



CAMOSUN COLLEGE
School of Arts & Science
Department of Humanities

HIST-116-001
Hollywood as Historian
Fall 2018

COURSE OUTLINE

1. Instructor Information

(a) Instructor	Dr. Stephen Fielding
(b) Office hours	Mondays 1:00 – 3:00 or by appointment
(c) Location	Young 320
(d) Phone	250-370-3390 Alternative: _____
(e) E-mail	FieldingS@camosun.bc.ca
(f) Website	http://camosun.ca/learn/school/arts-science/bios/Fielding-Stephen.html

Growing up as the kid of a railway worker, I spent my childhood moving around, from Niagara Falls to Fort Erie, Sarnia, and finally, Winnipeg. I completed my first degree at the University of Winnipeg, then a Master of Arts from Simon Fraser University, and recently finished my Ph.D. at the University of Victoria.

I have taught History at four colleges and universities and published research on a wide range of topics, including immigration, multiculturalism, sport, gender, religion, and ethnic food. My wife is from Italy (I won the lottery) and we are parents of a seven-year-old girl and ~~small-dictator~~ toddler boy. I am looking forward to exploring History through the lens of Hollywood with you this semester.

2. Intended Learning Outcomes

Upon successful completion of this course, a student will be able to:

1. Compare successful representations of history in film with those in primary and scholarly sources.
2. Weigh the historical evidence presented in media, such as films, documentaries, and written sources.

3. Describe how representations of the past change over time in film and scholarly writing.
4. Demonstrate research, writing, and oral communication skills

3. Required Materials

(a) Textbook:

Pereboom, Maarten. *History and Film: Moving Pictures and the Study of the Past*. New York: Routledge, 2011.

*Seminar Readings are on D2L

4. Course Content and Schedule

Classes will consist of lectures and seminars. Seminars are essentially discussion groups. In preparation for each class, students will be required to read History articles or explore other academic research websites on D2L. You will discuss this material with your peers in the seminars.

Pre-requisite: C+ in English 12 or assessment. This course is a 3-credit course. Your final grade will be a letter grade. Each History 116 class will feature 2 hours of lectures and 50 minutes of seminar discussion, sometimes interspersed through the class to allow time to view and analyze film segments. History is fascinating to study, but it is also reading intensive. I recommend devoting at least 4 hours of class preparation time per week.

Lectures: Tuesdays 6:00-7:50
 Seminars: Tuesdays 8:00-8:50
 Location: Young 316

Important Dates at a Glance:

Tuesday September 4	First Class and Seminar
Tuesday September 25	Research Paper Proposal Due
Tuesday October 9	Film Review Due
Tuesday October 23	In-class Mid-term Exam
Tuesday November 20	Research Paper Due
Tuesday December 4	Last Class and Seminar
Final Exam TBA	

Lectures and Seminars

Week 1

Sept. 4 **Welcome to History 116**
History Goes to Hollywood: Tinseltown and the Telling of the Past

Film: *The Wizard of Oz* (1939)

Background Readings:

Maarten Pereboom Text *History and Film*, Chapter 1 & pp. 15-38.

Week 2

Sept. 11 **The Progressive Era in America**

Films:

A Corner in Wheat (1909)

Citizen Kane (1941)

Documentary: *Dawn of the Eye*, no. 2 (1996-7)

Seminar & Lecture Prep:

1. James J. Lorence, *Screening America*, pp. 9-17 (on D2L)

2. Maarten Pereboom Chapter 3 and pp. 115-117 on the Biopic and *Citizen Kane*.

3. Henry Demarest Lloyd, Wealth Against Commonwealth (New York: Harper, 1894) reprinted in Michael P. Johnson, editor, "Document 17-5 Henry Demarest Lloyd Attacks Monopolies," *Reading the American Past: Selected Historical Documents*, volume II: From 1865, 3rd edition (Boston, MA: Bedford/St. Martin's, 2005) 36-39.

