

Maalouf's *In the Name of Identity* (a book length essay on "violence and the need to belong" in the contemporary world).

We will also analyze, in the context of these readings, the contradictions of freedom as reflected in some of the great classics of film history: Jean Renoir's, *La Grande Illusion*, John Ford's *Stagecoach*, Orson Welles' *Citizen Kane*, Michael Curtiz' *Casablanca*, Roberto Rossellini's *Open City*, Andrzej Wajda's *Man of Marble*, Alfred Hitchcock's *North by Northwest*, and Michael Roemer's *Nothing but a Man*. Students will also do research into the reception of these films by analyzing contemporary reviews in historical perspective. In addition to these in-class films, the CAs will be showing a series of additional, more recent films, chosen on the basis of student recommendations, that also deal with the themes of freedom and resistance. Viewing these films will be optional, but seeing and discussing them should help you considerably in preparing for your final paper, which will require illustrations from at least two films made in this century.

Finally, a number of powerful documentary films—on the Russian Revolution, the American Civil Rights Movement, the South African Liberation struggle, and the Islamic revival—will enable us to evaluate non-fiction cinema as a source for ostensibly "objective" explorations of the problems of freedom.

Course Requirements

Papers: There will be four, five page papers due on the dates indicated in the syllabus. **No Late Papers Will Be Accepted (see General Principles).** A choice of paper topics will be distributed for each paper and all papers must conform to the Paper Guidelines which will be distributed and discussed early in the course. Students will revise one paper for inclusion in their course portfolio, due at the end of the term. Revisions will be done in consultation with your advisor and the Writing Mentor, and in response to the written comments the paper received when it was first handed in. Each paper will count as 15% of your final grade.

Presentations: Each student will give two short presentations during the course of the semester. The first will be based either on one of the study questions that will be handed out to all students for each reading assignment, or on the analysis of an important passage from one of the texts. The second presentation will be a more open-ended, comparative topic involving the course readings and the films. These topics will be presented in interrelated groups and will require prior rehearsal. Each student must also act as a commentator for other students' presentation rehearsals using a comment form to be distributed. Each presentation will count as 10% of your final grade.

Quizzes: There will be weekly quizzes on the assigned readings. Quizzes will be based on the study questions handed out the previous week and the average of the quiz grades will count as 20% of your final grade. **See General Principles.**

Attendance: You will be allowed **three** absences for any reason. Thereafter **each** absence **for whatever reason** will cost you 2% off your final grade. Leaving the

classroom during class, for any reason, whether during discussion or during a film, will count as one half absence per departure.

Participation: Class participation is an important aspect of the FYP and we expect every student to come to class prepared to discuss the course readings, the films, and to respond to other students' presentations. Also included in the class participation component will be occasional in-class writes and other reaction papers to be assigned as the course progresses. Outstanding performance on this aspect of the course can result in your final grade being raised as much as one half grade. Conversely, substandard participation will cause you to lose as much as one half grade.

Films: Films will be shown in class on Thursdays. There will be additional showings on the university network on the weekend. You will need to see the films at least a second time so you can use them confidently for papers and presentations.

Portfolios: You must keep all your written work for the course and submit it at the end of the semester in the form of a portfolio. At the beginning of the portfolio you will include a written evaluation of your progress in the course.

Course texts available in the bookstore:

- Baldwin, James. *The Fire Next Time*. New York: Vintage, 1993.
- Camus, Albert. *The Plague*. Trans. Stuart Gilbert. New York: Vintage, 1972.
- The Declaration of Independence and Other Great Documents of American History, 1775-1865*. Ed. John Grafton. Mineola, NY: Dover, 2000.
- Hacker, Diana. *A Pocket Style Manual. Fourth Edition*. Boston, MA: Bedford/St.Martin's, 2004.
- Maalouf, Amin. *In the Name of Identity*. Trans. Barbara Brey. New York: Penguin, 2003.
- Orwell, George. *Animal Farm*. New York: Signet Classic, 1956.
- Strunk, William, White, E.B. and Angell, Roger. *The Elements of Style. Fourth Edition*. New York: Longman, 2000.
- Thoreau, Henry David. *Civil Disobedience and Other Essays*. Ed. Philip Smith. New York: Dover, 1993.
- Tocqueville, Alexis de. *Democracy in America*. Edited and Abridged by Richard D. Heffner. Trans. Henry Reeve, revised by Frances Bowen. New York: Signet, 2001.

Other course texts available on the T: drive under "Hunt, Corey."

