MHIS270
American History through Film
S1 Day 2018
Dept of Modern History, Politics & International Relations

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General Information

Unit convenor and teaching staff

<table>
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<th>Credit points</th>
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<td>3</td>
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Prerequisites
12cp at 100 level or above or (3cp in HIST or MHIS or POL units)

Corequisites

Co-badged status

Unit description
Focusing upon the ways in which Hollywood has presented issues such as race, war, social and cultural change, liberty, and patriotism, this unit will introduce students to major themes that have shaped the political, cultural, and social history of the United States. Topics to be considered include the American Revolution, westward expansion and Manifest Destiny, race and slavery, the Civil War, immigration, the Depression and New Deal, the United States and World War Two, the civil rights movement, and the legacies of the Vietnam War. Consideration will also be given to the tensions arising from American foreign policy, and the global impact of American popular culture. The unit will enable students to consider how the history of the United States is mediated through popular culture.

Important Academic Dates
Information about important academic dates including deadlines for withdrawing from units are available at https://students.mq.edu.au/important-dates

Learning Outcomes
On successful completion of this unit, you will be able to:

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- Use a range of historical sources to construct a historical arguments.
- Demonstrate an understanding of the ways in which film functions as an important source of historical “knowledge” in the United States.
- The course will offer students a comprehensive and well founded knowledge in the field of study furthering their ability to collect analyse and organise information and ideas to
convey those ideas clearly and fluently, in both written and spoken forms; to select and use the appropriate level style and means of communication; to work and learn independently; to define and analyse problems; to apply critical reasoning to issues through independent thought an informed judgement; to evaluate opinions, make decisions and to reflect critically on the justification for decisions; to appreciate of the philosophical and social contexts of history.
Further students’ knowledge and respect of ethics and ethical standards in relation to the study of history.
Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

**General Assessment Information**

**Late Submission Penalty**

Unless a Special Consideration request has been submitted and approved, (a) a penalty for lateness will apply – two (2) marks out of 100 will be deducted per day for assignments submitted after the due date – and (b) no assignment will be accepted more than seven (7) days (incl. weekends) after the original submission deadline. No late submissions will be accepted for timed assessments – e.g. quizzes, online tests.

**Assessment Tasks**

<table>
<thead>
<tr>
<th>Name</th>
<th>Weighting</th>
<th>Hurdle</th>
<th>Due</th>
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<tbody>
<tr>
<td>Tutorial Presentation</td>
<td>25%</td>
<td>No</td>
<td>as agreed</td>
</tr>
<tr>
<td>Journal Entry 1</td>
<td>5%</td>
<td>No</td>
<td>March 29, 2018</td>
</tr>
<tr>
<td>Journal Entry 2</td>
<td>5%</td>
<td>No</td>
<td>April 16, 2018</td>
</tr>
<tr>
<td>Major research essay</td>
<td>45%</td>
<td>No</td>
<td>May 21, 2018</td>
</tr>
<tr>
<td>Journal Entry 3</td>
<td>5%</td>
<td>No</td>
<td>May 23, 2018</td>
</tr>
<tr>
<td>Journal Entry 4</td>
<td>5%</td>
<td>No</td>
<td>June 12, 2018</td>
</tr>
<tr>
<td>Tutorial attendance</td>
<td>10%</td>
<td>No</td>
<td>weekly</td>
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</table>

**Tutorial Presentation**

Due: **as agreed**

Weighting: **25%**

Each week, students watch a film out of class and discuss them in tutorials *(for links to film see ilearn pages Week 1-13)*
Students will form groups of two and three people and choose one film to analyse (groups and films to be organised in Week 2 tutorial). Each week, a different group will lead the tutorial with a class presentation.

Student are also required to individually submit (ie not as a group) a 800 word tutorial paper summarizing key themes of their presentation. (For Turnitin link see Assessment Tasks on iLearn)

The presentation should consider:

— Overview of screen representations of the historical moment under review. Have other films documented this historical moment. Does any particular genre focus on this historical period and themes? Can you discern any identifiable trends? Any recurring tropes?

