



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

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HIST 3030

HISTORY, WAR, AND FILM

COURSE OUTLINE

Course Co-ordinator: Dr. Philip Dwyer
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Consultation hours: Mon and Tues. 9-12am

Course Overview

This course will focus on societies at war in the modern era and representations of those societies through the medium of the film. It will offer an in-depth, semester long study of various twentieth century conflicts which may include the First and Second World Wars (man in combat, occupation, resistance, collaboration, race, the Holocaust), post-war colonial struggles (focusing on Algeria and Vietnam), and ethnic conflicts in contemporary Europe (focusing on Yugoslavia).

Contact Hours

Tutorial for 1 Hour per Week for 13 Weeks
Lecture for 1 Hour per Week for 13 Weeks
Film Screening for 2 Hours (on average) per Week for 12 Weeks

Learning Materials

A Course Reading Kit will be available

The following introductions to the subject are recommended for purchase (but is not obligatory), and are available from the Coop Bookshop:

Guy Westwell, *War Cinema: Hollywood on the Front Line* (London, 2006).

Course Outline Issued and Correct as at: Week 1 Semester 2 2008

CTS Download Date: 3 July 2008

Assessment

The assessment has been divided along the following lines:

Major essay (3000 words)	40%
Viewing diary (3500 words)	40%
Seminar participation	<u>20%</u>
Total	100%

Assessment Details:

1. Viewing Diary

It is important to view as many war related films as possible so that they can be placed in context. Each week, one ADDITIONAL FILM is recommended for private viewing. You will be asked to keep a viewing diary in which you comment on the similarities/differences between the additional film and the weekly viewing. You should point to:

common themes;

cinematic conventions used in that particular type of war film (is it, for example, the type of buddy film that Bassinger speaks of, or what use of the 'Other' does it make if a Sci-Fi film, and so on);

the context in which the film was made;

the underlying political messages/symbolism in the film.

* Make reference to secondary sources where necessary.

* No footnoting is required.

* Students must submit 5 entries of around 700 words each. Please put the word count at the end of the text, on the bottom right hand corner.

* **Make sure that they are numbered 1 to 5 as you hand them in.**

* **They are due one week after the tutorial. Students must have attended the tutorial in order to submit a diary entry.**

2. Major Essay.

The Major Essay is the most important work you will have to submit this semester. It is worth 40% of the total mark. You should, therefore, take the preparation of the essay very seriously, allow plenty of time to carry out the research, and submit a thoughtful and well-organized piece of work. Given that you have so many weeks to write it in, we will expect a work of the highest standard and will mark it accordingly.

This essay should be regarded as a **research** essay, that is, one of the criteria on which you will be judged will be your ability to find relevant material. Your research will inevitably take you to the library, where you will find as much material as possible. If you haven't been on one and are lost, then book your name in for a guided tour as soon as possible. If you are still experiencing difficulties finding the material you need, consult the library staff or your tutor.

Submission deadline — 5 p.m., Friday, 17 October

Please Note

1. I will be suitably impressed, and inclined to raise your grade, if you incorporate materials not on the reading list.
2. The **MINIMUM REQUIREMENT** for the bibliography is six books and two articles.
3. You should consult the section at the back of the subject guide for the correct way to format your essay. This is particularly important for the footnotes and the bibliography.
4. When putting together the final draft of your essay, as well as a **Bibliography** of printed material, you will need to include a separate **Filmography**. It will list the films you have viewed in preparing the essay. The correct citation for films includes the name of the director, the full title of the film, the date of release, and the screening length in minutes. (The latter serves the same function as the edition of a book). This information, which you only need to cite once in a footnote, is usually found on the cover of the video or the catalogue.
5. **Web based sources ARE NOT ACCEPTABLE.**

Choose one of the following topics:

A. "No matter how serious or honest the filmmakers, and no matter how deeply committed they are to rendering the subject faithfully, the history that finally appears on the screen can never fully satisfy the historian as historian (although it may satisfy the historian as filmgoer). Inevitably, something happens on the way from the page to the screen that changes the meaning of the past as it is understood by those of us who work in words." *Discuss*.