- Foner, Eric. "Fighting for Freedom," "Cold War Freedom," and "Sixties Freedom," in *The Story of American Freedom*. New York: W.W. Norton and Co., 1998. (pp.219-247; 249-273; 275-305)
- Forster, E.M. "What I Believe," in *Two Cheers for Democracy*. New York: Harcourt, Brace and Co., 1951. (pp.67-76)
- King Jr., Martin Luther. "Letter from Birmingham Jail," in *Why We Can't Wait*. New York: Signet, 2000. (pp.64-84)

- Orwell, George. "Shooting an Elephant," "Some Thoughts on the Common Toad," and "The Sporting Spirit" in *A Collection of Essays by George Orwell*. Garden City, NY: Double Day and Co., 1954.
- Tocqueville, Alexis de. Selections from *Democracy in America* in *Classics of Western Thought*, Volume III. Fourth Edition. Ed. Edgar E. Knoebel. San Diego, CA: Harcourt Brace Jovanovich, 1988. (pp.280-298)
- Tocqueville, Alexis de. "Situation of the Black Population in the United States," in *Democracy in America. Vol.1*. Trans. Henry Reeve, revised by Frances Bowen and Phillips Bradley. Introduction by Daniel J. Boorstin. New York: Vintage Classics, 1990. (pp.356-381)
- Zakaria, Fareed. "The Rise of Illiberal Democracy," in *America and the World: Debating the New Shape of International Politics*. A Council on Foreign Relations Book. New York: W.W.Norton and Co., 2002. (pp.132-153)

August 23 "First Seminar": Freedom and Slavery: the Paradox of the American Revolution

Reading: Thomas Jefferson, "Declaration of Independence" in *The Declaration of Independence And Other Great Documents of American History*, pp.5-9.

August 25 Th Aristocratic Culture and Bourgeois Democracy

Reading: Selections from Alexis de Tocqueville, *Democracy in America*: Xerox from *Classics of Western Civilization*, and the "Author's Introduction" from the Heffner edition of *Democracy in America*.

Elizabeth Cady Stanton, "Seneca Falls Declaration of Sentiments," handout.

Frederick Douglass, "The Meaning of Fourth of July for the Negro," handout.

(Handouts and selections from *Classics* also on T: drive.)

Week 1

August 30 T Quiz 1

Aristocratic Culture and Bourgeois Democracy

Reading: From *Democracy in America*, on the tyranny of the majority, Heffner chs. 11-14, pp.100-137.

September 1 Th. Film: *The Grand Illusion*. (Renoir, 1937)

Reading: From *Democracy in America*, on war in democratic societies, Heffner, chs. 49-51, pp.273-287.

Week 2**September 6 T Quiz 2**

Democracy and Freedom.

Reading: Henry David Thoreau, *On Civil*

Disobedience and Other Essays: “Civil Disobedience” and “Slavery in Massachusetts.”

From *Democracy in America*, on Public Associations, Heffner, Ch. 29, pp.198-202.

8 Th Film: *Stagecoach*. (Ford, 1939)

Reading: From *Democracy in America*, on the arts in America, Heffner Chs. 21-2, pp.168-177; on women/morality, chs. 39-40, pp.233-43.

Week 3**September 13 T Quiz 3**

Reading: Selections from Walt Whitman (poems and biography).
(On the T: drive.)

From *Democracy in America*, on art and poetry, oratory and history, Heffner chs.23-25, pp.178-88.

Abraham Lincoln, “Gettysburg Address” in *The Declaration Of Independence and Other Great Documents....*

15 Th Film: *Citizen Kane*. (Welles, 1941)

Reading: From *Democracy in America*, on the press, restlessness, ambition, Heffner ch. 9, pp.91-95; p308; chs. 44-46, pp.251-60; reread ch. 21 on the arts, pp.168-73.

Week 4**September 20 T Quiz 4**

Reading: Paper Guidelines (On T: Drive).

Strunk and White, *The Elements of Style*, pp.1-38.

(The rest of the book is highly recommended too.)

22 Th

Reading: Albert Camus, *The Plague*, Part I, pp.3-72.

First Paper, on Freedom and Democracy, due September 23, 4:00PM.

Week 5**September 27 T Quiz 5**

Fascism and Freedom

Reading: Albert Camus, *The Plague*, Part II, pp.73-155.

Eric Foner, "Fighting for Freedom" from *The Story of American Freedom*, pp. 219-247.

(On the T: drive)

29 Th Film: *Casablanca*. (Curtiz, 1942)

Reading: *The Plague*, Part III, pp.157-174.

Week 6**October 4 T Quiz 6**

Fascism and Freedom.

Reading: *The Plague*, Part IV, pp.175-247.

6 Th Film: *Open City*. (Rossellini, 1945)

Reading: *The Plague*, Part V, pp.249-287.

Week 7**October 11 T Quiz 7**

Documentary: *Red Flag: 1917*

Reading: George Orwell, *Animal Farm*, ch. 1-5.

