

The Ohio State University
History 2066: History of Medicine in Film
Spring 2016
31209

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Office hours: TTh 12:30-1:30 and by appointment

Course meeting times and location: TTh 9:35-10:55 in Scott Lab 060

Note:

All students must be officially enrolled in the course by the end of the second full week of the quarter. No requests to add the course will be approved by the department chair after that time. Enrolling officially and on time is solely the responsibility of the student.

This course fulfills the following GE requirements: **Historical Study**. It **does** count toward the history major, for which it fills the breadth requirements for the chronological period after 1750 and the geographical area of North America. It counts for the history of environment, health, technology, and science thematic concentration.

Course Description:

In this course, we explore the social and cultural history of 20th and early 21st century American medicine through the depiction of health care practitioners and health care systems in Hollywood movies. We use films as our central primary source, watching thirteen movies during the semester. Readings from a variety of secondary and primary sources help us to put these films into their historical contexts.

Learning objectives:

History courses develop students' knowledge of how past events influence today's society and help them understand how human beings view themselves.

- 1) Students acquire a perspective on history and an understanding of the factors that shape human activity.
- 2) Students display knowledge about the origins and nature of contemporary issues and develop a foundation for future comparative understanding.
- 3) Students think, speak, and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.

In this course, students fulfill these general objectives by

- 1) watching and discussing films in conjunction with reading primary and secondary sources that provide historical and critical contexts for understanding films as historical sources.
- 2) appreciating that films express both cultural ideals and cultural anxieties about medicine within the constraints of "literary" genres: drama, horror, comedy, romance, tragedy and thriller.
- 3) critically assessing the extent to which popular understanding of medicine, health, and healing as portrayed in film corresponds to actual practices of medicine and medical research at the times the films were made.
- 4) understanding that, in addition to the deliberate choices of plot-lines, locations and character development, films reveal a great deal about what was taken for granted at the time of each film's production: gender and race relations, physicians' paternalism and patients' autonomy, medical technology and expectations for care and cure; ethical and professional norms for medical research and decision making in patient care.

Warning:

Some of the films we will see contain acts of violence, war, sexual assault and other disturbing topics. They are, nevertheless, required viewing. If you do not want to expose yourself to seeing these images and themes, please do not take this class. No alternative assignments will be offered, nor will students be excused from completing any of the work.

Course Requirements:

- **Attendance.** Attendance is required.
- **Reading/preparation.** Information about film history, timelines and other reading are posted on the CARMEN course website. Students are expected to study this material as preparation for lectures and for seeing the films each week.
- **Participation.** I expect that discussion will reveal the historical, substantive, and cultural complexity of the films. A rich variety of student response to the films is essential to discovering the films' nuances as well as main points, and all students are expected to contribute to this exploration.
- **Writing.** Students are asked to complete:
 - Two five-page essays on how the films can be used as sources for understanding medicine in the popular culture of the 20th-21st centuries. The specific topics will be discussed in separate handouts.
 - One midterm exam and one final exam. Both exams will contain short answer and essay questions.
 - A final 3-4 page reflection essay on what you are taking away from this course.

Readings:

All of the required readings for this course are available in electronic format. All readings are listed in the Course Schedule. Some readings are directly posted on the course website as Adobe pdf or Microsoft Word document files. Other readings are found on internet sites or are articles available through journals and historical newspapers for which OSU has on-line subscriptions (instructions available on Carmen).

Please make sure that you check the lecture and film schedule well before the readings are due in order to have enough time to access the on-line documents. You may either print out copies to read before class or read them online. In either case, bring the readings and your notes to class on the day(s) they are due.

Films:

All of the films required for this course are available through OSU's Secured Media Library (<http://go.osu.edu/SecuredMediaLibrary>). You will have access to the Assigned Playlists page upon registration in the course. Due to various copyright limitations, films are only available for a limited assignment window, generally two weeks. Playlists will open a week before they are due to be discussed in class. The playlists will be re-opened for work on the essay assignments, midterm exam, and final exam. Students are urged to take notes on the films (including noting the time stamp for sections you wish to discuss or review) and not to rely upon skim watching to prepare for the writing assignments and exams. You will need the Flash plugin to watch the movies, except for those in "legacy" format. They require the RealPlayer plugin to view.

