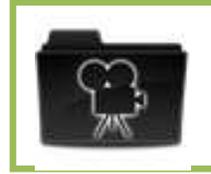




**WEST LOS ANGELES COLLEGE**  
 Fall 2015 –Tues & Thurs, 1-2:25 PM GC 410  
 1228: History 40 - American History in Film  
 Computer Classroom - TBA



**Instructor: Professor Chee for SMITH**

Office Hours: Thursdays after class or on Etudes Questions

Email: [gchee99@yahoo.com](mailto:gchee99@yahoo.com)

(In the subject, please write your campus, course number & subject "WLAC 40 - feminism in film?")

[www.professorchee.wordpress.com](http://www.professorchee.wordpress.com)

<https://www.youtube.com/watch?v=UxI9EOAi9ec>

### Required Readings & Materials:

- Journal (electronic or paper)
- Reynolds, Jonathan. *30-Second Twentieth Century*. Ivy Press, 2015. ISBN#9781-84831-8427  
[http://www.amazon.com/gp/product/1848318421/ref=as\\_li\\_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1848318421&linkCode=as2&tag=professorch03-20&linkId=N11520405UWGC1WA](http://www.amazon.com/gp/product/1848318421/ref=as_li_tl?ie=UTF8&camp=1789&creative=9325&creativeASIN=1848318421&linkCode=as2&tag=professorch03-20&linkId=N11520405UWGC1WA)
- Haskell, Molly. *From Reverence to Rape*. 1987 [http://www.amazon.com/From-Reverence-Rape-Treatment-Movies/dp/0226318850/ref=as\\_sl\\_pc\\_tf\\_til?tag=professorch03-20&linkCode=w00&linkId=VOWTRFMGNQYODWYO&creativeASIN=0226318850](http://www.amazon.com/From-Reverence-Rape-Treatment-Movies/dp/0226318850/ref=as_sl_pc_tf_til?tag=professorch03-20&linkCode=w00&linkId=VOWTRFMGNQYODWYO&creativeASIN=0226318850)

### Recommended:

- Halberstam, David, *The Fifties*. [http://www.amazon.com/gp/product/0077408020/ref=as\\_li\\_tf\\_til?ie=UTF8&tag=professorch03-20&linkCode=as2&camp=217145&creative=399381&creativeASIN=0077408020](http://www.amazon.com/gp/product/0077408020/ref=as_li_tf_til?ie=UTF8&tag=professorch03-20&linkCode=as2&camp=217145&creative=399381&creativeASIN=0077408020)
- Rollins, Peter, Ed. *The Columbia Companion to American History on Film: How the Movies Have Portrayed the American Past*. Columbia University, 2006. [http://ws-na.amazon-adsystem.com/widgets/q?ServiceVersion=20070822&OneIS=1&Operation=GetAdHtml&MarketPlace=US&source=ac&ref=tf\\_til&ad\\_type=product\\_link&tracking\\_id=professorch03-20&marketplace=amazon&source=ref\\_a\\_sell&source\\_code=093117738&source\\_code=093117738&linkId=11013CUM8136711117&show\\_border=false&link\\_opens\\_in\\_new\\_window=true](http://ws-na.amazon-adsystem.com/widgets/q?ServiceVersion=20070822&OneIS=1&Operation=GetAdHtml&MarketPlace=US&source=ac&ref=tf_til&ad_type=product_link&tracking_id=professorch03-20&marketplace=amazon&source=ref_a_sell&source_code=093117738&source_code=093117738&linkId=11013CUM8136711117&show_border=false&link_opens_in_new_window=true)

### Course Description (fulfills IGETC IIB & IVF):

This course will survey the development of American films, and explore the way in which American history has been interpreted and presented for mass viewing by movie-going audiences.