— Any relevant circumstances surrounding production of film under review? Evaluate the source material of the film (was the film adapted from a popular history, a scholarly history, a period publication, an original screenplay etc)?

— A critique of the film. Who is speaking? Who is telling the story and why? Whose voices are not heard? Consider narrative conventions and style. Representations of race, class and gender?

— Assess the debates surrounding the historical accuracy of the film (if you prefer, you can select one or two specific moments depicted in the film). What did the film include? What did the film exclude?

— Lead discussion among tutorial group.

— Presentations should be at least 30-45 minutes in length (approx 15 minutes per person)

Where relevant, refer to the readings and primary sources, but you do not need to limit yourself to set readings.

Powerpoint presentations are encouraged but not compulsory.

Include short clips or stills from the weekly film to support your argument.

Submit an 800 word overview of your presentation a via Turnitin due 11:59 on the Friday of the week following your presentation.

This assignment represents 25% of your final mark

On successful completion you will be able to:

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• Demonstrate an understanding of the ways in which film functions as an important source of historical “knowledge” in the United States.
The course will offer students a comprehensive and well-founded knowledge in the field of study furthering their ability to collect, analyse and organise information and ideas to convey those ideas clearly and fluently, in both written and spoken forms; to select and use the appropriate level style and means of communication; to work and learn independently; to define and analyse problems; to apply critical reasoning to issues through independent thought, an informed judgement; to evaluate opinions, make decisions and to reflect critically on the justification for decisions; to appreciate of the philosophical and social contexts of history.

• Further students’ knowledge and respect of ethics and ethical standards in relation to the study of history
• Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

Journal Entry 1
Due: March 29, 2018
Weighting: 5%

Students are to submit four (4) weekly journal entries throughout the semester.

The first journal entry should be approximately 200 words per entry (i.e. a substantial paragraph) and chosen from ONE of the films in weeks 2, 3 or 4.

The journal entry CANNOT be the same as your tutorial group presentation.

Your journal entry should:

1. Summarise the key themes and conclusions of the readings set each week;
2. Offer your reflections on the reading and the weekly film;
3. Draw upon lecture and tutorial discussions

Each of the four Journal entries will be given a mark out of 5.

To do well in these exercises you should offer some critical analysis of the material you have read, as well as discuss your understanding of the relevant film as informed by lecture and tutorial discussions. (you cannot expect a respectable grade for your journal entries if you’re not watching films, undertaking the readings, for attending class)

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Journal Entry 2
Due: April 16, 2018
Weighting: 5%

The second journal entry should be approximately 200 words per entry (i.e. a substantial paragraph) and chosen from ONE of the films in weeks 6 or 7.

The journal entry CANNOT be the same as your tutorial group presentation.

Your journal entry should:

1. Summarise the key themes and conclusions of the readings set each week;
2. Offer your reflections on the reading and the weekly film;
3. Draw upon lecture and tutorial discussions

On successful completion you will be able to:

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**Major research essay**

**Due:** *May 21, 2018*

**Weighting:** 45%

In 2500 words, you are required to research one of the topics listed below and communicate your findings and analysis.

Please select **ONE** of the following research tasks:

- **Evaluate the modes of representation of two specific themes or events in American history** by comparing and contrasting scholarly accounts with cinematic depictions of the same events. Consider how each issues is framed. Who is telling the story and why?

- **OR**

- **Compare and contrast two films** that deal with the same theme or event in American history. Consider how each issues is framed. Who is telling the story and why?

- **OR**

- **With reference to a specific theme or event, critically examine the ways in which a film or group of films has functioned as a form of propaganda** in the United States. Consider how each issue is framed. Who is telling the story and why?

- **OR**

- **With reference to a specific theme or event, critically examine the ways in which a film or group of films have fostered or constructed a form of sub-cultural identification** in the United States. Consider how each issue is framed. Who is telling the story and why?

References should be cited in accordance with the Chicago manual of style 16 A.

Footnotes and source list ar not included in word limits for essays and written assignments, unless they are discursive in character.