4. U.S. Industrial Commission, *Preliminary Report on Trusts and Industrial Combinations*, 56th Congress, 1st Session (December 30, 1899), Document No. 476, Part 1, 794-797, reprinted in Michael P. Johnson, editor, "Document 171 John D. Rockefeller Defends His Oil Trust," *Reading the American Past: Selected Historical Documents*, volume II: From 1865, 3rd edition (Boston, MA: Bedford/St. Martin's, 2005) 36-39.

Week 3

Sept. 18 **African-Americans and Racialization in Film**

Films:

Birth of a Nation (1915)

Guess Who's Coming to Dinner (1967)

Do the Right Thing (1989)

Lee Daniels' *The Butler* (2013)

Seminar & Lecture Preparation:

1. Read Lorence, Chapter 2 (on D2L); and Pereboom, pp. 65-66, "Primary or Secondary Source?" 67-78, and 129-136, 146-47.

2. Ida B. Wells, *A Red Record* (1895), reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, 4th edition (Upper Saddle River, NJ: Pearson Education, 2003) 298-300.

3. "The Niagara Movement Declaration of Principles (1905)," reprinted in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, 4th edition (Upper Saddle River, NJ: Pearson Education, 2003) 300-302

4. National Advisory Commission on Civil Disorders (1968)

5. Interview with Spike Lee, with Marlaine Glicksman, *FilmComment* (1989)

6. Robert Ebert Reviews *Do the Right Thing* (1989)

Week 4

Sept. 25 **"SHOW ME THE MONEY": RESEARCH PROPOSAL DUE**

Hollywood and American Indians in film

Films:

Custer's Last Stand (1936)

Little Big Man (1970)

Disney's Pocohontas (1995)

Smoke Signals (1998)

Seminar and Lecture Preparation:

Please watch the documentary *Reel Injun* (2009), available as steaming video through Camosun Library. Follow this pathway: Books & media→Media→scroll down to search box under "Find Streaming Videos at Camosun Library and type in "Reel Injun"→click "Access Online" and log in with your student number and password

Week 5

October 2 **"HERE'S LOOKING AT YOU KID": MOVIE REVIEW DUE**

1920s and Social Change

Films:

Dancing Mothers (1926)

Inherit the Wind (1960)

Alleged (2010)

Seminar & Lecture Preparation:

1. Pereboom, pp. 22-24. 34-35
2. Eleanor Rowland Wembridge, "Petting and the Campus," *Survey* 54 (1 July 1925) reprinted in David E. Shi and Holly A. Mayer, editors, *For the Record: A Documentary History of America*, vol. 2 (New York and London, W.W. Norton and Company, 1999) 189-190.
3. Paula Young, "The Scopes Trial"
4. Trial Documents: The Scopes Trial, 1925, Chapter VII, "Seventh Day of Dayton Evolution Trial – Monday July 20, 1925," from the Clarence Darrow Digital Collection, University of Minnesota Law Library. www.darrow.law.umn.edu/trials.php?tid=7
5. "It," as described by Elinor Glyn (1926)
6. The Motion Picture Production Code (1930)
7. Movies and the Producers' Response, by Frederick Lewis Allen (1931)

Week 6

October 9 ***FILM REVIEW DUE**

Lecture 1: The Western Genre and the Cowboy Myth

Lecture 2: Gender, Sex and Class in the 1930s

Films:

The Great Train Robbery (1903)

The Good, the Bad, and the Ugly (1966)

Unforgiven (1992)

Godless (2017)

The Gold Diggers of 1933 (1933)

Seminar & Lecture Preparation:

1. Pereboom "The Western" pp. 136-8.
2. See D2L for additional primary and secondary sources.

Week 7

October 16 **The Great Depression**

Films:

The Grapes of Wrath (1940)

To Kill a Mockingbird (1962)

Seminar & Lecture Preparation:

1. Pereboom, pp. 153-54.

2. Carey McWilliams, Testimony, U.S. Congress House Select Committee to Investigate the Interstate Migration of Destitute Citizens, *Hearings*, 76th Congress, 3rd Session (1941), reprinted in "Oakies In California" in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. II, 4th edition (Upper Saddle River, NJ: Pearson Education, 2003) 350-351.

