

**General Education Course Information Sheet**

*Please submit this sheet for each proposed course*

Department & Course Number Film, Television, and Digital Media 98TB  
 Course Title Going Viral: Zombies, Viruses, End of the World  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. The class probes outbreak narratives in film, television, and a variety of other media, putting them in conversation with rhetoric from government authorities and news organizations that have capitalized on public fears about our changing world, providing the opportunity for cultural analysis. The class also analyzes the films and television shows themselves, providing the opportunity for students to think critically about the cultural texts and the world that produced them.

3. List faculty member(s) who will serve as instructor (give academic rank):

Dhalia Schweitzer, Teaching Fellow; Denise Mann, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall \_\_\_\_\_ Winter \_\_\_\_\_ Spring X  
 Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

<input type="checkbox"/> General Knowledge	Students will analyze and discuss selected films and television shows as reflections of contemporary social and cultural anxieties. This course promotes fluency in the discourses of film and television as well as overall communication skills. Students write two primary essays and make one formal oral presentation. Students who successfully complete the course can respond to a range of academic and professional assignments with appropriate format, tone, and language.
<input type="checkbox"/> Integrative Learning	
<input type="checkbox"/> Ethical Implications	
<input type="checkbox"/> Cultural Diversity	The course will examine how different cultures are represented in the outbreak narrative, some in problematic ways.
<input type="checkbox"/> Critical Thinking	Students will analyze written and cinematic sources and integrate their own ideas with those of others.
<input type="checkbox"/> Rhetorical Effectiveness	The students will write clear and focused prose that observes conventions of usage, as well as reviewing how to write a research essay.
<input type="checkbox"/> Problem-solving	
<input type="checkbox"/> Library & Information Literacy	

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. Labs:	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

**(A) TOTAL Student Contact Per Week** 3 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>2</u>	(hours)
2. Reading	<u>2</u>	(hours)
3. Group Projects:	<u>        </u>	(hours)
4. Preparation for Quizzes & Exams:	<u>2</u>	(hours)
5. Information Literacy Exercises:	<u>        </u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)

**(B) TOTAL Out-of-class time per week** 6 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

15

**(HOURS)**

**Going Viral: Zombies, Viruses, and the End of the World**

Dahlia Schweitzer

Dahlia.schweitzer@gmail.com

**Course Description –**

By the mid-1990s, epidemics had seeped both into the cultural consciousness and public discourse. Since then, outbreak narratives have continued to resonate with changing anxieties in the American cultural and social fabric. This course will focus on American films and TV shows from the mid-1990s to the present that depict the three main types of outbreak narratives: The Globalization Outbreak includes those (like *Contagion* and *Outbreak*) that focus on the repercussions of globalization and the ultimate failure of national boundaries to protect; The Terrorist Outbreak includes those (like *24* and *Hades Factor*) centered around the threat of bio-terrorism; The Post-Apocalypse Outbreak includes those (like *World War Z* and *The Walking Dead*) that explore what happens after the virus has decimated populations. This section will also include a discussion of the contemporary zombie figure.

Throughout the seminar, students will be challenged to articulate their own critical analysis through discussion and written assignments.

**Course Learning Outcomes –**

Students in Going Viral will be able to:

(CLO 1) Write clear and focused prose that observes conventions of usage

(CLO 2) Structure a research essay

(CLO 3) Analyze written and cinematic sources and integrate their own ideas with those of others, documenting sources according to established guidelines

(CLO 4) Prepare and deliver an effective oral presentation

(CLO 5) analyze and discuss selected films and television shows as reflections of contemporary social and cultural anxieties.

**Course Requirements –**

1. Active participation in discussions is essential and will be reflected in your grade.

2. Because this course is designed as a seminar, it is essential that students come to class prepared to discuss the readings, which they have read closely. For every class meeting, students will answer questions based on the assigned readings. The process of answering the questions will help students process the material and will ensure that they are well-prepared for discussion.

3. Every week one or two students will present the key points of an assigned article. You are expected to “teach” the assigned article to the class, using handouts, powerpoints, discussion questions, etc. Sign up will be available the first day of class. Successful discussion leaders will give a brief overview of the readings, indicate what the author is writing for or against, connect the readings to the theme of the seminar, and pose questions to the group designed to spark discussion.

4. Students will complete a midterm essay halfway through the term, comparing two specific outbreak narratives—*Outbreak* (Petersen, 1995) and *Contagion* (Soderbergh, 2011). Additional details are included in the syllabus and will be discussed in class.

