

# CIN 3905 (Special Topics in Film): Hollywood & The Red Scare

CRN: 44934  
Oakland University

Fall 2018  
Department of English



The Hollywood Ten (courtesy WGBH/Tony Kahn)

## Course Information

**Meeting Times:** Monday 9:20am–12:07pm (seminar); Wednesday 9:20am–12:07pm (screening)  
**Location:** Dodge 202  
**Instructor:** Brendan Kredell  
**Email:** kredell@oakland.edu  
**Office:** 534 O'Dowd Hall  
**Office Hours:** Monday/Thursday 3–5pm (or by appointment)

## Catalog Description

(Formerly CIN 350) Examination of specialized subjects in film. May be repeated for credit under separate sub-headings. Film screening lab may be required. Prerequisite(s): (CIN 150 or CIN 1150) or (ENG 250 or ENG 2610)

## Course Description

The period immediately following World War II marked a time of rapid – and tumultuous – change in American politics and society. Perhaps nowhere was this change more apparent than in the capital

of America's most visible cultural export – Hollywood – where the dawn of the Cold War brought with it a crisis that profoundly threatened the motion picture industry and set a template for the politicization of mass media that continues to impact us to the present moment. The Red Scare, and the accompanying Blacklist, mark the darkest hour in Hollywood's history; in the course we'll explore its origins, survey its scope, and grapple with its ramifications.

At the conclusion of the course, students will be able to:

- Explain the cultural history of post-war American cinema, and the global social and political issues that shaped that history.
- Demonstrate an engagement with and mastery of the historical and theoretical issues underpinning the films screened in the course.
- Produce a piece of audio and/or visual work analyzing ideas and films introduced during the course.
- Produce a sustained written analysis that incorporates ideas and films introduced during the course.

## Readings and Screenings

### Required Texts

Thomas Doherty, *Show Trial: Hollywood, HUAC, and the Birth of The Blacklist*. Columbia University Press, 2018.

Additional readings available via PDF, as noted.

### Recommended Texts

Reynold Humphries, *Hollywood's Blacklists: A Political and Cultural History*. Edinburgh University Press, 2010.

Patrick McGilligan and Paul Buhle, *Tender Comrades: A Backstory of the Hollywood Blacklist*. University of Minnesota Press, 2012.

Victor Navasky, *Naming Names*. Hill and Wang, 2003.

Dave Wagner and Paul Buhle, *Blacklisted: A Film Lover's Guide to the Hollywood Blacklist*. Palgrave Macmillan, 2003.

### Required Screenings

*Advise and Consent* (dir. Otto Preminger, 1962)

*Alfred Hitchcock Presents* (dir. Various, 1957)

*Body and Soul* (dir. Robert Rossen, 1947)

*The Breaking Point* (dir. Michael Curtiz, 1950)

*The Caine Mutiny* (dir. Edward Dmytryk, 1954)

*Confessions of a Nazi Spy* (dir. Anatole Litvak, 1939)

*Crossfire* (dir. Edward Dmytryk, 1947)

*The Great Dictator* (dir. Charles Chaplin, 1940)

*Invasion of the Body Snatchers* (dir. Don Siegel, 1956)

*Johnny Guitar* (dir. Nicholas Ray, 1954)

*Mission to Moscow* (dir. Michael Curtiz, 1943)

*Monsieur Verdoux* (dir. Charles Chaplin, 1947)

*Night and the City* (dir. Jules Dassin, 1950)

*On the Waterfront* (dir. Elia Kazan, 1954)  
*Pinky* (dir. Elia Kazan, 1949)  
*Red Hollywood* (dir. Thom Andersen & Noël  
Burch, 2014)

*Roman Holiday* (dir. William Wyler, 1953)  
*Salt of the Earth* (dir. Herbert Biberman, 1954)  
*Spartacus* (dir. Stanley Kubrick, 1960)

## Assignments and Evaluation

### **Participation** 15%

Students are expected to regularly attend class and actively participate in class discussions, both in the classroom and through the course Moodle page. Full marks will be given to students who regularly demonstrate through their participation in discussions an engagement with course readings and screenings.

### **Archival Research Project (due 10/24)** 25%

Working in teams, students will complete an archival research project on a pre-approved topic of their choosing. (All topics should be related to the broader themes of our course.) Examples include, but are not limited to: bibliographic essays, annotated primary source documents, selected filmographies, etc. The project is due by the conclusion of Week 8.

### **Creative Project (due 11/19)** 25%

Working in teams, students will complete a public history project on a pre-approved topic of their choosing. (All topics should be related to the broader themes of our course.) Examples include, but are not limited to: video essays, DVD commentary tracks, podcast episodes, websites, etc. The project is due by the conclusion of Week 12.

### **Final Paper** 35%

Students are required to write a 2000-2500 word paper, to be submitted at the conclusion of the semester. Students should choose a particular individual, film, or topic that we addressed in class and use this paper to further explore the concept, drawing on the existing scholarly literature, primary source historical materials, and additional screenings of films as necessary.