3. Frank Stokes, "Let the Mexicans Organize," *The Nation* (December 19, 1936) 731-32, reprinted in "Document 24-4 California Citrus Grower Defends Mexican Farm Workers' Campaign to Organize," in Michael P. Johnson, editor, *Reading the American Past: Selected Historical Documents*, v. 2, 3rd edition (Boston, MA: Bedford/St. Martin's, 2005) 173-175.

4. U.S. Senate, Committee on Education and Labor, *Strikebreaking Services, 76th Congress, 1st Session, Report No. 6 (1939)*, reprinted in "24-6 U.S. Senate, Investigation of Strikebreaking, 1939," in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. II, 4th edition (Upper Saddle River, NJ: Pearson Education, 2003) 345-347.

5. *Check D2L for additional readings.

Week 8

October 23 **2 1/2 HOUR IN-CLASS MIDTERM EXAM**

Week 9

October 30 **Lecture: Hollywood and War**

Films:

Foreign Correspondent (1940)

Der Fuehrer's Face (1943)

The Negro Soldier (1944)

Why We Fight (1942-1944)

Flags of our Fathers and *Letters from Iwo Jima* (2006)

Seminar & Lecture Preparation:

1. Pereboom pp. 89-90, 111-113, 151-152.
2. Marcus Rebeck to Walter Wanger, September 19, 1940, in Wanger Papers, Box 77, reprinted in "A Friend Supports Wanger's use of Propaganda in Films, 1940," in James Lorence, editor, *Enduring Voices*, vol. 2, 4th edition (Boston: MA: Houghton Mifflin, 2000) 267.
3. Wendall Wilkie to D. Worth Clark, September 8, 1941, in United States Congress, Senate, Propaganda in Motion Pictures, Hearings Before a Subcommittee of the Committee on Interstate Commerce, United States Senate, 77th Congress, 1st session, pp. 1821, reprinted in "Wendall Wilkie Defends Freedom of the Screen, 1941," in James Lorence, editor, *Enduring Voices*, vol. 2, 4th edition (Boston, MA: Houghton Mifflin, 2000) 269-270.
4. *Check D2L for additional readings

Week 10

Nov. 6 Normalcy & Fear during the Cold War

Films:

Duck and Cover (1951) on YouTube

Dr. Strangelove (1964)

Reds (1981)

JFK (1991)

Thirteen Days (2000)

Seminar & Lecture Preparation:

1. Pereboom pp. 105-107 (skip "Glory"), 108-109, 113-114.
2. Stephen Fielding, "Hollywood goes to (Cold) War," a Summary
3. Excerpts from James Lorence, *The Suppression of The Salt of the Earth* (1999).
3. J. Edgar Hoover, Testimony, *Investigation of Un-American Propaganda Activities in the United States, Hearings Before the Committee on Un-American Activities, House of Representatives, 80th Congress, 1st Session*, Washington, D.C.: Government Printing Office, 1947, part 2, pp. 3350, reprinted in "J. Edgar Hoover Notes the Communist Interest in Hollywood, 1947," in James Lorence, editor, *Enduring Voices*, v. 2, 4th edition (Boston: Houghton Mifflin, 2000) 305.
4. U.S. Congress, House Committee on Un-American Activities, *Hearings* (1947), reprinted in "26-6 Ronald Reagan and Albert Maltz, Testimony before HUAC, 1947," in Kathryn Abbott, editor, *Documents Set: Out of Many*, v. 2, 4th ed. (Upper Saddle River, NJ: Pearson Education, 2003) 381-384.
5. Edward Dmytryk, *It's a Hell of a Life But Not a Bad Living* (New York: Times Books, 1978) 98-99, 103, reprinted in "Edward Dmytryk Recalls the

Hollywood Ten in Washington, 1947,” in James Lorence, editor, *Enduring Voices*, v. 2, 4th edition (Boston: Houghton Mifflin, 2000) 305-306.