October Break.**Week 8****October 18 T Quiz 8**

Communism and Freedom

Reading: George Orwell, *Animal Farm*, ch. 6-10.

20 Th Film: *Man of Marble*. (Wajda, 1977)

Week 9**October 25 T Quiz 9**

Reading: E.M.Forster, "What I Believe," from *Two Cheers for Democracy* (On T: drive).

George Orwell, "Some Thoughts on the Common Toad," "The Sporting Spirit," and "Shooting an Elephant." (On T: drive).

27 Th

Second Paper on the Resistance to Totalitarianism, due October 28, 4:00PM.

Week 10

November 1 T Quiz 10

Post-War America and the Cold War.

Reading: From *Democracy in America*, Heffner chs.52-55, pp.289-301.

Foner, "Cold War Freedom" from *The Story of American Freedom*, pp. 249-273. (On the T: drive)

3 Th Film: *North by Northwest*. (Hitchcock, 1959)

Reading: From *Democracy in America*, Heffner chs. 40-1, pp.237-45;
ch. 56, pp.301-13.

Foner, "Sixties Freedom" from *The Story of American Freedom*, pp. 275-305. (On the T: drive)

Week 11

November 8 T Quiz 11

Freedom and Race in America

Documentary: *No Easy Walk: 1961-1963*

Reading: Martin Luther King, "Letter from Birmingham Jail," from
Why We Can't Wait, pp.64-84. (On T: drive).

James Baldwin, *The Fire Next Time*, pp.1-47.

10 Th Film: *Nothing But a Man*. (Roemer, 1964)

Reading: *The Fire Next Time*, pp.47-82.

Week 12

November 15 T Quiz 12

Freedom and Race in America.

Reading: *The Fire Next Time*, pp.82-106.

From *Democracy in America*, "Situation of the Black Population in the United States," from "The Three Races In the United States," pp.356-81. (On T: Drive.)

17 Th Documentary Films on the network: *The Time Has Come* and *Skin Deep*.

Reading: Amin Maalouf, *In the Name of Identity*, Part 1, pp.1-43.

Third Paper, on the Transformations of Freedom Since 1945, due November 18th, 4:00PM.

Thanksgiving Break: November 19-27.

Week 13

November 29 T Quiz 13 Presentations.

Freedom and Identity

Reading: Amin Maalouf, *In the Name of Identity*, Part 2, pp. 47-83.

December 1 Th Presentations

Freedom and Identity

Documentary: *God Fights Back*.

Reading: *In the Name of Identity*, Parts 3 & 4, pp.87-157.

Week 14

December 6 T Quiz 14 Presentations

Freedom and Identity

Reading: *In the Name of Identity*, Epilogue, pp.157-164.

From *Democracy in America*, Heffner Ch. 57, pp.314-7.

Fareed Zakaria, "Illiberal Democracy," pp.132-153.

(On T: drive)

8 Th Presentations and Wrap-Up.

Final Paper, on Twenty-first Century Film and the Future of Freedom and Identity, due with portfolio, December 16, 4:00PM.

General Principles

Quizzes will be given only at the scheduled times. (Students with certified special needs will, of course, be accommodated.)

Attendance Policy: Please read the Course Requirements carefully and bear in mind that if you skip both the plenary and the seminar on Thursday, you will have used up two of your three free cuts. Don't "spend" your cuts frivolously unless you are supremely confident of your health and good fortune.

No Late Papers means no late papers **and no extensions**.

Please note: Technological glitches such as printer failure, computer viruses, and so on are among the hazards of modern life with which we must all learn to deal: we will not accept them as excuses. Leave enough time to deal with computer problems, and print out at least one preliminary draft. Then, even if disaster does strike at the last minute, you'll still have some thing to hand in by the deadline. Do not entrust delivery of your paper to a friend, however loyal and reliable: nobody loves you like yourself. And please don't embarrass us all by pleading for an exemption from this rule. If all else fails, at least turn in an outline, handwritten if necessary. (It won't earn you much, but even a few percent is better than nothing.)

Make-up Projects will be negotiated only in rare instances of genuine emergency, attested in writing by the Dean of Students, a parent, guardian, physician, or law enforcement officer (God forbid).

Academic Integrity: None of you, we hope, need to be told this. All students are assumed to be familiar with the principles of academic integrity as set forth in the Student Handbook. Any use, without clear acknowledgement, of the language or ideas of another person constitutes plagiarism. Generally speaking, you should indicate your source by means of quotation marks and a footnote whenever you borrow a sequence of more than five significant words without alteration. (Of course, merely altering every sixth word does not exempt you from this rule, nor does it constitute proper paraphrasing. See James P. Davis, *The Rowman and Littlefield Guide to Writing With Sources*, Second Edition (Lanham, MD: Rowman and Littlefield, 2004) available in the Writing Center or the book store for pointers on paraphrasing.) Finally, download **nothing** from the Web (see below).