(Robert A. Rosenstone, 'History in Images/History in Words: Reflections on the Possibility of Really Putting History into Film,' *American Historical Review*, 93 (1988): 1173-85.)

Do not limit yourself to the question. Bring in other modes of approaching film and history that have been looked at over the semester. Also, you need to cite examples from films to illustrate whatever points you are trying to make.

OR

B. Compile a research essay on any aspect of war and history in cinema (you must consult with the course co-ordinator before formulating the question). Essay questions might include topics such as:

The Anzac Legend on the Screen

Anti-war films and the First World War

Men and Masculinity in World War Two films

How WWII is portrayed in American films

How the Home Front was portrayed in British and American films

The portrayal of women in war films

How D-Day has been portrayed on the screen

How the Cold War has been portrayed by Hollywood

1950s Science Fiction films and the Cold War

The History of the Holocaust on film

The Americanization of the Holocaust

Laughter and the Holocaust (with particular attention to *Life is Beautiful*)

French films dealing with collaboration and resistance during the German occupation

How the Vietnam War has been portrayed by Hollywood

Analyse a cycle of films (*Rambo*, Oliver Stone's Vietnam trilogy)

How gender (masculinity and femininity) has been portrayed in a particular era, or over a period of time

The 'New Hollywood War Film' (films since *Saving Private Ryan*, *Black Hawk Down* and so on)

OR

C. Choose one film and analyse it in depth. In doing so, you need to place the film in context (historical, political, even foreign political if it is about relations with another country), and you should try to include interviews with the director, the principal actors, and where possible with producers and studio executives. Something on the public reception of the film would also be useful, as well as whether the film provoked controversy.

You cannot choose a film for which you have already written a Viewing Diary.

3. Seminar participation

Twenty percent of your overall mark is based on seminar participation. You should take this into consideration when calculating your workload. Students must attend on a regular basis in order to complete the requirements of the course. Absences from tutorials should be accompanied by evidence of illness or misadventure.

Students who miss more than three tutorials will be required to submit an extra essay.

A student who misses five tutorials or more is considered not to have fulfilled the course requirements, and will be automatically disqualified.

You are expected to come to seminars prepared to discuss the issues involved. **The mark for seminar participation is based upon the student's ability to take part in class discussions. No mark is given for class attendance.**

How much reading should you do?

It is vital that you should read at least all the pieces in the course workbook so that you can take part in the class discussions.

Assumed Knowledge

There is no assumed knowledge in either history or film although it is preferred that students have done at least 10 units of either at first year level.

Callaghan Campus Timetable, Semester 2 - 2008

Lecture	Wednesday	10:00 - 11:00	V101
Film Screening	Wednesday	11:00 - 14:00	SRLT1
and Tutorial	Wednesday	15:00 - 16:00	MC110
or	Wednesday	16:00 - 17:00	MC110

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm Online Registration system. Refer -

NB: Registrations close at the end of week 2 of semester.

Grading guide		
49% or less	Fail (FF)	An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.
50% to 64%	Pass (P)	The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.
65% to 74%	Credit (C)	The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.
75% to 84%	Distinction (D)	Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.
85% upwards	High Distinction (HD)	All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.