### Onsite class, supplemented with online work on Etudes

This history course is a 15-week long semester course that meets in-class supplemented by online reading/work to be completed on ETUDES. The UCs, Cal States, and other colleges regularly use online platforms, so this is great training for those interested in transferring or developing educational technology skills in the twenty-first century. In addition, other numerous advantages include us becoming good environmentalists, and the benefits of 24-hour access to lectures, study guide materials, readings, and grades. Another important point to note is that my classes are somewhat flipped, which means that in-class instruction involves some lecture review, and also guided discussions and time to work on assignments. However, keep in mind, similar to any other social science class, this class requires additional hours outside of class to review lectures, read texts, and review concepts on a weekly basis.

### Student Learning Outcome

Students will be able to analyze the ways in which such topics as race, gender, economics, and political power are addressed in films and the visual media, and how these sources of the information on our present and past are encoded with symbolic and sub-textual meaning that can influence the ways in which viewers interpret the events. From this analytical insight, students will be able to formulate a thesis on the powerful role that visual media plays, particularly films, in telling us about our past and present.

## Professor Chee's Teaching Philosophy & Purpose

*Why/how I teach history? Why study history! And why history matters?*

<https://www.youtube.com/watch?v=Uxl9EOAi9ec>

Think of me as a coach! My teaching style is Socratic, guiding students to engage with the past, uncovering and discovering through discussions of primary and secondary sources, including art, food, and travel stories (but in this class, mostly film!). My classes are somewhat flipped, so much of the work will be done in class as well as at home. I hope you come to appreciate how and why history is relevant to you, and that knowledge is power. History – the local and the global – helps us understand how we as individuals are connected to a wider world. The past helps us understand power dynamics in our society, in terms of gender, class, and race. History helps us become better critical thinkers, important to a democracy, and either good working professionals, or success in transferring to a 4-year institution. Your success, however you define it, is important to me!

*What skills will students have learned upon completing this course? The ability to:*

- discuss the definition of history
- articulate the role of the historian in interpreting and incorporating primary and secondary sources as evidence (especially film!)
- analyze film, and place it in a historical context
- examine and construct a narrative history of the American past from the twenties to the sixties
- define key categories of social identity (e.g., class, race, ethnicity, nation, gender, etc.) and to evaluate critically their use in primary and secondary sources (and in this case also film!)
- explore notions of “traditions” and how encounters with other societies bring change to create new traditions
- discuss human interaction with the environment
- construct and evaluate historical questions
- write a thesis statement
- make connections between events

### Course Objectives:

*The purpose of this class is to show the student the symbiotic relationship between the culture of film-making and mainstream society in American history, and draw special attention to the ways in which films both affect and reflect developments within society. By the end of the semester the student will be able to list and define major cultural, economic, social, and political patterns of general American, as well as cinematic, historical development; identify important events, trends, thought and ideas in the history of the Americas by writing and discussing them critically; give the student insight into such defining themes of the given periods as race/ethnicity, class, gender, political trends, et al; and further the development of skills of objective analysis by writing papers, reports, and examinations on salient topics and issues. We are especially going to emphasize skills to*

- *critically differentiate between movie myth and historical fact.*
- *compare and contrast the differences and how U.S. history events are interpreted differently.*
- *discuss the ways that Americans have grappled with the issue of race in American history, and how films are encoded with symbolic and sub-textual meaning that can influence the way audiences interpret key events and issues in the history of the republic.*
- *analyze the relationship between the business of movie-making, the aesthetic concerns of cinema as art and propaganda, and the demands of presenting history on film to a mass audience.*

**What are you going to do in this class? Method of Evaluation:**

**What will you do?**

**Watch films!** We are going to watch about 11 selected films in this class. Films may reflect slices of the American past, some select elements of American history and society, from the twenties to the sixties, a past critical to the making of the idea of American society. (Note that I’m purposely leaving out WWI & II, as these are topics well covered in other classes)

**Read!** You will be reading or watching video lectures in between classes. You will also be reading articles, texts or primary sources as assigned.