The OSU Secured Media Library is not a commercial-quality streaming service. According to the ODEE comment on known issues, if the playback stops and will not start up again, you will need "to refresh the page and click on the playback bar to jump ahead to the location where your playback left off." Students with subscriptions to Netflix, Amazon Prime, or other streaming movie services or DVD rentals are welcome to watch the movies using these formats.

The Student Response System –TopHat:

All students are required to use a text-enabled phone, smart phone, tablet or laptop (with internet connection) in class as a personal response system. We will use TopHat, the program now supported by OSU. Start by going to <https://tophat.com> and setting up your account in the "sign-up" area. OSU has a help area at <https://resourcecenter.odee.osu.edu/top-hat/using-top-hat-students> with step-by-step instructions.

TopHat will be used for attendance, as well as to gather information about the class and to monitor student understanding of the material we cover. Your TopHat performance will be used to assess two-thirds (10%) of the 15% attendance and participation part of your course grade; the final third (5%) will be assessed on in class participation. Questions that have no

correct answer (such as survey-type questions) are worth one point. Content and conceptual questions, for which there are correct or best answers, are worth three points for the correct answer and one point for incorrect answers. The minimum number of TopHat points a student should get during a class is equal to the number of questions.

Important Dates

- Paper I due Feb. 4, 11:00 p.m. on Carmen
- Midterm exam Feb. 23
- Paper II due Mar. 31, 11:00 p.m. on Carmen
- Final Exam May 2, 8:00-9:45 a.m.

Grading:

- Class attendance and participation 15%
- Essay assignment I 15%
- Essay assignment II 15%
- Midterm exam 20%
- Final exam 30%
- Final reflection essay 5%

Grade distribution:

I use the OSU Standard Scheme for assigning letter grades to points:

93 - 100 (A)		90 - 92.9 (A-)
87 - 89.9 (B+)	83 - 86.9 (B)	80 - 82.9 (B-)
77 - 79.9 (C+)	73 - 76.9 (C)	70 - 72.9 (C-)
67 - 69.9 (D+)	60 - 66.9 (D)	Below 60 (E).

Policy on late work:

Late work shall be penalized one letter grade per day. For example, A to A- for one day, A- to B+ for two days, B+ to B for three days. No assignment will be accepted more than one week late, except for *extraordinary* circumstances with compelling documentation.

Policy on class attendance:

Students are required to attend class, view the films, and to complete the reading assignments listed on the course outline in time for class discussions of the material. Discussion is a central part of this class and all students should be able and willing to participate. Absences due to approved university activities, serious illnesses, or funeral of a close family member must have appropriate documentation to be accepted without penalty. Students will receive 90% of the TopHat points for the days absent for acceptable reasons for up to three classes. Credit for additional approved absences must be discussed with me. For all other absences, students will receive no TopHat points.

Email policy:

I like to be accessible to students in my courses and welcome email communications. Please do not expect immediate responses, however. I will do my best to return any email messages within 24 hours on weekdays and by Monday for emails sent on Friday afternoon. All students need to ensure that the email address listed for them on Carmen is accurate and current. Do check the website for basic course information and copies of handouts before emailing me with routine questions.

CARMEN Website: The course website is a vital component of the class. It contains the list of weekly assignments that you are asked to do to prepare for viewing the film each week, and either the readings for the class or instructions on how to obtain electronic copies from the OSU library. Review the Film Notes and sites linked to the film notes pages for a synopsis of the movie (where available) and some commentary on the background of each movie.

Academic integrity:

All students are urged to support the highest standards of personal and academic conduct. Such standards encourage the frank discussion of contentious matters in ways that maintain respect for differences without stifling the free expression of academic inquiry.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed, illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu>.