The project is to be submitted via Turnitin by 11:59 PM on May 14, 2018 (beginning of week 12).
For those of you I'm able to submit your project via Turnitin please email me well before the final due date to work out a viable mode for submission.

Criteria and marking:

Your essay will project will be assessed according to the following criteria:

1. Ability to identify a suitable topic for project
2. Depth and breadth of understanding of central issues
3. Ability to construct a well reasoned argument
4. Engagement with primary source of evidence and academic sources
5. Capacity to produce the well written project
6. Appropriately referenced as required

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Journal Entry 3

Due: May 23, 2018
Weighting: 5%

The third journal entry should be approximately 200 words per entry (i.e. a substantial paragraph) and chosen from ONE of the films in week 8,9, or 10.
The journal entry CANNOT be the same as your tutorial group presentation.

Your journal entry should:

1. Summarise the key themes and conclusions of the readings set each week;
2. Offer your reflections on the reading and the weekly film;
3. Draw upon lecture and tutorial discussions

On successful completion you will be able to:

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Journal Entry 4
Due: June 12, 2018
Weighting: 5%

The forth journal entry should be approximately 200 words per entry (i.e. a substantial paragraph) and chosen from ONE of the films in weeks 11,12,or 13

The journal entry CANNOT be the same as your tutorial group presentation.

Your journal entry should:

1. Summarise the key themes and conclusions of the readings set each week;
2. Offer your reflections on the reading and the weekly film;
3. Draw upon lecture and tutorial discussions

On successful completion you will be able to:

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Tutorial attendance

Due: weekly
Weighting: 10%

Students should come prepared to participate in weekly class and discussions. Your contribution to tutorials is expected to be an informed one, based on a careful reading of the documents and texts, rather than on general knowledge.

Tutorials be worth up to ten (10) per cent your final grade.

Unexplained absences will result in one (1) Mark deduction per tutorial missed.

Students who attend less than 50% of tutorials without documented explanation will FAIL the entire course.

Tutorials are meant to be inclusive, interactive meetings.

You are expected to be on time for tutorials, and to stay for the entire class.

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Delivery and Resources

There is no set textbook for this unit. Recommended resources include:


Studies of the relationship between film and history in the US include:


# Unit Schedule

<table>
<thead>
<tr>
<th>Week</th>
<th>Film</th>
<th>Lecture</th>
<th>Tutorial and Readings</th>
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<tbody>
<tr>
<td>1. March 2 2018</td>
<td></td>
<td><strong>Introduction</strong>: History, the Real and the Represented.</td>
<td>No Tutorial</td>
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<td></td>
<td></td>
<td>The World of Christopher Columbus: comparing the &quot;Big Man&quot; of Hollywood's version of history with a transnational view of empire and trade in the 1490's</td>
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<tr>
<td>2. March 9 2018</td>
<td><strong>The New World</strong> (Terrence Malick, 2006)</td>
<td>Establishing the New World Colonies</td>
<td><strong>Tutorial</strong>: Historical, cinematic and popular representations of Pocahontas</td>
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<td></td>
<td>and (if you’re really keen) <strong>Pocahontas</strong> (Mike Gabriel and Eric Goldberg, 1995)</td>
<td>Part 1 : Virginia: Jamestown, the Powhatan Federation, Tobacco and Constructions of race.</td>
<td><strong>Readings</strong>:</td>
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<tr>
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<td></td>
<td>Two very different experiences of Colonial America; one founded on mercantile interests, the other was a refuge for religious freedom — as evidenced by their filmic representations Yet despite their differences, the two colonies were united by a desire for land and construction of race.</td>
<td>Excerpt from &quot;The True Travels, Adventures and Observations of Captaine John Smith&quot; from Captain John Smith, A selected Edition of his Writings (Chapel Hill, 1988) (<a href="#">pdf on ilearn</a>)</td>
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<td></td>
<td><strong>Additional Reading</strong></td>
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<td>Jill Lepore, Four centuries on, the battles over John Smith and Jamestown still rage, The New Yorker, April 2, 2007 <a href="https://www.newyorker.com/magazine/2007/04/02/our-town">https://www.newyorker.com/magazine/2007/04/02/our-town</a></td>
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3. March 16 2018

access to via the EduTv

John Adams: Join or Die - Ep 1 of 7 (Tom Hooper, 2009)

Revolutionary America

Part 1: The politics of remembering and forgetting a popular uprising and revolutionary war.