## **Grade Conversion**

Grade – GPA

|    |     |    |     |    |     |   |     |
|----|-----|----|-----|----|-----|---|-----|
| A  | 4.0 | B  | 3.0 | C  | 2.0 | D | 1.0 |
| A- | 3.7 | B- | 2.7 | C- | 1.7 | F | 0.0 |
| B+ | 3.3 | C+ | 2.3 | D+ | 1.3 |   |     |

## Additional Class Policies

### **Content Warning**

Some of the materials and topics presented in class may include explicit content (including, but not limited to, sex, violence, or language). If these materials make you uncomfortable, you are

encouraged to speak with the professor. You will not be exempt from any class assignments but we will work together to accommodate your concerns.

### **Academic Misconduct**

Misrepresenting someone else's work as your own or other forms of academic misconduct are serious violations of academic integrity with serious consequences: failure of the assignment, possible failure of the course, and possible disciplinary action through the Office of Student Affairs. We will be discussing writing strategies in this course, but I strongly encourage you to speak with (or email) me if you are having trouble with an assignment. I also recommend the services offered by the Oakland Writing Center (212 Kresge Library, 370-3120). The consultants there are trained to help you resolve your own problems so that your writing reflects your ideas and what you have learned.

For more information, consult Oakland's [Academic Conduct Policy](#) in the current course catalog.

### **Special Considerations**

Students who require accommodations for this course should contact Oakland's [Disability Support Services](#) office to make arrangements. Please advise me as early as possible in the semester so that we can make appropriate plans.

### **Important Dates**

A list of important dates can be found on the website of the Office of the Registrar:

<http://www.oakland.edu/importantdates>

Students should consult this list, especially as it regards information about add/drop, withdrawals from the course, and school holidays.

### **Late Assignments**

There will be no extensions granted for work in this course. Students who are having difficulty completing their work in a timely fashion should consider the costs and benefits of the late grading policy. Assignments submitted after the deadline will be penalized with the loss of one-third of a letter grade (e.g.: A- to B+, C to C-) for each day late. Assignments will not be accepted after they are one week late.

Assignments and examinations will not be rescheduled except in the case of medical or family emergencies. Students without proper documentation will not be permitted to make up missed examinations or assignments, so if an incident does arise, I strongly encourage you to secure some kind of evidence that you can share with me (e.g., a doctor's note, etc.).

## Using Moodle & Online Policies

Moodle is Oakland University's learning management system. You will use Moodle to participate in online activities and to progress through the course. You can access Moodle at <http://moodle.oakland.edu> - login there with your university supplied NETID username and password. In addition, successful completion of this course may require you to use web-based software. Instructions will be provided in class at an appropriate time.

## Paper Formatting

The Cinema Studies has adopted consistent style and formatting guidelines based on the Chicago Manual of Style. All papers submitted for this course should be formatted according to the guidelines found at [http://methods.brendankredell.com/index.php?title=Cinema\\_Studies\\_style\\_guide](http://methods.brendankredell.com/index.php?title=Cinema_Studies_style_guide).

## Schedule

### Week One: Introduction to the Course

9/5                      Reading: Syllabus (PDF)  
                             Screening: *Confessions of a Nazi Spy*

### Week Two: Prematurely Anti-Fascist: The Popular Front in Inter-War America

9/10                     Reading: Doherty ch. 1, Denning (PDF)  
9/12                     Screening: *The Great Dictator*; *Mission to Moscow*

### Week Three: Life During Wartime

9/17                     Reading: Doherty ch. 2; Thomson (PDF)  
9/19                     Screening: *Body and Soul*; *Night and the City*

### Week Four: Documentary Realism, Film Gris, and the Hollywood Left

9/24                     Reading: Doherty ch. 5; Anderson (PDF)  
9/26                     Screening: *Crossfire*; *Monsieur Verdoux*

### Week Five: HUAC, the Committee for the First Amendment, and the Waldorf Statement

10/1                     Reading: Doherty ch. 6, 12, 16  
10/3                     Screening: *Pinky*; *The Breaking Point*

### Week Six: McCarthy and Red Channels

10/8                     Reading: Ceplair & Englund (PDF); Humphries (PDF)  
10/10                    Screening: *Roman Holiday*

### **Week Seven: The Front Job**

10/15            Reading: Humphries (PDF); Ceplair & Trumbo (PDF)  
10/17            Screening: *Salt of the Earth*

### **Week Eight: Making Films While Blacklisted**

10/22            Reading: McGilligan & Buhle (PDF); Biberman (PDF)  
10/24            Screening: *On the Waterfront*

### **Week Nine: Snitches Get Stiches, or, I Could Have Been a Contender**

10/29            Reading: Humphries (PDF); Kazin (PDF)  
10/31            Screening: *The Caine Mutiny*

### **Week Ten: Recrimination and Rehabilitation**

11/5             Reading: Navasky (PDF); Rogin (PDF)  
11/7             Screening: *Invasion of the Body Snatchers; Johnny Guitar*

### **Week Eleven: Allegories and Witch Hunts: Genre Filmmaking in the Age of McCarthy**

11/12            Reading: Grant (PDF)  
11/14            Screening: *Spartacus; Alfred Hitchcock Presents*

### **Week Twelve: The Fever Breaks**

11/19            Reading: Smith (PDF)  
11/21            Screening: NONE (Thanksgiving)

### **Week Thirteen: Post-Script**

11/26            Reading: Lewis (PDF)  
11/28            Screening: *Advise and Consent*

### **Week Fourteen: Concluding Matters**

12/3             Reading: None  
12/5             Screening: *Red Hollywood*