Class schedule

Note: This class schedule and list of assignments has been provided for you to print out as a convenience at the beginning of the semester. Any changes to the schedule or to assignments will only be posted on Carmen. Students are responsible for checking Carmen for updates to the schedule.

- Jan. 12 Introduction: Welcome to History 2066
- Films as primary sources for historical study
- Jan. 14 The Big Picture: American medicine in the 20th-21st centuries
- Timeline – basic events in the history of 20th-21st century American medicine
 - Bill Nichols, *Engaging Cinema: An Introduction to Film Studies* (New York: W.W. Norton, 2010), 248-324. Focus on the discussions of mainstream, realistic narrative films; skim the parts about alternative, symbolic and post-modern art house cinema.
- Jan. 19 Medical horrors and medical heroes
- Susan E. Lederer, ed. selections from *Frankenstein: Penetrating the Secrets of Nature* (2002).
 - Charles Rosenberg, “Martin Arrowsmith: The Scientist as Hero,” in *No Other Gods: On Science and American Social Thought* (Baltimore: The Johns Hopkins University Press, 1997), 123-131, notes 278-281.
- Jan. 21 *Frankenstein* (1931)
- Jan. 26 *Arrowsmith* (1931)
- Jan. 28 Medicine’s (mythical) golden age
- John Burnham, “American Medicine’s Golden Age – What happened to it?” *Science* 215, Issue 4539, pp. 1474-79.
 - Susan E. Lederer, “Repellant Subjects: Hollywood Censorship and Surgical Images in the 1930s,” *Literature and Medicine* 17 (1998), 91-113.
- Feb. 2 *The Secret of Dr. Kildare* (1939)
- Feb. 4 *Welcome Stranger* (1947)
- **PAPER I due on Carmen by 11:00 p.m.**
- Feb. 9 Social commentary at mid-century
- Kevin B. O’Reilly, “AMA apologizes for past inequality against black doctors,” *amednews* 28 July 2008 [<http://www.ama-assn.org/amednews/2008/07/28/prsb0728.htm>]
 - Robert B. Baker et al., “African American physicians and organized medicine, 1846-1968,” *Journal of the American Medical Association* 300, no. 3 (16 July 2008)

- Stephen Vaughn, "Ronald Reagan and the Struggle for Black Dignity in Cinema, 1937-1953," *Journal of Negro History* 77 (1992): 1-16.
- Feb. 11 *No Way Out* (1950)
- Feb. 16 Disillusionment
- Kenneth Ludmerer, *Time to Heal: American Medical Education from the Turn of the Twentieth Century to the Era of Managed Care* (New York: Oxford University Press, 1999), 180-195.
 - Brosely Crowther, "An Unprofessional Assortment of 'Interns': Movie at Neighborhood Theatres Opens," *New York Times* (9 Aug. 1962)
- Feb. 18 *The Interns* (1962)
- Feb. 23 **MIDTERM EXAM**
- Feb. 25 Medicine, war and a new cynicism
- Albert E. Cowdrey, *The Medics' War* (Center of Military History, U.S. Army, 1987), 151, 206-210, 229-234, 340-345, 362-364.
- Mar. 1 *M*A*S*H* (1970)
- Mar. 3 Bureaucracies
- Marilyn Chandler McEntyre, "Institutional Impediments: Medical Bureaucracies in the Movies," in Lester Friedman, ed. *Cultural Sutures* (2004).
- Mar. 8 *The Hospital* (1971)
- Mar. 10 Women doctors and first-wave feminism
- Mary Roth Walsh, "The Rediscovery of the Need for a Feminist Medical Education," *Harvard Educational Review* 49 (1979), 447-466.
- Mar. 14-18 Spring Break
- Mar. 22 *Coma* (1978)
- Mar. 24 Patients push back
- David J. Rothman, *Strangers at the Bedside: A History of How Law and Bioethics Transformed Medical Decision Making* (New York: Aldine de Gruyter, 1991), 1-4, 127-147.
 - Lucy Fisher, "Big Boys Don't Cry: Empathy in The Doctor," in *Cultural Sutures*, Ed. By Lester Friedman, (2004)
- Mar. 29 *Whose Life is it Anyway?* (1981)
- Mar. 31 No class
- **PAPER II due on Carmen by 11:00 p.m.**