Part 2: Creating the Republic: the Founding Father on film

Hollywood has presented the American Revolution according to the generic conventions of a war film or a courtroom-styled drama. Historians understand the American Revolution as a decades long transition from colony to republic. This lecture unpacks the mythology by considering the forgotten stories of the Revolutionary War and the creation of the founding documents.

Group 1 presentation: John Adams: Join or Die, Ep 1 of 7

Readings:


Primary Sources

Dunsmore Proclamation http://www.pb.s.org/wgbh/aia/part2/2h42.html


Comparison between rough reported and engrossed versions of DoI http://www.unitedstateshistory.org/declaration/document/compare.html

Jefferson’s “Rough Draft” https://www.loc.gov/exhibits/declara/ruffdrft.html


Federalist Papers https://www.gutenberg.org/files/1404/1404-h/1404-h.htm

FEDERALIST No. 45. The Alleged Danger From the Powers of the Union to the State Governments
<table>
<thead>
<tr>
<th>Date</th>
<th>Access to via the EduTv</th>
<th>The Jacksonian Era: Along the Western and Southern Frontier</th>
<th>Group 2 presentation: 12 Years a Slave</th>
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| 5. March 30 2018 | RECESS WEEK | No lecture | No Tutorial |
### 6. April 06, 2018

| Gone with the wind (Victor Fleming, 1939) and (if you’re really keen) Birth of A Nation (DW Griffiths, 1915) | The Plantation, Confederate and (un)Reconstructed South
Part 1: Southern Belles, the Minstrel Show and Uncle Tom’s Cabin: Georgia before, during and after the Sherman’s March.
Part 2: Tales of the Reconstruction: black male enfranchisement, the Lost Cause and the Dunning School of History.
The South and the Civil War have been a richly imagined place in cinema, characterised by exaggerations, omissions and silences. This lecture considers the relationship between Hollywood and the revisionist histories of the Dunning School with particular reference to Gone With the Wind, Birth of a Nation and representations of Uncle Tom. | Group 3 Presentation: Gone With The Wind
Readings:
Primary Documents
Emancipation Declaration [https://www.loc.gov/resource/rrbbscam.scsm1016/](https://www.loc.gov/resource/rrbbscam.scsm1016/)
13th Amendment [https://www.archives.gov/founding-docs/amendments-11-2-7](https://www.archives.gov/founding-docs/amendments-11-2-7)
Radical Rule; Military Outrage in Georgia: Arrest of Columbus

https://unitguides.mq.edu.au/unit_offerings/85061/unit_guide/print
How the West was Spun: The Classic and Revisionist Western

The Western is one of Hollywood’s most enduring genres, characterised by a heroic classical period followed by a morally ambiguous revisionist period. Both dwell on the relationship between landscape, the preservation of order in the face of lawlessness and masculinity. This lecture will compare the policies, rhetoric and events propelling Western expansion after the Civil War and its depiction in popular culture and motion pictures with a focus on the Indian Wars, Wild West Shows, dime novels, manifest destiny, and the life and representation of Jesse James.

Group 4 Presentation: Unforgiven

Readings


Primary Sources:


W. B. Lawson, Jesse James, the Outlaw: A Narrative of the James Boys, (New York: Street and Smith, 1901) http://web.stanford.edu/dept/SUL/library/prod/depts/dp/pennies/texts/lawson_toc.html
Visions of the Progressive Era

Part 1: Imperial Ambitions, Eugenic Anxieties, Fake News and the Spanish American War

Part 2: The rise of commodified leisure: cheap entertainments for the working class.

