Film**

We often watch films as entertainment with the hopes of a “ride” that we experience in the theatre and share with friends. For this class, you will need to train yourself to watch for particular assumptions regarding ideology and other aspects of politics. **For each film, you will be asked to answer the following questions. You should number the answers but you do not need to rewrite the questions.** Question four’s last part can only be answered if you have knowledge of the case from the **readings.**

Rubric for assignments:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Link claims to readings</td>
<td>In 1939, Mao portrayed the communists as fiercely anti-Japanese to encourage Chinese nationalism (Mao Tse-tung, <em>The Reactionaries Must be Punished</em>, p. 23).</td>
</tr>
<tr>
<td>Provide specific examples from the film</td>
<td>In <em>Hero</em>, the balance of power shifts as the Emperor comes to trust Nameless and he is allowed to approach the Emperor. Although Nameless now has the opportunity to kill the Emperor, he shows that he <em>could</em> but does not. He is seen walking away to face punishment. The titles read that he died an assassin but was buried a hero.</td>
</tr>
<tr>
<td>Demonstrate command of the ideology under discussion</td>
<td>Always indentify sources.</td>
</tr>
<tr>
<td>Use American punctuation standards, spell-check all work, and use a consistent method for citation</td>
<td>You may use MLA or Chicago for your papers but you must be consistent. You may also use an in-text citation without the full cite as used in the example (author, title, page #).</td>
</tr>
</tbody>
</table>

1. What is the film’s attitude toward the society in which it was produced and shown? If you have knowledge of the society (from the readings), evaluate the accuracy of the attitude toward the society.
2. What is the film’s attitude toward history? Work? Political engagement? Gender?

3. Is change portrayed as necessary, desirable, or even possible? Who or what has to be transformed – society, an individual, and/or institutions?

4. Who is powerful, and who is powerless? Do the power relations change in the course of the film? How? Is there a reason for the change?

5. Are there representations of the Other in this film? What characteristics [e.g. class, gender, ethnicity, etc.] distinguish them from the norm? Does the film side with either the Other[s] or with mainstream society? Is the representation of the Other accurate? Please note: the Other is a marginalized group seen as outside. In Triumph of the Will, the Jews are the Other [though they are never seen, they are referred to in the film]. The Other is not the “enemy.” An enemy can be one of the “us” even though they are hated or fought against. If you believe there is no Other, state that.

6. Is conflict generalized or universalized, or is it instead culturally specific? Is this conflict still unresolved today?

7. Who do you think would be the ideal audience for this film? Can you see your own views being voiced in the film? Did this film encourage you to see something in a different light?

8. Describe the film’s conception of justice and/or equality. If there are multiple conceptions, explain each and who represents each? If the film presents itself as neutral, explain whether there is still an implicit normative position.

You should take notes during the film and lectures towards answering these questions.

Problem: need better placement (early) of the ethics readings and a set of concepts that can be referred to for the Dirty War assignment. It needs to be mini-lecture as well as the packet. Next year, think about how to incorporate Francis [see extra credit used this year]. Possibly have them compare the initial judgment with one year later. Also see the Rich Warren readings that are scanned for Jesuits in LA during Dirty War.
I. **FASCISM**

1/15: Review of course requirements, discussion of totalitarianism; watch first half of *Triumph of the Will* (Leni Riefenstahl, Germany, 1934) 120 mins. *Ethics Reading Packet handed out today. You must have this reading done by February 1*.

1. What is totalitarianism?
2. Can you give an example of a totalitarian nation now? In the past?
3. How might living under such a regime affect you as an individual? Member of a group? Citizen of the state?

1/17: Discussion readings, *Education for Death*, and *Triumph of the Will*. The readings and film reviewing below must be done for 1/17. This is the format throughout the syllabus. You must come to class with the reading done in advance.