**Write!** You will write in a weekly journal, about your emotional reactions to the film, as well as critiques and historical narratives or analysis on readings and lectures as assigned. You will also be making notes, writing questions, to prepare for discussions on the intersections of history and film in the inventing of American society. I will be checking your journal every discussion day at the beginning of class. In addition, you will have one essay to write in preparation for your Teaching/Discussion Lead Assignment, see below.

**Discuss!** Everyone will participate, on a weekly basis.

**Teach!** You will have two discussions where you will be the leaders of the group! You will give a short presentation of 10-15 minutes including historical material, sources to film criticism, and prepare discussion questions and topics for the group.

**Final Project:** In lieu of a final exam, you will prepare a final project presentation. You will select a film that we did not cover in this class, from a non-American and non-English point of view and prepare a short presentation on the other view of American history and the intersection of film and history. You may also discuss the ways in which such topics as race, gender, economics, and political power are addressed in films and the visual media Encyclopedias are not allowed.

**Grade Breakdown:**

Your final grade will be based entirely on the number of points that you earn. *This may change throughout the semester, so please listen for announcements!*

**Syllabus Contract (must sign to continue w course)**

Syllabus & History Quiz (must achieve 70% or 14)	20	_____
Etudes Discussion: Introductions	10	_____
Paper Version of the Bio	10	_____
Weekly Journal (10x12)	120	_____
Discussion Leads (2 sets @40 points*)	80	_____ = _____
Final Project	60	_____
Sub-Total	300	
Extra Credit (and others as announced)	10	_____
Total:	310	

- |   |
|---|
| <p>A 270-310<br/>                 B 269-240<br/>                 C 239-210<br/>                 D 209-180<br/>                 F 179 or below</p> |
|---|

Please plan in advance for car accidents, problematic relationships, computer crashes, etc. on scheduled due dates. Please keep in mind – **Absolutely NO makeups!** Truly, I feel compassion and sympathy for your life challenges, however, please keep in mind, there are hundreds of you, and one of me. You are always welcome to work in advance, as I provide assignments in advance. Extra credits will also be available.

**Syllabus contract:** All students must sign (electronically) the syllabus contract in order to continue with the course.

**Syllabus & History Quiz:** A syllabus & history discipline quiz, essential for understanding key discipline terms, student learning outcomes (SLOs) and course objectives. This is one quiz you may take as many times as you would like to get the best score, however, in order to continue with this course, you must pass with 70% or 14 or better.

**Online Discussions: Self-Introduction:** A short introduction about yourself, including your online avatar or photo, to get you familiar with the class and Etudes.

**Paper Version of Your Bio & Profile:** One of only two assignments to be printed on paper. Please download from Etudes, type and insert photo.

**Extra Credit:** For any of the periods we discuss, to be submitted prior to the beginning of that class, give at least 5 great historical films with a short synopsis of five sentences on each, on the intersection of film and history, or a few great internet resources on discussing historical films.

**Web sources:** Please note that encyclopedias (which might be appropriate to K-8) are not considered academic research and NOT appropriate for sophisticated college students, especially history students. Many colleges have banned Wikipedia, as they are author blind and full of errors. Good history sites and internet research will be covered throughout the course.

Please see rubric on etudes for examples on an A, B, C, D, and F essay. *Plagiarism, or other forms of academic dishonesty including the copying of another person's work, internet sources, or textbooks, will result in a "0" or F for the assignment and may be reported to the appropriate deans.*

**Academic Dishonesty:** Violations of Academic Integrity include, but are not limited to, the following actions: cheating on an exam, plagiarism, working together on an assignment, paper or project when the instructor has specifically stated students should not do so, submitting the same term paper to more than one instructor, or allowing another individual to assume one's identity for the purpose of enhancing one's grade. [http://www.laccd.edu/board\\_rules/documents/Ch.IX-ArticleVIII.pdf](http://www.laccd.edu/board_rules/documents/Ch.IX-ArticleVIII.pdf)

**"0" Etudes Default Grade in essays** - Please note that it takes one to two weeks for me to grade essays. It might even take longer if I have to answer many private messages and emails regarding the grade of zero. :) Etudes default to a "0" with assignments that have either not been graded, or if you have no posting. The only other reason for a zero is plagiarism or if you did not submit.