Week	Dates	Lecture Topic & Assessment at a Glance
1	23 July	Lecture: How to Read a Film No Tutorials this week
2	30 July	Lecture: Landscape, Memory and <i>Gallipoli</i> Tutorial: Mateship and Australian National Identity
3	6 August	Lecture: Dismembered Bodies, Broken Lives Tutorial: Anti-militarist Films and the First World War
4	13 August	Lecture: Film and Propaganda in the Home Front Tutorial: The Home Front
5	20 August	Lecture: The Myth of the 'Last Good War' Tutorial: 'Tanks for the Memories'
6	27 August	Lecture: The War in the Pacific Tutorial: 'Who's Killing Us?'
7	3 September	Lecture: Hollywood and the Holocaust Tutorial: Representing the Holocaust
8	10 September	Lecture: Italian Cinema and Fascism Tutorial: 'It's No Laughing Matter'
9	17 September	Lecture: Hitler on the Screen Tutorial: Is Hitler Human?
10	24 September	Lecture: (Suburban) Hearts of Darkness Tutorial: Conspiracy and Conformity in 1950s America
Mid-Semester Recess: Monday 29 September to Friday 10 October 2008		
11	15 October	No Classes — Major Essay Due this Friday
12	22 October	Lecture: <i>Platoon</i> and the Vietnam War Tutorial: Vietnam 'As it Really Was'
13	29 October	Lecture: The War on Terror Tutorial: The War on Terror
14	5 November	No lectures or tutorials this week
Examination period: Monday 10 November to Friday 28 November 2008		

Week	Dates	Film Screenings
1	<i>23 July</i>	No Screening this week
2	<i>30 July</i>	<i>Gallipoli</i>
3	<i>6 August</i>	<i>All Quiet on the Western Front</i>
4	<i>13 August</i>	<i>Casablanca</i>
5	<i>20 August</i>	<i>Saving Private Ryan</i>
6	<i>27 August</i>	<i>The Thin Red Line</i>
7	<i>3 September</i>	<i>Schindler's List</i>
8	<i>10 September</i>	<i>Life is Beautiful</i>
9	<i>17 September</i>	<i>Downfall</i>
10	<i>24 September</i>	<i>Invasion of the Body Snatchers</i>
Mid-Semester Recess: Monday 29 September to Friday 10 October 2008		
11	<i>15 October</i>	No Screening this week Major Essay Due
12	<i>22 October</i>	<i>Platoon</i>
13	<i>29 October</i>	<i>Rendition</i>
14	<i>5 November</i>	No Screening this week
Examination period: <i>Insert Dates</i>		

READING LIST

GENERAL

'Been to See the Elephant': Film and Combat Experience,' in *Celluloid Wars: A Guide to Film and the American Experience of War*, ed. Frank J. Wetta and Stephen J. Curley (New York, 1992), pp. 33-54.

Derek Elley, *The Epic Film: Myth and History* (London, 1984).

Peter C. Rollins, ed. *Hollywood as Historian: American Film in a Cultural Context* (Louisville, 1998).

Robert A. Rosenstone, *Revisioning History: Film and the Construction of a New Past* (Princeton, N.J., 1995).

Robert A. Rosenstone, *Visions of the Past: The Challenge of Film to our Idea of History* (Cambridge, Mass., 1995).

Robert A. Rosenstone, *History on Film/Film on History* (Harlow, 2006).

Robert Brent Toplin, *Reel History: In Defense of Hollywood* (Lawrence, 2002).

Paul Virilio, *War and Cinema: The Logistics of Perception* (London, 1989).

Marcia Landy (ed.), *The Historical Film: History and Memory in Media* (New Brunswick, N.J., 2001).

Tony Barta (ed.), *Screening the Past: Film and the Representation of History* (Westport, Conn., 1998).

J. David Slocum, *Hollywood & War A Film Reader* (London, 2006).

Robert Eberwein (ed.), *The War Film* (New Brunswick, N.J., 2005).

James Chapman, *War and Film* (London, 2007).

Margot Norris, *Writing War in the Twentieth Century* (Charlottesville, 2000).

FIRST WORLD WAR

Hollywood's World War I: Motion Picture Images, eds. Peter C. Rollins and John E. O'Connor (Popular Press, 1997),.

Leslie Midkiff Debauche, *Reel Patriotism: The Movies and World War I* (Madison, 1997).

Andrew Kelly, *Filming All quiet on the Western Front: 'brutal cutting, stupid censors, bigoted politicians'* (London, 1998).

Andrew Kelly, *Cinema and the Great War* (London, 1997).