The Progressive Era was a time of soaring national confidence coupled with anxieties about white racial degeneration. The period marked both the emergence of African American music as the defining national sound and the institutionalisation of racial segregation. This lecture unpacks cinematic representations of the Progressive Era to explore how the rise of yellow journalism, the cult of frontier primitivism and the pseudo-science of eugenics, and the emergence of the mass media gave shape to American imperial ambitions.

Group 5 Presentation: Citizen Kane

Readings:


The Battle Over Citizen Kane, 1996 Documentary [Excerpt] https://www.youtube.com/watch?v=jQ1s8LE9_E


Primary Sources:

William Randolph Hearst's New York Journal front pages 1898

Working class interwar USA


Immigrants powered America’s economic powerhouse and created vast urban melting pots that transformed northern cities and roused anxieties about organised crime, the white slave trade and opium addiction. By drawing on cinematic depictions, this lecture examine a range of migrant experience, from China to Russia and Mexico, as well as chronicle anti-immigration efforts that led to the restrictive Immigration Act of 1924.

Part 2: Social Realism, the Dust Bowl and the Great Depression

Hollywood films have been ambivalent about the white rural poor, sometimes ennobling their struggle, other times denouncing them as ‘white trash’. John Ford’s 1940 film The Grapes of Wrath provides an entry point an examination of competing class critiques and the aesthetics of social realism.

Group 6 Presentation: The Godfather, Part II


Ch 6: “Nostalgia and Renewal in the Post-Classical Gangster Film” in Fran Mason, American Gangster Cinema, (New York : Palgrave Macmillan, 2002), pp.120-140. pdf on iLearn


Primary Documents

Ch 5: Migrations and Their Eugenic Significance pp 204- 224 in Charles B. Davenport, Heredity in Relation to Eugenics (New York: Henry Holt and Co. 1911), pp. 204-263 https://archiv.org/details/heredityinrelati00dave

Prescott Hall, Immigration Restriction and World Eugenics, Journal of Heredity, 10, 3, 1919


Constructing Femininity on Screen

Hollywood films have captured the shifting constructs of femininity. The lecture surveys the representation of women from the advent of motion pictures to mid 20th century, with particular reference to chaste Victorian maiden, the 1920s vamp, and the domestic goddess of the 1950s. The session will also consider the impact of class and race on characterisations, the social geography of gender and Hollywood’s reliance on female audiences.

Group 7 Presentation: Imitation of Life

Readings:


Primary Documents


bell hooks, 4 Big Problems With The Feminine Mystique


https://unitguides.mq.edu.au/unit_offerings/85061/unit_guide/print
Hot War, Cold War, Generation War

Part 1: Hot War, Cold War

This lecture will trace the shifting mood of the United States by comparing the heroic narratives of WW2 films with insidious and ludicrous tone of Cold War stories. The session will also examine the Red Scare in Hollywood, to reveal competing tensions between conservatism and liberalism.

Part 2: Generation War

This lecture will chronicle the emergence of the Cinematic Teenager, a figure both sanitised and demonised and an articulation of a series of wider hopes and anxieties. The session will also consider power of cinema to mobilise youth subcultures into social movements and a consumer demographic.

Tutorial: West Side Story

Readings:

Y. Zhu & D. Belgrad, ""This Cockeyed City Is THEIRS": Youth at Play in the Dances of West Side Story", Journal of American Studies, 51(1), 67-91


Megan Woller, "This is Our Turf!: Puerto Rican youths in the 1961 film adaptation of West Side Story", Studies in Musical Theatre, 03/01/2014, Vol.8(1), pp.27-41


Primary Documents


Fredric Wertham, Seduction of the innocent, (Rinehart New York, 1954)
## Screening the Criminal Justice System

America’s murder rate has been exceptional. So too the layers of jurisdiction that constitute the criminal justice system has created a uniquely complex system marked by gaps and boundaries. From county police to private detectives to the FBI, crime investigation, police procedurals and courtroom dramas have been a Hollywood staple. This lecture examines the relationship between the police and the cultural institutions that report and represent them, with particular reference to constructions of “the city” and tabloid newspaper “crime of the century” melodramas.