**Extra Credit:** To be announced to the entire class. Etudes has a difficult time calculating extra credit points, so it will be easier if you complete your point value chart as provided above.

**Honors:** If you are interested in receiving honors credit for this course, I am happy to do the additional work with you, so you can make progress in honors. If interested, you must visit the honors office, complete the contract, and also do some additional work for this class. Please make sure that your paperwork is complete by week 3. <http://www.wlac.edu/transfer/honors-program.html>

## Professor Chee's Philosophy on Learning

Is there a correlation between physical and mental health? Check out the following NPR segment, "A Bigger Brain is a Walk in the Park" <http://www.npr.org/2011/02/04/133498136/growing-a-bigger-brain-is-a-walk-in-the-park>

### My Philosophy on Learning according to Calvin & Hobbes



Studies (and past experience) show that students who regularly participate in class, read actively, and take good reading/lecture notes, do better than those who do less. Ultimately, you will get out of this class what you put into it. I have three words for you, preparation, preparation, and preparation! (Also ask me about the video game or body building rule.)

## Student Rights & Responsibilities

If there are violations of these or other rules, as outlined in the LACCD student code of conduct (9803.28), this syllabus, or as common sense would dictate, you will receive either a verbal/written warning, depending on the severity of the issue, be asked to leave the class and reported to the appropriate academic deans.

### Student Professionalism in Class

1. As per college policy, cell phones must be turned off or on silent mode. Laptops, pads and smart phones, are only allowed if engaging with class content. (Remember that the professor or student standing in front of the room can see everything!) Students who violate this policy will be asked to give up their phone (or other electronic devices), or leave the class for that day.
2. Being present versus walking in and out of class: You are expected to arrive on time, be mentally focused and present. If you have to leave early, let the professor know in advance (in dire situations) and be discreet (sit close to the door and be very quiet when you leave). If you arrive late, look very apologetic, and come in quietly without disturbing the speaker/class. Walking in and out is disruptive to the speaker. Attendance will be only taken once
3. Preparedness: You are expected to come to each class session prepared, having reviewed your syllabus reading list, study guide terms and questions, completed readings and be prepared to ask or answer questions during class discussions.
4. This is not Oprah. Do not shout out or speak when your classmates or I are speaking, as it is incredibly distracting and discourteous. Raising your hand and waiting to be called is professional.
5. Be sure to treat each other with respect. One of the most exciting aspects of higher education is the wide range of backgrounds and people from diverse perspectives, cultural, political, and experiential.

**Communicating with me:** Best on Etudes!

Remember that you are probably not alone; **the student who asks questions is the student who succeeds!**

### **Questions in Etudes Discussions:**

Questions should be posted here, especially as history Professors love questions such as... “How did comics reflect popular cultural notions of race and gender during period X?” or “I’m confused because Bentley argues X, while the primary source shows Y...” and other types of content-related questions will get you extra credit points.

Logistical questions should also be posted here, such as, “I need help with this week's assignment?” or “When is it due?” but stop, before posting the question, you may want to do your legwork. Those attentive students who engage in thematic or answer logistical questions for their peers, will also receive extra credit.

**“Private Messages” in Etudes Discussions:** for private correspondence (preferred). If you are sending email, it has to be delivered from your official district email on record for sensitive information with appropriate campus/class/topic references. *Be professional in your private message and email correspondence to your professor!* Your messages/emails are formal documents that I save, as such, proofread before sending. Do not send text-style emails, or ones with all capital letters, which is shouting in e-speak. In cyberspace, people have a tendency to forget their "tone".