**WATCH AT HOME:** Second half of *Triumph of the Will, Education for Death: The Making of a Nazi*, 1943. This is a propaganda film made by the Disney studio located at: [http://youtu.be/eU1LHeim_hA](http://youtu.be/eU1LHeim_hA).

1. What is the difference between the fascisms of Hitler and Mussolini?
2. How is fascism justified? What is the role of justice? Equality?
3. What is the role of gender and race in both?
4. Can you construct a definition of fascism based on these readings and the films?

1/22: Discussion of fascism continued.

5. According to Ely, what was the cause of the rise of fascism in Germany?
6. What is Sontag’s main claim? Do you agree [based on your viewing of *Triumph* and *Olympia*]?
7. The Disney film shows liberal democracy as superior to fascism. What is the argument of the film and do you agree?


**WATCH AT HOME:** The diving sequence from *Olympia: Festival of Nations & Festival of Beauty* (Leni Riefenstahl, Germany, 1938 at [http://youtu.be/KwmYFz01MxA](http://youtu.be/KwmYFz01MxA). [this is 5 minutes]

[any that you think best] and write a five-page paper comparing the film of the rally to Shirer’s observation as an American journalist. What normative differences are there in the two reports of the rally? What is the normative content of Riefenstahl’s narrative? What is Shirer’s? Is either narrative objective? Do you agree with either one?

**Extra-credit films:** *The Tin Drum* (Germany, 1979); *The Wonderful Horrible Life of Leni Riefenstahl* (Ray Muller, Germany, 1993); *Olympia: Festival of Nations & Festival of Beauty* (Leni Riefenstahl, Germany, 1938); *V for Vendetta* (James McTeigue, United States, 2006). You may also read the first third of the novel, *The Tin Drum* or the graphic novel of *V for Vendetta* by Alan Moore.

**Extra-credit paper:** Watch *V for Vendetta* and read the novel. First, compare the differences in the message regarding authoritarianism and responsibility, gender, and bureaucracy. Second, evaluate which of the characters are the ethical center and explain each of their normative positions. What do they defend? Is it a principle? Institution? Person? Anything else? What do they believe is an acceptable means of defense? Advocacy? Violence? Anything else? Who places limits on the principles or the means of defense of principle? *This paper adds 6 points to a test or another paper.*

**II. BUREAUCRATIC AUTHORITARIANISM**

1/24: **First writing assignment due today.** *For Triumph,* answer all the questions listed under “How to Watch a Film.” **NO NEW READINGS.** Lecture on Argentina’s Dirty War. Watch first half of *The Official Story* (Luis Puenzo, Argentina, 1985). 112 mins.

1/29: Finish *The Official Story* and discussion of readings

1 What is Timerman’s ideology?
2 What ideas and institutions are central to freedom for Timmerman?
3 Who does Timerman blame for his imprisonment and the torture in Argentina? In other words, who is responsible?
4 What would you do if you were Timerman? Would you confess? Give names to the authorities? Endure torture? Endure torture of loved ones?
5 If you were one of the guards – asked to torture – what would you do?
   a. Would your answer change if you had children or family to support?
   b. Would your answer change based on age? Anything else?
6 Are there circumstances under which you believe torture would be an acceptable tool for a government to collective information? Outline those circumstances.
7 Think about the end of *Official Story.* Where should the child go? With the birth grandmother? With the parents who have raised her – though we now know that a kidnapping brought the child to them? What would a just outcome look like? Think about all four types of justice we have discussed: distributive, procedural, restorative, and retributive.

**READ:** Jacobo Timerman, *Prisoner without a Name, Cell without a Number* (University of Wisconsin, 2002); “Dirty War” entry from the *Encyclopedia of Latin American History and Culture,* available on-line through the library or on Blackboard; four types of justice [document on Blackboard].

1/31: Discussion of bureaucratic authoritarianism continued.