## Group 8 Presentation: LA Confidential


Primary Documents


Dragnet [https://www.youtube.com/watch?v=-7pn5V_b064&list=PL5q8VRG9jy-LIDj-WwthUSxp4K002E08zz](https://www.youtube.com/watch?v=-7pn5V_b064&list=PL5q8VRG9jy-LIDj-WwthUSxp4K002E08zz)

https://unitguides.mq.edu.au/unit_offers/85061/unit_guide/print
Televising the Civil Rights and Black Power movement

Network Television and the Civil Rights Movement both gained traction in the 1950s and reconfigured American social in the 1960s, often working in close tandem. Georgia Congressman John Lewis, a former civil rights leader and Freedom Rider, is quoted as saying “If it hadn’t been for the media—the print media and television—the civil rights movement would have been like a bird without wings, a choir without a song.” This lecture compares the network media’s broad sympathy for the civil rights movement in the south with their alarmist coverage of the urban riots and black power movement in the North. The session will also survey a range of cinematic depictions of the black urban experience.

Group 9 Presentation: Malcolm X


Primary Documents

“How Mike Wallace introduced Malcolm X to America”, *Washington Post* featuring an interview with Malcolm X from *The Hate That Hate Produced* (Newsbeat/PBS 1959) http://www.washingtonpost.com/video/national/how-mike-wallace-introduced-malcolm-x-to-america/2015/02/19/4905e476-b98d-11e4-a4e75503948a_video.html?utm_term=.c79a30d0b110

*The Hate That Hate Produced*, Part 1 (Newsbeat/PBS 1959) https://www.youtube.com/watch?v=cdrE5LC9NtY


Cointelpro — Overview https://vault.fbi.gov/cointel-pro

Cointelpro — Black Extremists https://vault.fbi.gov/cointel-pro/cointel-pro-blac k-extremists
### Projecting Paranoia and the Catharsis of Comedy

**Part 1: Conspiratorial Visions: the cinema of paranoia in postwar America**

Commentators hail Watergate as a milestone in the history of conspiracy theories. A once largely left wing obsession about the reach of the CIA have, more recently, informed right wing anxieties about the Deep State. Conspiracies make for gripping cinema and this lecture will plum the murky depths of American paranoia about the abuse of power and the surveillance state.

**Part 2: Comic Visions: political commentary or relief therapy?**

A survey of comedic cinematic moments that offer a commentary on the political process or grapple with the paradoxes of American society and the double vision of the post-modern experience.

### Group 10 Presentation: Platoon

Oliver Gruner, "Vietnam and beyond: rethinking Oliver Stone's Platoon", Rethinking History, 16:3, 2012


Richard Corliss, "Platoon: Viet Nam, the way it really was, on film", Time Magazine, Jan 26, 1987 pdf on iLearn


### Additional Reading

Dana Healy, "From Triumph to Tragedy: Visualizing War in Vietnamese Film and Fiction", South East Asia Research, 2010, 18:2, pp.325-347


### Primary Documents

Interview with Carl Bernstein -- *Firing Line with William F. Buckley Jr.*: The Limits of Journalistic Investigation [YouTube](https://www.youtube.com/watch?v=LX3qO9ldek)


"The Warren Commission Report" (1964 NBC-TV SPECIAL) [YouTube](https://www.youtube.com/watch?v=K33PPc8P5O)

Research Our Records > Pentagon Papers, National Archives [National Archives](https://www.archives.gov/research/pentagon-pap)
Policies and Procedures

Macquarie University policies and procedures are accessible from Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central). Students should be aware of the following policies in particular with regard to Learning and Teaching:

- Academic Appeals Policy
- Academic Integrity Policy
- Academic Progression Policy
- Assessment Policy
- Fitness to Practice Procedure
- Grade Appeal Policy
- Complaint Management Procedure for Students and Members of the Public
- Special Consideration Policy (Note: The Special Consideration Policy is effective from 4 December 2017 and replaces the Disruption to Studies Policy.)