## **Campus Resources**

### **Office of Disabled Student Programs and Services (DSP&S):**

Student Services Building (SSB) 320 | (310) 287-4450. Video Phone: (323) 800-5934

West Los Angeles College recognizes and welcomes its responsibility to provide an equal educational opportunity to all disabled individuals. The Office of Disabled Students Programs and Services (DSP&S) has been established to provide support services for all verified disabled students pursuing a college education. DSP&S students may qualify for: priority registration, registration assistance, special parking permits, sign language interpreters and assistive technology (WLAC College Catalog).

### **Instructional Support (Tutoring) & Learning Skills Center**

Heldman Learning Resources Center (HLRC) | (310) 287-4486

Improve your reading, language, vocabulary, spelling, math fundamentals and chemistry knowledge with convenient, self-paced computer-aided courses in the Learning Skills Center. Increase your knowledge and learning success: sign up for tutoring in various college subjects (WLAC College Catalog).

### **Library Services Heldman Learning Resources**

**Center (HLRC)**  
(310) 287-4269 & (310) 287-4486

The WLAC Library provides instruction on how to use the online catalog, periodical and research databases. In addition to a large collection of books, periodicals and videos the WLAC Library has course textbooks which students may use while in the Library. Web access is available in LIRL as well as meeting rooms. The upper floors provide a beautiful view ideal for study (WLAC College Catalog).

**Financial Aid:** you may qualify for financial assistance or scholarships. There have been some changes to the Pell grant lifetime limit as well as fees. Check with their office:  
<http://www.elac.edu/admission/finaid/index.htm>

**Recording Devices:** State law in California prohibits the use of any electronic listening or recording device in a classroom without prior consent of the instructor and college administration. Any student who needs to use electronic aids must secure the consent of the instructor. If the instructor agrees to the request, a notice of consent must be forwarded to the Vice President of Academic Affairs for approval.

### **Etudes**

Welcome to Etudes! ETUDES - Easy To Use Distance Education Software. Please review the information on the website at <http://www.wlac.edu/online/login.asp> OR <https://myetudes.org/portal/>

**Login:** Your login ID is the first 2 letters of your first name + the first 2 letters of your last name + the last 5 digits of your Student ID Number (not your social security number). If you do not know your new Student

Identification Number you can look it up using the Student Information System (SIS) at <http://www.laccd.edu/>

Password: If this is your first ETUDES class your password is your Month and Day of birth.

After you login you will see a list of the courses you are enrolled in on the top menu bar to the right of My Workspace. Just click on a course number/title to access a course. Once you have entered the course, use the left-side menu to navigate within the course. If you have any trouble, contact the help desk.

**Attendance & Drops:** According to the College attendance policy in the College General Catalog, I am required to drop students who do not attend the first day and week of classes. After that, the college requires that “whenever the absences ‘in hours’ exceed the number of hours the class meets per week (3 hours), the student may be excluded from class by the instructor, (although ultimately, it is the responsibility of the student to drop to avoid a failing grade). Keep in mind, that the deadline to drop without a “W” is in Week 2 of the semester.

### **IMPORTANT DATES:**

Last day to

Add in-person: Sept 11, 2015

File Pass / No Pass: Sept 11, 2015

Drop a Class with a refund/no fee owed:  
Sept 11, 2015

Drop a Class without a “W”: Sept 11, 2015

Drop a Class with a “W”: Nov 20, 2015

### **Holidays:**

Labor Day: Feb Sept 7

Veterans Day: Nov 11

Thanksgiving: Nov 26-29

## Tentative 15 week Course Schedule



*Disclaimer: Syllabus/schedule subject to change!*

Tuesdays are film days, bring journals to take notes

Thursdays are discussions – so please prepare!