Michael Paris (ed.), *The First World War and Popular Cinema: 1914 to the Present* (Edinburgh, 1999).

SECOND WORLD WAR

Anthony Aldgate & Jeffrey Richards, *Britain can take it : the British cinema in the Second World War*. Edinburgh : Edinburgh University Press, 1994.

Jeanine Basinger, *The World War II Combat Film: Anatomy of a Genre* (Middletown, Conn., 2003).

Bernard F. Dick, *The star-spangled screen: the American World War II film* (Lexington, 1985).

Thomas Doherty, *Projections of War: Hollywood, American Culture, and World War Two* (New York, 1993).

Kathryn Kane, *Visions of War: Hollywood Combat Films of World War II* (Ann Arbor, Mich., 1982).

Clayton B. Koppes and Gregory D. Black, *Hollywood goes to War: How Politics, Profits, and Propaganda Shaped World War II Movies* (London, 1988).

Roger Manvell, *Films and the Second World War* (New York, 1974).

Colin Shindler, *Hollywood Goes to War: Films and American Society, 1939-1952* (London, 1979).

Nicholas Pronay and D. W. Spring (eds), *Propaganda, Politics, and Film, 1918-45* (London, 1982).

Frank J. Wetta and Stephen J. Curley (eds), *Celluloid Wars: A Guide to Film and the American Experience of War* (New York, 1992).

Marianna Torgovnick, *The war complex: World War II in our time*. Chicago: University of Chicago Press, 2005.

THE HOLOCAUST

Annette Insdorf, *Indelible Shadows: Film and the Holocaust* (Cambridge, 1989).

Yosefa Loshitzky (ed.), *Spielberg's Holocaust: critical perspectives on Schindler's list* (Bloomington, 1997).

Judith E. Doneson, *The Holocaust in American Film* (Syracuse, 2002).

'The Americanization of the Holocaust on Stage and Screen,' in Lawrence L. Langer, *Admitting the Holocaust: Collected Essays* (New York, 1995).

Hilene Flanzbaum (ed.), *The Americanization of the Holocaust* (Baltimore, 1999).

Toby Haggith & Joanna Newman (eds), *Holocaust and the Moving Image: Representations in Film and Television since 1933* (London, 2005).

Lawrence Baron, *Projecting the Holocaust into the present* (Lanham, Md., 2005).

COLD WAR

Cyndy Hendershot, *Anti-Communism and Popular Culture in Mid-Century America* (Jefferson, N.C., 2003).

Cyndy Hendershot, *Paranoia, the Bomb, and 1950s Science Fiction Films* (Bowling Green, OH., 1999).

Cyndy Hendershot, *'I Was a Cold War Monster': Horror Films, Eroticism, and the Cold War Imagination* (Bowling Green, OH., 2001).

Ronnie D. Lipschutz, *Cold War Fantasies: Film, Fiction, and Foreign Policy* (Lanham, Md., 2001).

Nora Sayre, *Running Time: Films of the Cold War* (New York, 1982).

James W. Harper, 'Images of Armageddon: Nuclear War in Three Mass Audience Films' in Ulrich Goebel and Otto M. Nelson (eds.), *War and Peace: Perspectives in the Nuclear Age* (Lubbock, Tex., 1988), pp. 25-36.

Jerome F. Shapiro, *Atomic Bomb Cinema* (New York, 2002).

Joyce, A. Evans, *Celluloid Mushroom Clouds* (Boulder, CO, 1998).

David Seed, *American Science Fiction and the Cold War: Literature and Film* (Edinburgh, 1999).

VIETNAM

Michael Anderegg (ed.), *Inventing Vietnam: The War in Film and Television* (Philadelphia, 1991).

Albert Auster & Leonard Quart, *How the War was Remembered: Hollywood & Vietnam* (New York, 1988).

Andrew Martin, *Receptions of War: Vietnam in American Culture* (Norman, 1993).

Milton J. Bates, *The Wars We Took to Vietnam: Cultural Conflict and Storytelling* (Berkeley, 1996).