We take the issue of academic honesty very seriously, since our common enterprise requires a basis of trust. Plagiarism undermines that trust; it can also lead to suspension as well as failure in the course. Please don't risk it. In our experience, most plagiarism is done out of panic. Talk to us, or to the mentor if you are having trouble with an assignment. Don't do something that will cause you much more anguish than a low grade.

World Wide Web/Internet: Do not use Web sites for this course except as *explicitly instructed*. We're interested in your *own* ideas and reactions, not in the mish-mash of information, gossip, and static floating around in cyberspace. In particular, refrain from trawling for descriptive verbiage about the films we will be seeing. The inaccuracies you are likely to encounter will only lead you astray (and immediately betray your source). The assigned readings and other sources that we will provide or suggest (combined with required re-viewings of the films on the campus network) will give you plenty of material on which to base your papers and presentations.

FYP Statement of Philosophy and Common Requirements for All Colleges
(Key extracts: see FYP packet or webpage for full details)

Statement of Philosophy: “First-Year colleges provide ideal environments for fostering the complex intellectual and social skills that are at the heart of a liberal arts education. Improving student abilities in reading, writing, speaking and research requires serious, sustained practice and overt, in-class reflection upon that practice. A critical feature of this sustained practice is that students receive detailed, constructive responses to their work from instructors, peers, mentors and/or Writing Center tutors.”

Students in *all* FYP colleges are required:

“to engage in at least three formal, graded writing projects. A ‘project’ requires that students develop a piece of writing over time on the basis of appropriate feedback at a number of stages in the process.

“to engage in at least two oral communications projects, one of which undergoes a process of revision. At least one speech must be extemporaneous, delivered from an outline or minimal notes.

“to conduct library research and use the sources as an integral part of at least one written or oral project.

“to use sources ethically [see the SLU Student Handbook on plagiarism and the specific section on plagiarism in the Corey College General Principles].

“to keep all of their written work in a course portfolio, to reflect in writing upon their work, and to submit the complete portfolio to their faculty for review.”

Statement of Philosophy and Goals for the Residential Component of the FYP

“First –Year college students face what is for many a difficult transition from high school to college. This transition requires moving from a relatively structured environment to one that offers significant freedom. Research on the transition to college has shown that students are most successful when they build connections to other students, faculty, and the college community. FYP staff and faculty help students to begin to build these connections during orientation when students, faculty and staff meet together for college meetings, discussion of American Voices, and academic advising. In the remainder of the fall semester, students are taking a class with their residential peers. Course material from the FYP class provides a fertile ground for meaningful

conversations in the residence hall. Additionally, college faculty and residential staff work together to develop programming in the residence hall that connects to the course and that furthers discussion among students, faculty and residential staff.

“A central challenge of a residential college is to assist students in learning to take advantage of personal freedom in ways that do not infringe upon others. Of crucial importance in meeting this challenge is that a college campus is first and foremost an academic community, even while it is also a place to grow psychologically and socially. By the time students graduate, we expect that they will be able to live together in an atmosphere of respect with minimal intervention by university staff and faculty. In order to begin to foster the growth necessary for students to reach this developmental point, the First-Year Program encourages students to reflect upon the effects of their actions on others. We wish to help students recognize that a relativist framework that asserts that all needs are equal is not appropriate given that St Lawrence is an academic community. We will also work to foster in students a respect for university officials that comes from understanding university rules and policies as reasonable guidelines for living together, without infringing on the rights of others. In cases where students do not believe that rules and guidelines are reasonable, we will work with them to responsibly challenge these policies. Further, we will assist students in understanding that their academic and residential lives can be connected in ways that help them to meet multiple goals, such as developing friendships, becoming better students, and building connections to colleagues who may never become close friends.

“The first year of college is the first stage of a four year process in which students take increasing control of their living arrangements. In the First-Year Program, we begin to help them to take responsibility by fostering an understanding of how living and learning can be integrated in ways that foster both academic and social growth.”

Statement of Goals:

“Faculty, residential staff, and students will work together:

“to promote the integration of the academic and residential experience

“to encourage students to move towards patterns of living together which reflect principles of mutuality and accountability

“to encourage students to understand their rights and responsibilities as individuals residing in living /learning communities. For example, we will work together to develop communities in which each student has enough quiet time to study and sleep enough to succeed as a student by helping residents to understand their rights and responsibilities in relation to quiet hours and courtesy hours.

“to help students make use of residential staff and faculty in exercising their rights and responsibilities while they develop the capacity for self-management

“to identify and confront conflicts before they become destructive of the living/learning community.”