Week 1 September 1	<p>Introductions Discussion: History, Evidence, Dates What is “Film in History?” Course Introductions</p>
Week 2 September 8 DROP DEADLINE #1- Drop Classes Online Without Having to Pay Fees, Without “W”	<p>A Short History of Film or Mark Cousins “The Story of Film: an Odyssey” Assignments:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Read &amp; sign syllabus contract in Etudes- Assignments, Tests...</li> <li><input type="checkbox"/> Complete Online Introductions &amp; Post</li> <li><input type="checkbox"/> Read &amp; review entire Introductions Module &amp; take notes!</li> <li><input type="checkbox"/> Quiz – Syllabus &amp; History (unlimited tries but must achieve 70%)</li> </ul>
Week 3 September 15	<p><b>Paper Bios Due</b> 1- The 20s: Flappers, Jazz &amp; Sex? <i>Thoroughly Modern Millie</i>, George Roy Hill, 1967. (Julie Andrews)</p>
Week 4 September 22	<p>2- The 30s: The Great Depression. <i>Grapes of Wrath</i>, John Ford, 1940. 129 min.</p>
Week 5 September 29	<p>3 - The 40s, Automobile industry and Film Biographies: <i>Tucker: The Man and His Dream</i>. Francis Ford Coppola, 1988, 110 min.</p>
Week 6 October 6	<p>4 - The 50s, and the Politics of McCarthyism. <i>The Front</i>, Martin Ritt, 1976, 94 min. (Woody Allen) or <i>Good Night, and Good Luck</i>. George Clooney, 2005.</p>
Week 7 October 13	<p>5 - The 50s Atomic Age and “Sci-Fi” in Movies: <i>The Day the Earth Stood Still</i>, Robert Wise, 1951, 92 min.</p>
Week 8 October 20	<p>6 - The 50s: White Suburban, Middle-Class Teenaged America: <i>Rebel Without a Cause</i>, Nicholas Ray, 1955, 111 min.</p>
Week 9 October 27	<p>7 - The 50s: America in Korea: <i>M*A*S*H</i>. Robert Altman, 1970, 116 min</p>
Week 10 November 3	<p>8- 60s Civil Rights &amp; the Importance of Sidney Poitier: <i>The Defiant Ones</i>, Stanley Kramer, 1958, 97 min. or <i>A Raisin in the Sun</i>, Daniel Petrie, 1961.</p>
Week 11- November 10 (Veterans H?)	<p><i>Veterans Holiday week</i> 9 - The 60s: America in Vietnam &amp; Cambodia: <i>Good Morning Vietnam</i>, Barry Levinson, 1987, 120 min. &amp; <i>the Killing Fields</i>, 1984, 141 min</p>
Week 12 November 17 DROP DEADLINE #2 - Last Day to Drop Classes Online with a “W”	<p>10 - The 60s and Women: <i>The Stepford Wives</i>, Bryan Forbes. 1975</p>
Week 13 November 24 Thanksgiving week!	<p>Final Project – Computer Research Thanksgiving Holiday!</p>

Week 14 December 1	11 - Intro to TV & Women: <i>I Love Lucy, Mary Tyler Moore Show</i>
Week 15 December 8	12-The 60s Counter Culture and the Beatles: <i>Across the Universe</i> , Julie Taymor, 2007.
Final Exam Week December 15	<i>Final Project Presentations</i>

### Some Questions to Consider:

1. How can film provide a window to the past?
2. What is the purpose of Hollywood films?
3. Why is it important to examine Hollywood's representation of history?

### These films nearly made the list!

1. The 1920s. *Some Like It Hot*, Billy Wilder, 1959. (Marilyn Monroe)
2. The Wizard of Oz (1939)
3. The 50s, Crime, Mafia and Film Noir: *On the Waterfront*, Elia Kazan, 1954, 108 min. (Marlon Brando)
4. The 50s: Levinson, Jewish Americans and the American Dream: *Avalon*, Barry Levinson, 1990, 126 min.
5. The 60s Civil Rights: *Mississippi Burning*, Alan Parker, 1988, 128 min.
6. Quiz Show, Robert Redford, 1994, 133 min.
7. Big Industry Tobacco and the American Public: *Thank You for Smoking*, Jason Reitman, 2006, 92 min. tobacco in the 90s



### Some other resources

Past Imperfect: History According to the Movies

Screening America

Digital History: <http://www.digitalhistory.uh.edu/>

Filmsite.org: <http://www.filmsite.org/>