[1] Who does Arendt believe is responsible for fascism in Germany?  Do you agree?
[2] What current situation would Arendt see us as collectively responsible for today?
[3] Although Arendt wrote her essay in response to German fascism, it seems even more relevant to The Official Story. What elements of her argument can you see in the film?

2/5: Discussion of bureaucratic authoritarianism continued.

READ: O’Donnell, selections from Bureaucratic Authoritarianism

2/7: Second writing assignment due today. You must answer all the questions from “How to Watch a Film” for The Official Story. IN ADDITION, name the two accounts that you read from CONADEP and describe two ways in which these accounts are similar/different from Timerman. Conclude your essay by reflecting on whether your view of torture has changed after viewing the film and reading Timerman and the two accounts from CONADEP. Is torture ever justified? What is the normative basis for your position? I ended up grading these as separate assignments. Possibly split them?

Extra Credit Film: Kiss of the Spider Woman [Hector Babenco, Brazil and United States,1985] 120 mins.

III. COLONIALISM AND IMPERIALISM

2/7: Papers due today. Introductory lecture to Algeria and colonialism. Watch first half of The Battle of Algiers [Gillo Pontecorvo, Italy/Algeria, 1966] 121 min.

READING for Algiers:

Questions to Guide your readings:

[1] What roles did women play and how were the dis/enfranchised in the revolution and subsequence Algerian state according to Pontecorvo? Bennoune?
[2] What was the Viollette Plan and why was it important at the time of its proposal and later?
[3] Describe de Gaulle's position(s) regarding Algerian independence and how they evolved over time.
[4] Describe the role of religion in both French rule and resistance to French rule.
[5] What was the role of inequality – political, social, and economic – in the revolution?
[6] Briefly explain the conflict between Abbas [UDMA] and Hadj [PPA].
[8] What role did education play in the assignment of rights for Muslims and the aftermath [when the colons left the country]?
[9] What contributed to the rise of groups favoring rights for Algerian Muslims and/or
Algerian independence? Who were the reformers? Where did they get their ideas?
[10] What role did WWI and WWII play in the rise of Algerian rights movements?
[11] Why didn't the French simply extend French rights/rules of law to Algeria and create republican institutions with equal access for all Algerians/colonists?

2/12: Watch second half of The Battle of Algiers and discuss readings.

Readings: Jean-Paul Sartre, Colonialism as a System 1956 [Blackboard]; Henri Alleg, The Question with preface by Jean-Paul Sartre (University of Nebraska Press: 1958 and 2006);

Questions for Alleg's The Question:

[1] If you were Alleg, would you have given the authorities information? Endured torture? Tried to publicize torture?
[2] Sartre asks: "If they tear out my fingernails, will I talk?" [xxviii] "If my friends, fellow soldiers, and leaders tear out an enemy’s fingernails in my presence, what will I do." How are these two questions different? How would you answer both.
[3] Alleg’s book was the first banned by the French government since the 18th century. Why was it so important to the French to ban the book?
[4] The Question sold 60,000 copies in two weeks. Name a message – book, play, essay, meme – in our own time that has had this kind of public response.
[5] In the preface, Sartre speaks about our response as individuals, Frenchmen, and humans. Which one does he care about most? Do you agree? Are you an individual, citizen of a particular state, or human first?
[6] If you were a French citizen in 1957, what would you have done when you finished the book? Have you read/seen anything like Alleg’s essay that addresses a current event?

Questions for Sartre’s essay:

[1] What does Sartre mean by the "trap of colonialism"? How does it destroy liberal principles? democratic principles?
[3] Why does Sartre insist on "politics first!" [p. 130] rather than gradual economic reforms [examples at the end of the article]?
[4] Briefly summarize Sartre's thesis regarding the connection between land acquisition, poverty, and power in Algeria. Is this argument consistent with the material in the historical pieces?
[5] If you have to underline THREE sentences that are the "crux" of this piece, which sentences would you offer the class?
[6] Explain Sartre's claim that the separation of church and state is a "republican privilege." [p. 136] How is the separation of church and state related to liberalism and feudalism in Algeria?
[7] According to Sartre, how are racism, colonialism, and liberalism linked?
[8] Name two claims/observations of Sartre's that resonate in The Battle of Algiers. Did you notice that Sartre is mentioned in the film? What does that remark tell us about that character?