6. Lillian Hellman, *Scoundrel Time* (New York: Bantam, 1976) 89-91, 96, 101-102, 105-106, reprinted in “Lillian Helman Defies HUAC, 1952” in James Lorence, editor, *Enduring Voices*, v. 2, 4th edition (Boston: Houghton Mifflin, 2000) 306-307.

7. Arthur Schlesinger Jr., *Memorandum for the President* [Kennedy], October 29, 1962, from National Security Archives, Cuban Missile Crisis, Documents, George Washington University, accessed May 28, 2015. https://www2.gwu.edu/~nsarchiv/nsa/cuba_mis_cri/19621029mortem.pdf

Week 11

Nov. 13 **Responses to the war in Vietnam**

Films:

The Green Berets (1968)

Coming Home (1978)

Platoon (1986)

Apocalypse Now (1979)

Seminar & Lecture Preparation:

1. Pereboom pp. 31-33, 128 bottom, 212

2. Stephen Fielding, “Hollywood Rethinks War,” A Summary

2. President Lyndon Johnson, “American Policy in Vietnam,” April 7, 1965 http://www.pbs.org/wgbh/amex/vietnam/psources/ps_policy.html

3. John Kerry, “Vietnam Veterans Against the War: testimony to the US Senate Committee on Foreign Relations,” April 23, 1971, http://www.pbs.org/wgbh/amex/vietnam/psources/ps_against.html

4. Jane Fonda’s Broadcast on Hanoi Radio (1972).

http://www.speeches-usa.com/Transcripts/jane_fonda-vietnam.html

5. Public Opinion Poll (on Vietnam) by Louis Harris and Associates, in A.D. Horne, ed. *The Wounded Generation* (1981)

6. General Norman Schwarzkopf, Assesses Impact of the War, in D.D.B. Bryan, *Friendly Fire* (1976)

7. *L.A. Times*, “Schwarzkopf Return to Vietnam,” by Jane Hall (1993)

http://articles.latimes.com/1993-06-30/entertainment/ca-8553_1_vietnam-war

Week 12

Nov. 20 ***GO AHEAD AND MAKE MY DAY*’: RESEARCH PAPER DUE**

Class, Sexuality, and Gender in Film

Films:

Norma Rae (1979)

Working Girl (1988)

Philadelphia (1993)

Brokeback Mountain (2005)

Seminar & Lecture Preparation:

1. Pereboom pp. 110-111 & 214-215.
2. Gloria Steinem, testimony before the US Senate, from US Senate, "*The Equal Rights' Amendment: Hearings before the Subcommittee on Constitutional Amendments of the Senate Committee on the Judiciary,*" *91st Congress, 2nd session, 5-7 May 1970*, pp. 331-35, reprinted in "Gloria Steinem, Women's Liberation (1979)," in David Shi and Holly Mayer, editors, *For the Record: A Documentary History of America*, v. 2 (New York & London: W.W. Norton, 1999) 394-396.
3. Jerry Falwell, Listen America (1980), from W.W. Norton history archives, http://www.wwnorton.com/college/history/archive/resources/documents/ch36_02.htm.
4. See D2L for additional readings, including reviews of *Norma Rae* and *Brokeback Mountain*

Week 13

Nov. 27 **Coming to Terms with the Past**

Films:

The Act of Killing (2012)

12 Years a Slave (2013)

Seminar & Lecture Preparation:

- Memorandum of Conversation, May 26, 1970, Suharto, Nixon & Kissinger Stefan Simanowitz, "Suharto's bloodiest secrets," *New Internationalist*, *online*, Dec. 15, 2010, pages 1-5.
- Mark Kermode, "The Act of Killing - review," *The Guardian*, June 30, 2013.
- Peter Bradshaw, "The 10 best films of 2013, No. 1-The Act of Killing," *The Guardian online*, Dec. 20, 2013.
- Solomon Northup, Twelve Years a Slave: Narrative of Solomon Northup, a Citizen of New-York, Kidnapped in Washington City in 1841, and Rescued in 1853: electronic edition, <http://docsouth.unc.edu/fpn/northup/northup.html#northup176>
- Vincent Cooper, "12 Years a Slave: Two and a half hours of boredom," *The Commentator*, January 27, 2014.

Robert Brent Toplin, "12 Years a Slave Examines the Old South's Heart of Darkness," *Perspectives on History*, online: <http://www.historians.org/publications-and-directories/perspectives-on-history/january-2014/12-years-a-slave-examines-the-old-souths-heart-of-darkness>

Week 14

Dec. 4 **Lecture 1: Does Historical Accuracy Matter?**
Lecture 2: American Nostalgia through Film

Films:

Argo (2012)

Forrest Gump (1994)

Seminar & Lecture Preparation:

1. Pereboom, "Forrest Gump" pp. 135-6
2. President Jimmy Carter, "Presidential Press Conference, 1979" from "30-6 Presidential Press Conference, 1979," *Congressional Quarterly*, 1980, reprinted in James Lorence, editor, *Documents Set: Out of Many*, 4th edition, v. 2 (Upper Saddle River, NJ: Pearson Education, 2003) 469-472.
3. Simon Houpt, "Ken Taylor sets the record straight about Argo's take on the 'Canadian Caper'" in *The Globe and Mail*, February 25, 2013.
4. Brian D. Johnson, "Movies that make (up) history" from *Macleans on-line*, January 19, 2013.
5. Brian D. Johnson, "Ben Affleck rewrites history" from *Maclean's on-line*, September 12, 2012
6. Eric Sager, "Comment: History is more than just getting the facts right" *Times Colonist*, March 15, 2013.

5. Basis of Student Assessment (Weighting)

As with most History courses, all course assignments are compulsory. All of the assignments are discussed in greater more detail below. This is how they will be weighted:

Research Paper Proposal – 5%

Research Paper – 25%

Movie Review – 10%

Mid-Term Exam – 20%

Final Exam – 25%

Seminar Participation – 15%

General instructions for all assignments (Please note!)

All assignments must be in hard copy, single-sided, double-spaced, paginated, written in a standard 12-point font (such as Calibri), and use standard (1 inch) margins. Please do not forget to spell-check your assignments.

There must also be a title page that includes the name of your assignment, your name and student ID, my name, course code, and date submitted. And it must be affixed with a staple. Papers must be handed in to me at the beginning of class.

Late assignments will be **deducted at 5% per day** to a maximum of one week, after which they will received a grade of zero.

Bibliography:

All assignments are to be followed with a Bibliography on a separate sheet of paper, listing **all of the sources you consulted** in the assignment, whether they are quoted or not. Formatting must be in *Chicago Style*. We will explore this in class; additionally, you can refer to the *Chicago Style* formatting manual, called the Camosun History Department Style Guide, which is on the History Department website. Other styles, such as MLA or APA social science formatting (parenthetical reference to authors in the text of the essay), will not accepted.

Grading Criteria:

The research paper will be evaluated according to three criteria:

1. Referencing your sources with footnotes and bibliography (10%)
2. Writing style and organization (30%)
3. Supporting evidence and analysis (60%)

An Important Note on Plagiarism: All written work that you submit must be your own original work. You must give proper credit to borrowed ideas or quotations that you use in an essay. To falsely claim authorship of someone else ideas or words is called plagiarism. It is a type of theft and will automatically result in a grade of zero at the very least. Similar penalties will be applied to any student who buys, borrows, or resubmits, a previous-completed History paper. The internet has become a popular tool for dishonest students who want to cut corners on assignments. Keep in mind the internet sources, like everything consulted in your research, must appear in the bibliography. I reserve the right to check any assignment with plagiarism detection software. Please consult me if you are unsure about how to properly document your sources. See the Camosun Calendar 2015-6 (pp. 32-39) for full policies and penalties with regards to plagiarism, cheating, and other unacceptable student conduct.