Linda Dittmar and Gene Michaud (eds), *From Hanoi to Hollywood: The Vietnam War in American Film* (New Brunswick, 1990).

Michael Paris, 'The American Film Industry and Vietnam,' *History Today*, (1987), pp. 19-26.

Michael Klein (ed.), *Vietnam Era: Media and the Pop Culture in the US and Vietnam* (London, 1989).

George Szamuely, 'Hollywood Goes to Vietnam,' *Commentary*, 85 (1988), pp. 48-53.

Gilbert Adair, *Hollywood's Vietnam: From 'The Green Berets' to 'Full Metal Jacket'* (London, 1989).

Mark Taylor, *The Vietnam War in History, Literature, and Film* (Tuscaloosa, 2003).

GULF WAR AND THE WAR ON TERROR

Martin Evans and Ken Lunn (eds.), *War and Memory in the Twentieth Century* (Oxford, 1997).

Jean Baudrillard, *The Gulf War did not Take Place* (Sydney, 1995).

Bradley S. Greenberg, Walter Gantz (eds), *Desert Storm and the mass media* (Cresskill, N.J., 1993).

Susan Jeffords and Lauren Rabinovitz (eds), *Seeing through the media: the Persian Gulf War* (New Brunswick, N.J., c1994).

Anthony Swofford, *Jarhead: a marine's chronicle of the Gulf war* (New York, 2003).

MASCULINITY

Steven Cohan, *Masked Men: Masculinity and the Movies in the Fifties* (Bloomington, 1997).

Mark Gallagher, *Action Figures: Men, Action Films, and Contemporary Adventure Narratives* (New York, N.Y., 2006).

Susan Jeffords, *Hard Bodies: Hollywood Masculinity in the Reagan Era* (New Brunswick, N.J., 1994).

Pat Kirkham and Janet Thumim (eds), *You Tarzan : Masculinity, Movies and Men* (London, 1993).

Week 2**Mateship and Australian National Identity:
Peter Weir's *Gallipoli*****Required reading**

[WB] Marek Haltof, 'Gallipoli, Mateship and the Construction of Australian National Identity,' *Journal of Popular Film and Television*, 21 (1993): 27-36.

[WB] David Buchbinder, 'Mateship, *Gallipoli*, and the Eternal Masculine,' in Patrick Fuery (ed.), *Representation, discourse & desire: contemporary Australian culture & critical theory* (Melbourne, 1994), pp. 115-37.

Further reading

Eric Andrews, *The ANZAC illusion: Anglo-Australian Relations during World War One* (Melbourne, 1993).

Alistair Thomson, 'The Anzac legend: exploring national myth and memory in Australia,' in Raphael Samuel and Paul Thompson (eds.), *The Myths We Live By* (London, 1990), pp. 73-82.

Joan Beaumont, 'The Anzac Legend,' in Joan Beaumont (ed.), *Australia's War, 1914-18* (Sydney, 1995), pp. 149-180.

Matthew Stewart, 'Gallipoli,' *History Today*, 53 (Feb 2003), pp. 45-51.

Marek Haltof, *Peter Weir: When Cultures Collide* (New York, 1996).

Robert Rhodes James, *Gallipoli: A 'British' Historian's View* (Melbourne, 1995).

Alistair Thomson, *Anzac memories: living with the legend*. Melbourne: Oxford University Press, 1994, 118-156.

T. H. E. Travers, 'Gallipoli: Film and the Traditions of Australian History,' *Film & History*, (14) 1984: 14-20.

Jonathan Rayner, *The Films of Peter Weir* (London, 1998).

Liz Reed, *Bigger than Gallipoli: War, History and Memory in Australia* (Crawley, W.A., 2004).

Screening

Peter Weir, *Gallipoli* (1981). Screening time, 106 mins.