2/14: Discussion of readings and film continued.

Excerpt from Marnia Lazreg, Torture and the Twilight of Empire: From Algiers to Baghdad (Princeton University Press 2007) [Blackboard]; Excerpt from John McCain, Faith of My Fathers,
How does Lazreg define torture? (pp. 6-7) Write out her definition in your notes.

How is torture different from violence?

How is Lazreg’s understanding of torture different from Alleg’s or Pontecorvo’s?

a. What is the role of gender? Class? Ethnicity?

What is the role of power?

RESEARCH AND WRITING ASSIGNMENT: Spend one hour online gathering information to answer the following:

1. Does the United States engage in torture?
   a. Where? How?

2. What nations regularly torture their citizens? Other people? Who are they?

3. What international law governs torture?

4. Are there nations who never torture?

5. What are three interesting claims/observations you can make after looking at this material?

6. What are the three best resources that you found?


Write a 2-3 page memo with sub-headings that match the questions. You will be graded on the quality of your answers as well as the sources that you used. List the sources as you go (in parenthesis or as footnotes, your choice) and have a list of all sources at the end.


Faith Justice Students: Possible Elaine Scarry extra credit on war and torture. Possible extra credit on Hannah Arendt’s distinction between terror by revolutionary leaders unmasking hypocrisy and preserving virtue v. ideological terror [see note 31 in Lazreg].


Excellent list of films on empire and imperialism: http://www.kingphilip.org/faculty/ferreiraj/public_web/filmlists.htm
Any of these films can be an extra credit film.

2/26: MIDTERM EXAM TODAY

Part one: identifications of major terms; maps; and multiple-choice questions from the films. Many are similar to the questions on the syllabus. Part two: essay question. Focus of the essay will be Arendt’s piece on guilt and responsibility. Be prepared to restate her argument in a complex and nuanced manner. Be prepared to reflect on whether she is correct in the cases of
Germany, Argentina, or Algeria.

SPRING BREAK

Special Extra-Credit: IMPERIALISM AND CONGO
For this special extra credit, you will receive up to 10 points added to your midterm exam grade.
Read: Joseph Conrad, Heart of Darkness [Prestwick House Inc., 2004]; Adam Hochschild, King Leopold’s Ghost [Mariner, 1999] or Barbara Kingsolver, Poisonwood Bible [Harper, 1999]. Then, watch Lumumba [Raoul Peck, France, 2000]. Write a five-page paper in which you compare the two portraits of the Congo referring to themes, concepts, and ideologies covered in the first half of class. Also, review “How to Watch a Film” for ideas on how to observe the books and the films. Please note that King Leopold’s Ghost is a work of non-fiction – but highly readable and highly recommended.

IV. CAPITALISM

2/28:
Read: Adam Smith, The Wealth of Nations [1776], excerpt on Blackboard. Please note: this reading is similar to the one used in Introduction to Political Theory. This version is SHORTER and has highlighting. If you took IPT, please reread using this version or find way to indicate page numbers on your earlier version.

We will watch the first 30 minutes of Modern Times [Charlie Chaplin, US, 1936]


[1] According to Smith, how are workers positively affected by the division of labor in society? How are they harmed? How does Smith justify the negative consequences?
[2] [How] does Chaplin depict the division of labor? How is it similar/different from Smith?

3/14: Continue discussion. No new readings.

V. SOCIALISM

Note: The “strike” that Eisenstein portrays took place in 1903 – two years before the 1905 Russian Revolution – but Eisenstein is filming in 1925. Strike [Sergei Eisenstein, Soviet Union, 1925] 82 mins.

