I. This course is designed to fulfill two related purposes: first, to analyze the major historical issues in U.S. society since World War II; second, to analyze a series of motion pictures as historical documents of that period. Classroom time will be devoted to lectures, discussions of specific readings, and viewing of selected films from the period. Students are expected to complete reading assignments prior to each class meeting and to be prepared to discuss readings and films in historical context. Classroom participation is an integral part of the course and may affect final grades.

II. Written work:
1. Short paper (2 pages) due **July 9**. This paper, based on the movie ON THE WATERFRONT (1954), is required but will not receive a letter grade. The assignment is described on page 4 of this syllabus.

2. Two papers (5-6 pp. 3 Credits; 8-10 pp. 4 Credits). The first is due **July 16**; the second is due **August 13**. These papers represent about 50 percent of course grade and are intended to integrate course readings with films seen for this course. The first paper (July 16) should provide a comparative analysis of *Salt of the Earth* and *Imitation of Life* (1959). Based on the readings, discussions, and the movies, this paper should examine how these films reflect significant historical issues of the 1950s. How, in other words, are these films “dated” within the specific time period in which they were made, and what do they tell us about U.S. society and culture during this era?

The second paper is due August 13. After watching Never Forever in class, write an essay that compares and contrasts the social and political issues addressed in that film with the social, cultural, and political issues of *The Graduate* (1967). Focusing on the specific historical content of both films, the essay should examine changes and continuities in American society and culture in the late twentieth century. In your paper, consider, where appropriate, political and legal changes as well as related shifts in cultural values.

3. A final essay examination (about 50% of course grade)

III. My office: Bldg 200; Room 234. Office hours Tuesday & Thursday, 6:30 pm, and by appointment. Office phone: 723-3431 (no messages); home phone 650-591-3623. Email: retap1@stanford.edu

IV. Readings: Books are available at the bookstore and reserve room of the library. Other required readings are available online (see below).
Joshua Freeman, AMERICAN EMPIRE: 1945-2000 (Viking, 2012)
Michael Wilson, SALT OF THE EARTH (Feminist Press)
Lucy Fischer, IMITATION OF LIFE (Rutgers)
Lorraine Hansberry, A RAISIN IN THE SUN (Vintage)
V. Schedule

June 25  Introduction; DESTINATION MOON

June 27  BEST YEARS OF OUR LIVES
Read: Freeman, pp. 27-62; “Casablanca” At the Movies: http://www.wadsworth.com/history_d/special_features/at_the_movies/index.html

July 2  Home Front: 1946

July 4  NO CLASS

July 9  Cold War Culture: SHORT PAPER DUE
ON THE WATERFRONT (See attached assignment)
Wilson, pp. 1-90, 126-54

July 11  Social Issues of the 1950s; Selected scenes to be screened (Man in the Gray Flannel Suit; Rebel Without A Cause)
Read: Freeman, ch. 5-6; Fischer, pp. 39-156.

July 16  FIRST PAPER DUE
THE GRADUATE
Read: Freeman, ch. 7; Hansberry, Raisin.

July 18  Crisis of the 1960s
Read: 1. Freeman, chapter 8-9;
2. Betty Friedan, “Problem with No Name”: http://www.ncbi.nlm.nih.gov/pmc/articles/PMC2920960/

July 23  KRAMER V. KRAMER
Read: 1. Freeman, chapters 10-13;
July 25  Conservative Politics, Cultural Backlash  
Read: 1. Freeman, chapters 14-15;  
http://odur.let.rug.nl/~usa/P/rr40/speeches/reagan1.htm

July 30  FALLING DOWN  
Read: Freeman, ch. 17.

August 1  1990s: Ethnicity, Race, Gender & Class  
Read: 1. Freeman, ch. 18;  

August 6  WAG THE DOG  
Read: 1. Freeman, ch. 19  
2. Robert Fulford, “How Bill Clinton Changed Political Movies,”  
http://www.robertfulford.com/BillClinton.html

August 8  NEVER FOREVER (2007)  
Read: 1. Freeman, pp. 466-80;  
2. “America’s Family & Living Arrangements, 2007”:  

August 13  SECOND PAPER DUE  
The American Family in Film

August 15  Final Examination
Watch the movie **On The Waterfront** (1954). Read Navasky as indicated in syllabus.

Write a 2 page paper (approx. 500-600 words) addressing the following question:

**How does On The Waterfront reflect the historical issues associated with McCarthyism?**

**This paper is required but will not receive a letter grade.**

You should consider these related questions (though not necessarily for the paper):

How does the film portray labor unions and the labor issues of the 1950s? How does this portrayal compare/contrast with the film Salt of the Earth?

How does the film treat working class people?

How does the film express issues of class and ethnicity?

How does the film depict women?

**On The Waterfront:**
Director: Elia Kazan (Academy Award)
Screenplay: Budd Schulberg (Academy Award)
Starring:
Marlon Brando (Academy Award)
Eva Marie Saint (Academy Award)
Karl Malden
Lee J. Cobb
Rod Steiger
Music: Leonard Bernstein