- Apr. 5 *The Doctor* (1991)
- Apr. 7 Desperate Americans
- Louise P. King, et al. "Health Insurance and Cardiac Transplantation: A Call for Reform," *Journal of the American College of Cardiology* 45 (2005), 1388-91.
- Apr. 12 *John Q* (2002)
- Apr. 14 The coming plague
- Laurie Garrett, *The Coming Plague: Newly Emerging Diseases in a World Out of Balance* (Penguin Books, 1994), Chapter1, 17.
- Apr. 19 *Contagion* (2011)
- Apr. 21 Wrap-up
- May 2 **FINAL EXAM:** 8:00 a.m. – 9:45 a.m.

The Films

***Frankenstein.* 1931.**

Universal Studios. Based on the novel by Mary Shelley, first published in 1818. Colin Clive starred as Dr. Frankenstein, Mae Clarke as his fiancé, and Boris Karloff as the monster. James Whales directed. Black and white, 71 minutes.

***Arrowsmith.* 1931.**

Goldwyn Studios. Based on the novel by Sinclair Lewis, published in 1925. John Ford, Director. Starred Ronald Colman, Helen Hayes, Clarence Brooks and Myrna Loy. Black and white, 108 minutes.

***The Secret of Dr. Kildare.* 1939**

Metro-Goldwyn-Mayer Studios. Starred Lew Ayres as Dr. Kildare and Lionel Barrymore as Dr. Gillespie. Harold Bucquet, Director. Black and white, 84 minutes.

***Welcome Stranger.* 1947**

Paramount Pictures. Starred Bing Crosby as Dr. James Pearson, Joan Caufield and Barry Fitzgerald. Black and white. Directed by Billy Wilder. Black and white, 107 minutes

***No Way Out.* 1950.**

Twentieth Century Fox. Starred Sidney Poitier as Dr. Luther Brooks and Richard Widmark as Ray Biddle. Directed by Joseph L. Mankiewicz. Black and white, 106 minutes.

***The Interns.* 1962.**

Columbia Pictures. Based on the novel by Richard Frede, first published in 1960. Stephanie Powers, Buddy Ebsen and Telly Savalas star in this film, which spawned a sequel and a TV series. Directed by David Swift. Black and white, 120 minutes.

***M*A*S*H**. 1970.**

Twentieth Century Fox. Based on a novel by Richard Hooker (pseudonym for Richard Hornberger, M.D.), published in 1968. Starred Donald Sutherland, Elliott Gould, Tom Skerritt, Sally Kellerman and Robert Duvall. Directed by Robert Altman. Color, 116 minutes. Rated R.

***The Hospital*. 1971.**

United Artists. Starred George C. Scott, Diana Rigg and Richard Dysart. Directed by Arthur Hiller. Color, 103 minutes. PG-13.

***Coma*. 1978**

Metro-Goldwyn-Mayer. Starred Geneviève Bujold, Michael Douglas and Richard Widmark. Color, 113 minutes. PG

***Whose Life is it Anyway?* 1981**

Metro-Goldwyn-Mayer. Starred Richard Dreyfuss, John Cassavetes and Christine Lahti. Directed by Joel Oliansky. Color, 119 minutes.

***The Doctor*. 1991**

Touchstone Pictures. Based on the book by Ed Rosenbaum. Starred William Hurt, Christine Lahti and Bill Macy. Directed by Randa Haines. Color, 122 minutes. PG-13.

***John Q*. 2002**

New Line Cinema. Starred Denzel Washington, Robert Duvall and Gabriela Oltean. Directed by Nick Cassavetes. Color, 116 minutes.

***Contagion*. 2011**

Warner Bros. Starred Matt Damon, Kate Winslet and Jude Law. Directed by Steven Soderbergh. Color, 106 minutes.