Undergraduate students seeking more policy resources can visit the Student Policy Gateway (https://students.mq.edu.au/support/study/student-policy-gateway). It is your one-stop-shop for the key policies you need to know about throughout your undergraduate student journey.

If you would like to see all the policies relevant to Learning and Teaching visit Policy Central (https://staff.mq.edu.au/work/strategy-planning-and-governance/university-policies-and-procedures/policy-central).

Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: https://students.mq.edu.au/study/getting-started/student-conduct

Results

Results shown in iLearn, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in eStudent. For more information visit ask.m
Our graduates should be capable of researching; of analysing, and interpreting and assessing data and information in various forms; of drawing connections across fields of knowledge; and they should be able to relate their knowledge to complex situations at work or in the world, in order to diagnose and solve problems. We want them to have the confidence to take the initiative in doing so, within an awareness of their own limitations.

This graduate capability is supported by:

**Learning outcomes**

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
Use a range of historical sources to construct a historical arguments.

Demonstrate an understanding of the ways in which film functions as an important source of historical "knowledge" in the United States.

The course will offer students a comprehensive and well founded knowledge in the field of study furthering their ability to collect analyse and organise information and ideas to convey those ideas clearly and fluently, in both written and spoken forms; to select and use the appropriate level style and means of communication; to work and learn independently; to define and analyse problems; to apply critical reasoning to issues through independent thought an informed judgement; to evaluate opinions, make decisions and to reflect critically on the justification for decisions; to appreciate of the philosophical and social contexts of history.

Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

**Assessment tasks**

- Tutorial Presentation
- Journal Entry 1
- Journal Entry 2
- Major research essay
- Journal Entry 3
- Journal Entry 4
- Tutorial attendance

**Effective Communication**

We want to develop in our students the ability to communicate and convey their views in forms effective with different audiences. We want our graduates to take with them the capability to read, listen, question, gather and evaluate information resources in a variety of formats, assess, write clearly, speak effectively, and to use visual communication and communication technologies as appropriate.

This graduate capability is supported by:

**Learning outcomes**

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- Use a range of historical sources to construct a historical arguments.
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philosophical and social contexts of history.

Assessment tasks
- Tutorial Presentation
- Journal Entry 1
- Journal Entry 2
- Major research essay
- Journal Entry 3
- Journal Entry 4
- Tutorial attendance

Capable of Professional and Personal Judgement and Initiative
We want our graduates to have emotional intelligence and sound interpersonal skills and to
demonstrate discernment and common sense in their professional and personal judgement.
They will exercise initiative as needed. They will be capable of risk assessment, and be able to
handle ambiguity and complexity, enabling them to be adaptable in diverse and changing
environments.
This graduate capability is supported by:

Learning outcome
- The course will offer students a comprehensive and well founded knowledge in the field
of study furthering their ability to collect analyse and organise information and ideas to
convey those ideas clearly and fluently, in both written and spoken forms; to select and
use the appropriate level style and means of communication; to work and learn
independently; to define and analyse problems; to apply critical reasoning to issues
through independent thought an informed judgement; to evaluate opinions, make
decisions and to reflect critically on the justification for decisions; to appreciate of the
philosophical and social contexts of history.

Assessment tasks
- Journal Entry 1
- Journal Entry 2
- Major research essay
Discipline Specific Knowledge and Skills

Our graduates will take with them the intellectual development, depth and breadth of knowledge, scholarly understanding, and specific subject content in their chosen fields to make them competent and confident in their subject or profession. They will be able to demonstrate, where relevant, professional technical competence and meet professional standards. They will be able to articulate the structure of knowledge of their discipline, be able to adapt discipline-specific knowledge to novel situations, and be able to contribute from their discipline to inter-disciplinary solutions to problems.