A) Class Participation (15 percent)

History is most interesting and relevant when discussed and debated. Students are welcome to ask questions and provide insightful comments during the lectures and I will engage them as time permits.

Seminars

Approximately fifty minutes of each class is devoted to group discussions (called “seminars”) based on that day’s readings and the film segments we viewed in class. In these smaller groups, students will read the questions provided on D2L and, using critical thinking, debate the themes, context, arguments and evidence from the articles and films, while considering one another’s interpretations.

Your participation mark will be based primarily on the seminars. During each seminar class, you will be graded on three levels:

- a) Attendance
- b) Contributions to seminar discussions
- c) Quality of these contributions

***It is essential that you do the readings before the seminar.** To participate well means demonstrating that you read the assigned articles carefully; that you have identified the key points of the articles; and that you are prepared to discuss your ideas in a small-group setting. Otherwise you will not be able to contribute very much and this will result in lost participation marks.

Late Policies and Submitting Your Assignments: Assignment due dates are firm and assignment must be submitted to me in class on the due date or they will be considered late. **Late assignments will be penalized at five (5) percent per day to a maximum of one week**, after which they will no longer be accepted. No extensions will be considered except in cases of documented medical, psychological, or family emergency. If your paper is late because of illness or emergency, you will need a doctor’s note to waive the penalty. Problems with computers, flash drives, or dogs on a paper diet will not be accepted. However, at any time please do not hesitate to see me if you’re having problems with the assignments.

6. Grading System

A. GRADING SYSTEMS <http://camosun.ca/about/policies/index.html>

The following two grading systems are used at Camosun College:

- | | |
|-------------------------------------|---------------------------------|
| <input checked="" type="checkbox"/> | Standard Grading System (GPA) |
| <input type="checkbox"/> | Competency Based Grading System |

1. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

2. Competency Based Grading System (Non GPA)

This grading system is based on satisfactory acquisition of defined skills or successful completion of the course learning outcomes

Grade	Description
COM	The student has met the goals, criteria, or competencies established for this course, practicum or field placement.
DST	The student has met and exceeded, above and beyond expectation, the goals, criteria, or competencies established for this course, practicum or field placement.
NC	The student has not met the goals, criteria or competencies established for this course, practicum or field placement.

B. Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at <http://camosun.ca/about/policies/index.html> for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

7. College Supports, Services and Policies



Immediate, Urgent, or Emergency Support

If you or someone you know requires immediate, urgent, or emergency support (e.g. illness, injury, thoughts of suicide, sexual assault, etc.), **SEEK HELP**. Resource contacts @ <http://camosun.ca/about/mental-health/emergency.html> or <http://camosun.ca/services/sexual-violence/get-support.html#urgent>

College Services

Camosun offers a variety of health and academic support services, including counselling, dental, disability resource centre, help centre, learning skills, sexual violence support & education, library, and writing centre. For more information on each of these services, visit the **STUDENT SERVICES** link on the College website at <http://camosun.ca/>

College Policies

Camosun strives to provide clear, transparent, and easily accessible policies that exemplify the college's commitment to life-changing learning. It is the student's responsibility to become familiar with the content of College policies. Policies are available on the College website at <http://camosun.ca/about/policies/>. Education and academic policies include, but are not limited to, Academic Progress, Admission, Course Withdrawals, Standards for Awarding Credentials, Involuntary Health and Safety Leave of Absence, Prior Learning Assessment, Medical/Compassionate Withdrawal, Sexual Violence and Misconduct, Student Ancillary Fees, Student Appeals, Student Conduct, and Student Penalties and Fines.