3/19: Start Strike! and discuss readings.

1. How does Lenin justify the revolution?
2. How does Eisenstein?
3. What is the role of women? Class difference? Age?


READ: Evtuhov and Stites, A History of Russia: Peoples, Legends, Events, Forces Since 1800, sections [Blackboard].

3/26: Final discussion of socialism and Russian revolution.

WRITING ASSIGNMENT DUE: Answer all the questions for Strike!

Extra Credit: The Man with the Movie Camera (Dziga Vertov, Soviet Union, 1929), Battleship Potemkin (Sergei Eisenstein, Soviet Union, 1925); Marionettes (Yakov Protazanov and Porfiri Podobed, Soviet Union, 1934); Circus (Tsirk) (Grigori Aleksandrov and I. Simkov, Soviet Union, 1936; Storm over Asia (Vsevolod Pudovkin, Soviet Union, 1928).

VI. COMMUNISM IN CHINA


READ: Selection from Frederick W. Mote, Intellectual Foundations of China [Knopf, 1989]; Luo Guanzhong, Three Kingdoms (Foreword and first chapter, written in 1380 but covers the period in Hero, the Han Dynasty 200-280).

4/2: Finish Hero and discussion of readings.

Optional: Brief newspaper article about the making of the film and political beliefs of director: http://www.guardian.co.uk/film/2004/dec/17/4/4:

WRITING ASSIGNMENT DUE: Answer questions for Hero.

4/9: Continue discussions of the Mao and catch-up.

VII. RACISM

Our case for racism will be discrimination against Zainichi Koreans in Japan. We will watch Death By Hanging (Nagisa Ôshima, Japan, 1968). Note there is a research assignment and readings.

Read: Yoshiko NOZAKI, Hiromitsu INOKUCHI and Kim Tae-young, "Legal Categories, Demographic Change and Japan’s Korean Residents in the Long Twentieth Century" http://www.japanfocus.org/-Kim-Tae_young/2220; Selections from Michel Foucault, Discipline and Punish [Blackboard]

4/16: "Japan's Entrenched Discrimination Toward Foreigners" http://japanfocus.org/-The_Asa_Culture_Research_Center/-2932


WATCH AT HOME: Bryan Stevenson TED talk about U.S. prisons and race: http://www.ted.com/talks/bryan_stevenson_we_need_to_talk_about_an_injustice.html

[1] How is Schwartz and Fukuoka’s understanding of responsibility different from Hannah Arendt’s?
[4] Do people deserve to die for the crimes that they commit? Do we deserve to kill?
   a. How are these two questions different?
   b. How do these questions inform the film?
   c. How would you answer his question about Germany and capital punishment?

4/18: Discussion of case, no new reading.

Honors students must read:
Rumi Sakamoto, "Koreans, Go Home! Internet Nationalism in Contemporary Japan as a Digitally Mediated Subculture" http://japanfocus.org/-Rumi-SAKAMOTO/3497

Recommended: The Accused, American History X, Do The Right Thing, Fire, Gandhi, Hotel Terminus: The Life And Times Of Klaus Barbie, Jesus Camp, To Kill A Mockingbird; Mississippi Burning; Crash (USA 2004); Bombay (India 1995); The Searchers [John Ford, USA, 1956]; Kiku to Isamu (Japan, 1959)

4/23 and 4/25: Concluding Thoughts on politics and film.
5/3: Final Exams begin.

(Marek Steedman I taught a summer course a long time ago in which I paired theory texts with films. I can't recall them all now. Some were: the Apology with Anouilh's Antigone; Montesquieu's Persian Letters with the French film Ridicule; Locke's Second Treatise with The Lord of the Flies (the 1963 version); Weber's Vocation with an Iranian film called Secret Ballot; Marx's Communist Manifesto with Chaplin's Modern Times. I feel there must have been a couple more, but I can't think of them now (this was more than a decade ago). It worked very well, though.)