5. Students will complete a research paper over the course of the quarter, which will analyze an outbreak narrative of their choosing (film, television show, or video game) of their choosing in terms of the theories and tropes discussed in class. Additional details are included in the syllabus and will be discussed in class.

**Grading Breakdown –**

The final grading process is largely mathematical; your grade is composed as follows:

- 9 reading responses = 90 points (10 points each)
- 2 essays: midterm essay (30 pts, due week 4) and final essay (60 points, due week 11)
- 1 article presentation = 20 points

Late Projects will be marked down 10%, more than 3 tardies or absences will result in a lowered grade.

<b>Grading Scale –</b>	77-79 C+
97-100 A+	74-76 C
94-96 A	70-73 C-
90-93 A-	67-69 D+
84-86 B	64-66 D
87-89 B+	60-63 D-
80-83 B-	59-below F

### Required Texts –

Schweitzer, Dahlia. *Going Viral: Zombies, Viruses, and the End of the World*. New Brunswick, NJ: Rutgers University Press, 2018.

Additional texts will be uploaded as pdfs to the course website.

### In-class Work –

Each class will revolve around discussion of several key texts, usually a combination of some that are viewed (television shows and/or films) and some that are read. There may be group work and quizzes to test your understanding of the main ideas and rhetorical strategies employed by the texts. There are always opportunities to add to the conversation. The better the discussion, the fewer the quizzes!

### Major Essays –

All written assignments in this class should be *written in twelve point Times font using the MLA format* described in your handbook. Although you only hand in a final version, successful essays will usually have gone through more drafts than that before arriving on Turnitin.com. I urge you to embrace the rewriting process and to use the Writing Center (202A).

Efforts to use blocky, space-consuming fonts or other wonders of digital technology (spacing games in the margins, or between words and/or letters) to enhance the length of your paper are painfully obvious. Please, just use Times twelve point.

### Midterm Essay –

You will compare and contrast *Outbreak* and *Contagion*. Both movies are DENSE, so the best strategy is to pick several key differences (and/or similarities) and trace them throughout the two texts. Focus on how these similarities and differences reflect themes and ideas discussed in class or in the assigned readings. DON'T FORGET TO HAVE (AND UNDERLINE) A THESIS!

Requirements: Your final draft should be 3-4 pages. You must use appropriate MLA format.

### Final Essay –

Select an outbreak narrative from the list below (or get one approved by me) and analyze it in light of the “outbreak narrative template” we have been discussing over the course of the term. This is a research essay, so anchor your argument with cited sources, providing critical and historical context. Your paper must have both in-text and bibliographic citations for the facts and outside observations it will invariably include. You may select more than one outbreak narrative (if you want to compare and contrast), but you must have ONE CENTRAL TEXT.

You will present an oral version of this paper to the class as part of your final project. Make it visual and interesting! Five minutes.

Requirements: Your final draft should be 7-10 pages, using at least five sources properly listed on a “Work Cited” page. **No Wikipedia!** You must use appropriate MLA format. Reference your Hacker, please. DON'T FORGET TO HAVE (AND UNDERLINE) A THESIS!

**Potential Films:** *Mission Impossible II* (John Woo, 2000), *Contagion* (John Murlowski, 2002), *Global Effect* (Terry Cunningham, 2002), *Resident Evil* (Paul W.S. Anderson, 2002), *Resident Evil 2: Apocalypse* (Alexander Witt, 2004), *Resident Evil 3: Extinction* (Russell Mulcahy, 2007), *Dawn of the Dead* (Zack Snyder, 2004), *The Hades Factor* (Mick

Jackson, 2006), *I Am Legend* (Francis Lawrence, 2007), *Blindness* (Fernando Meirelles, 2008), *World War Z* (Marc Foster, 2013)

**Potential TV shows:** *The Last Ship* (2014-present), *The Walking Dead* (2010-present), *The Strain* (2014-present), *The Last Man on Earth* (2015-present), *Fear the Walking Dead* (2015-present)

**Course Schedule –**

This schedule is tentative and subject to change. Assignments stated in class take priority over the following. If you miss a class, it is your responsibility to contact a fellow classmate to find out what you missed and what the next assignment will be. Sometimes I am unpredictable and like to change my mind, so be forewarned!