This graduate capability is supported by:

### Learning outcomes

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- Use a range of historical sources to construct a historical arguments.
- Demonstrate an understanding of the ways in which film functions as an important source of historical “knowledge” in the United States.
- The course will offer students a comprehensive and well founded knowledge in the field of study furthering their ability to collect analyse and organise information and ideas to convey those ideas clearly and fluently, in both written and spoken forms; to select and use the appropriate level style and means of communication; to work and learn independently; to define and analyse problems; to apply critical reasoning to issues through independent thought an informed judgement; to evaluate opinions, make decisions and to reflect critically on the justification for decisions; to appreciate of the philosophical and social contexts of history.
- Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

### Assessment tasks

- Tutorial Presentation
- Journal Entry 1
- Journal Entry 2
- Major research essay
- Journal Entry 3
Critical, Analytical and Integrative Thinking

We want our graduates to be capable of reasoning, questioning and analysing, and to integrate and synthesise learning and knowledge from a range of sources and environments; to be able to critique constraints, assumptions and limitations; to be able to think independently and systemically in relation to scholarly activity, in the workplace, and in the world. We want them to have a level of scientific and information technology literacy.

This graduate capability is supported by:

**Learning outcomes**

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- Use a range of historical sources to construct a historical arguments.
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- Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

**Assessment tasks**

- Tutorial Presentation
- Journal Entry 1
- Journal Entry 2
- Major research essay
- Journal Entry 3
- Journal Entry 4
- Tutorial attendance
Creative and Innovative

Our graduates will also be capable of creative thinking and of creating knowledge. They will be imaginative and open to experience and capable of innovation at work and in the community. We want them to be engaged in applying their critical, creative thinking.

This graduate capability is supported by:

Learning outcomes

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- Use a range of historical sources to construct a historical arguments.
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- Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

Assessment tasks

- Tutorial Presentation
- Journal Entry 1
- Journal Entry 2
- Major research essay
- Journal Entry 3
- Journal Entry 4
- Tutorial attendance

Engaged and Ethical Local and Global citizens

As local citizens our graduates will be aware of indigenous perspectives and of the nation's historical context. They will be engaged with the challenges of contemporary society and with knowledge and ideas. We want our graduates to have respect for diversity, to be open-minded,
sensitive to others and inclusive, and to be open to other cultures and perspectives: they should have a level of cultural literacy. Our graduates should be aware of disadvantage and social justice, and be willing to participate to help create a wiser and better society.

This graduate capability is supported by:

**Learning outcome**

- Further students’ knowledge and respect of ethics and ethical standards in relation to the study of history

**Socially and Environmentally Active and Responsible**

We want our graduates to be aware of and have respect for self and others; to be able to work with others as a leader and a team player; to have a sense of connectedness with others and country; and to have a sense of mutual obligation. Our graduates should be informed and active participants in moving society towards sustainability.

This graduate capability is supported by:

**Learning outcome**

- Further students’ knowledge of other cultures and times and an appreciation of cultural diversity.

**Commitment to Continuous Learning**

Our graduates will have enquiring minds and a literate curiosity which will lead them to pursue knowledge for its own sake. They will continue to pursue learning in their careers and as they participate in the world. They will be capable of reflecting on their experiences and relationships with others and the environment, learning from them, and growing - personally, professionally and socially.

This graduate capability is supported by:

**Learning outcomes**

- Appreciate and understand the major themes and issues in American history.
- Critically analyse important themes and events in American history.
- Reflect critically upon a variety of historical sources, including film.
- The course will offer students a comprehensive and well founded knowledge in the field of study furthering their ability to collect analyse and organise information and ideas to convey those ideas clearly and fluently, in both written and spoken forms; to select and use the appropriate level style and means of communication; to work and learn independently; to define and analyse problems; to apply critical reasoning to issues through independent thought an informed judgement; to evaluate opinions, make decisions and to reflect critically on the justification for decisions; to appreciate of the
philosophical and social contexts of history.

Assessment tasks

- Tutorial Presentation
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- Journal Entry 2
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- Journal Entry 3
- Journal Entry 4
- Tutorial attendance

Changes from Previous Offering

This is a new unit.

Changes since First Published

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<td>19/02/2018</td>
<td>corrected typo</td>
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<tr>
<td>13/02/2018</td>
<td>Edits were required. Beth Saunders</td>
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