WEEK	TOPIC/ACTIVITIES	HOMEWORK FOR THE FOLLOWING WEEK
1	<b>Introductions and General Overview / Overview of Mise-en-Scene and Genre Study</b>	<ul style="list-style-type: none"> <li>David Bordwell, <i>Film Art: An Introduction</i> – “Film Genres” and “Mise-en-Scene”</li> </ul>
2	<b>Overview of Film Analysis</b> <b>Outbreaks and Globalization</b>	<ul style="list-style-type: none"> <li>James Monaco, <i>How to Read a Film: Movies, Media, and Beyond</i> – “Signs”</li> <li><i>Going Viral</i>, Introduction</li> </ul>
3	<b>Outbreaks in the 20<sup>th</sup> Century</b> Screening: <i>Outbreak</i> (Peterson, 1995)	<ul style="list-style-type: none"> <li><i>Going Viral</i>, Chapter 1: The Outbreak Narrative</li> <li>Bill Albertini, “Contagion and the Necessary Accident”</li> <li>Heather Schell, “Outburst! A Chilling True Story about Emerging-Virus Narratives and Pandemic Social Change”</li> </ul>
4	<b>Outbreaks in the 21<sup>st</sup> Century</b> Screening: <i>Contagion</i> (Soderbergh, 2011)	<p><b>MIDTERM ESSAY DUE WEEK 5</b></p> <ul style="list-style-type: none"> <li><i>Going Viral</i>, Chapter 2: The Globalization Outbreak</li> <li>Stephen Dougherty, “The Biopolitics of the Killer Virus Novel”</li> <li>Iliana Alexandra Semmler, “Ebola Goes Pop: The Filovirus from Literature into Film”</li> </ul>
5	<b>MIDTERM ESSAY DUE</b> <b>Outbreaks After 9/11, part 1 – Terrorism</b> Screening: excerpts from: <i>24</i> Season 3, “3 AM” (Fox, 2004); <i>Global Effect</i> (Cunningham, 2002); <i>The Grid</i> (TNT, 2004); <i>Quantico</i> pilot (ABC, 2015); <i>The Blacklist</i> , “The Front” (NBC, 2014)	<ul style="list-style-type: none"> <li>Stacy Takacs, <i>Terrorism TV: Popular Entertainment in Post-9/11 America</i> – “Spy Thrillers and the Politics of Fear”</li> <li>Lynn Spigel, “Entertainment Wars: Television Culture After 9/11”</li> </ul>
6	<b>Outbreaks After 9/11, part 2 – Conspiracy</b> Screening: <i>The X-Files</i> , “F-Emasculata” (Fox, 1995); excerpts from <i>Covert One: The Hades Factor</i> (CBS, 2006); <i>Toxic Skies</i> (Erin, 2008)	<ul style="list-style-type: none"> <li><i>Going Viral</i>, Chapter 3: The Terrorism Outbreak</li> <li>Zara Zimbardo, “It is Easier to Imagine the Zombie Apocalypse than to Imagine the End of Capitalism”</li> </ul>
7	<b>Zombies 101 – A Crash Course in Zombie History</b> Screening: excerpts from <i>White Zombie</i> (Halperin, 1932); <i>The Ghost Breakers</i> (Marshall, 1940); <i>I Walked with a Zombie</i>	<ul style="list-style-type: none"> <li>Kyle William Bishop, <i>American Zombie Gothic: The Rise and Fall (and Rise) of the Walking Dead in Popular Culture</i> – “Introduction”</li> </ul>

	(Tourneur, 1943); <i>Teenage Zombies</i> (Warren, 1960); <i>Them</i> (Douglas, 1954); <i>28 Days Later</i> (Boyle, 2002); <i>Dawn of the Dead</i> (Snyder, 2004); <i>Dead Snow</i> (Wirkola, 2009)	
8	<b>There's Something Spreading!</b> Screening: excerpts from <i>Night of the Living Dead</i> (Romero, 1968); <i>Planet Terror</i> (Rodriguez, 2007); <i>Blindness</i> (Meirelles, 2008), <i>The Strain</i> pilot (FX, 2014)	<ul style="list-style-type: none"> <li>• <i>Going Viral</i>, Chapter 4: The Postapocalypse Outbreak</li> <li>• Nick Muntean and Matthew Payne, "Attack of the Livid Dead"</li> <li>• Steven Pokornowski, "Insecure Lives: Zombies, Global Health, and the Totalitarianism of Generalization"</li> </ul>
9	<b>Here Come the Monsters</b> Screening: excerpts from <i>28 Days Later</i> ; <i>Resident Evil</i> (Anderson, 2002); <i>Dawn of the Dead</i> ; <i>Shaun of the Dead</i> (Wright, 2004)	<ul style="list-style-type: none"> <li>• <i>Going Viral</i>, Conclusion</li> <li>• Kyle William Bishop, "Battling Monsters"</li> <li>• Neil Strauss, "Why We're Living in the Age of Fear"</li> </ul>
10	<b>What Are We Going To Do Now? Outbreaks and the Apocalypse</b> Screening: excerpts from <i>Resident Evil: Apocalypse</i> (Witt, 2004); <i>I Am Legend</i> (Lawrence, 2007); <i>The Walking Dead</i> pilot (AMC, 2010); <i>The Last Man on Earth</i> pilot (Fox, 2015)	<b>FINAL ESSAY DUE WEEK 11</b>

Policies to keep in mind –

**1. Attendance -- If you miss more than *three* classes, you will fail this course!**

(I am allowed to count tardiness of over twenty minutes as an absence. **I do not distinguish between excused and unexcused absences. An absence is an absence regardless of the reason. I am not trained to diagnose illnesses, validate doctor's notes, and I will not interpret your reasoning for missing class. Also, I assume you can manage your sick days and you know how many days you miss.**)

- 2. In-class work cannot be made up; you must be present on the day it's assigned to receive credit for it.
- 3. I must receive both major essays for you to pass this class.
- 4. Late papers will be docked a grade per week.
- 5. If I suspect plagiarism, I'm obliged to report it.
- 6. All papers written outside of class must be word processed (typed), adhere to MLA formatting, and use twelve point Times font.

**8. If you miss class, you are still responsible for the material covered that day and for all assignments.** I will not contact you. It is your responsibility to contact me or your classmates regarding anything you miss. It is a good idea to have the contact information for at least two classmates so that you may contact them in case you are unable to attend class:

NAME \_\_\_\_\_ PHONE/EMAIL \_\_\_\_\_

NAME \_\_\_\_\_ PHONE/EMAIL \_\_\_\_\_





# New Course Proposal

## Film and Television 98TB Going Viral: Zombies, Viruses, End of World

<b>Course Number</b>	Film and Television 98TB				
<b>Title</b>	Going Viral: Zombies, Viruses, End of World				
<b>Short Title</b>	GOING VIRAL				
<b>Units</b>	Fixed: 5				
<b>Grading Basis</b>	Letter grade only				
<b>Instructional Format</b>	Seminar - 3 hours per week				
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]				
<b>GE Requirement</b>	Yes				
<b>Major or Minor Requirement</b>	No				
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.				
<b>Course Description</b>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Movies, television shows, and books are filled with zombie viruses, bioengineered plagues, and disease-ravaged bands of survivors. Analysis of why outbreak narratives have infected our public discourse and how they have affected way Americans view world. Letter grading.				
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows				
<b>Syllabus</b>	File <a href="#">Schweitzer_Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.				
<b>Supplemental Information</b>	<b>Instructor (Dhalia Schweitzer) UID: 803869164</b>  Professor Denise Mann is the faculty mentor for this course.				
<b>Grading Structure</b>	<ul style="list-style-type: none"> <li>o 9 reading responses = 90 points (10 points each)</li> <li>o 2 essays: midterm essay (30 pts) and final essay (60 points)</li> <li>o Various in-class exercises = points vary by assignment.</li> <li>o 1 article presentation = 20 points</li> </ul>				
<b>Effective Date</b>	Spring 2018				
<b>Discontinue Date</b>	Summer 1 2018				
<b>Instructor</b>	<table border="0"> <tr> <td>Name</td> <td>Title</td> </tr> <tr> <td><b>Dhalia Schweitzer</b></td> <td><b>Teaching Fellow</b></td> </tr> </table>	Name	Title	<b>Dhalia Schweitzer</b>	<b>Teaching Fellow</b>
Name	Title				
<b>Dhalia Schweitzer</b>	<b>Teaching Fellow</b>				
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer				
<b>Department</b>	Film, Television, & Digital Media				
<b>Contact</b>	<table border="0"> <tr> <td>Name</td> <td>E-mail</td> </tr> <tr> <td><b>MICHELLE CHEN</b></td> <td><b>mchen@oid.ucla.edu</b></td> </tr> </table>	Name	E-mail	<b>MICHELLE CHEN</b>	<b>mchen@oid.ucla.edu</b>
Name	E-mail				
<b>MICHELLE CHEN</b>	<b>mchen@oid.ucla.edu</b>				
<b>Routing Help</b>					

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

**Status:** Added to SRS on 8/31/2017 9:22:42 AM

**Changes:** Title, Description**Comments:** Course description edited into official version. Removed "the" from title.**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12**Status:** Added to SRS on 8/30/2017 2:00:57 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/25/2017 4:16:13 PM**Changes:** No Changes Made**Comments:** Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 8/20/2017 8:05:06 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/4/2017 4:39:58 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/14/2017 5:40:09 PM**Changes:** Course Number**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/14/2017 3:49:41 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 825-6704