The story of two young men who decide to enlist after the initial ANZAC landings. The 18 year old, Archy Hamilton (Mark Lee), is a potential champion sprinter who is trained by his Uncle Jack, but who desperately wants to join the Light Horse. The older Frank Dunne (Mel Gibson) works with a group of mates (Billy, Barney, Snowy) on the railways. He is reluctant to join up at first but is persuaded by his mates. After a series of adventures they reach Perth where they enlist. After a period of training in Egypt and another series of adventures they are separately sent to Anzac Cove.

Additional screening

Alister Grierson, *Kokoda* (2006).

Week 3**Anti-militarist Films and the First World War:
Lewis Milestone's *All Quiet on the Western Front*****Required reading**

[WB] Andrew Kelly, *Cinema and the Great War* (London, 1997), pp. 43-57.

[WB] John Whiteclay Chambers II, 'All Quiet on the Western Front (1930): the antiwar film and the image of the First World War,' *Historical Journal of Film, Radio and Television*, 14 (1994): 377-411.

Further reading

Richard Bessel, "The Great War in German Memory: The Soldiers of the First World War, Demobilisation and Weimar Political Culture," *German History* 6 (1988), pp. 20-34.

Modris Eksteins, *Rites of Spring: The Great War and the Birth of the Modern Age* (London, 1989). Chap. IX "Memory," pp. 275-99.

Modris Eksteins, "All Quiet on the Western Front and the Fate of a War," *Journal of Contemporary History*, 14 (1980): 345-66.

Brian A. Rowley, "Journalism into Fiction: Erich Maria Remarque, Im Western nichts Neues," in *The First World War in Fiction: A Collection of Critical Essays*, ed. Holger Klein (London: Macmillan, 1978), pp. 101-111.

Denis Winter, *Death's Men: Soldiers of the Great War* (Harmondsworth, 1979). Chapter 6 "Trench Life" pp. 80-106; chapter 7 "The Weapons of Trench Warfare" pp. 107-28; chapter 8 "The Strain of Trench Warfare" pp. 129-40.

Screening

Lewis Milestone's *All Quiet on the Western Front* (1930), running time 104 mins.

The film is divided into four parts: the enlistment and basic training of the young recruits; their arrival at the front and various incidents of trench warfare; Paul Bäumer's injury, stay in hospital, and visit to the home front; and Bäumer's return to the front.

Additional screening

Stanley Kubrick, *Paths of Glory* (1957) OR, Joseph Losey, *King and Country* (1964)

Week 4

**The Home Front:
Michael Curtiz's *Casablanca***

Required reading

[WB] Jack Nachbar, 'Doing the thinking for all of us: *Casablanca* and the home front,' *Journal of Popular Film & Television*, 27 (2000), pp. 5-

[WB] Kathy Merlock Jackson, 'Playing it again and again,' *Journal of Popular Film & Television*, 27 (2000), pp.33-41.

Further reading

Aljean Harmetz, *Round up the usual suspects : the making of Casablanca : Bogart, Bergman, and World War II* (New York, 1992).

Richard Raskin, 'Casablanca and United States Foreign Policy,' *Film History* v.4 (1990), p.153-164.

Robert F Willson Jr, 'Romantic Propaganda: A Note on *Casablanca*'s Prefigured Ending,' *Film and History*, 19 (1989), p.87-91.

Tara Barbazon, 'We'll Always Have Paris? Fighting the People's War in Popular Memory,' *Senses of Cinema: An Online Film Journal Devoted to the Serious and Eclectic Discussion of Cinema* (SoC) 2 January 2000.

Gary Green, 'The Happiest of Happy Accidents'? A Reevaluation of "*Casablanca*,' *Smithsonian Studies in American Art*, 1 (1987), pp. 2-13.

Umberto Eco "'Casablanca': Cult Movies and Inter-textual Collage,' *SubStance*, 14. (1985), pp. 3-12.

Krin & Glen O. Gabbard, 'Play it again Sam: psychoanalysis and the classical,' *Journal of Popular Film & Television*, 18 (1990), pp. 6-17.

Gary Scharnhorst, 'Nobody Ever Loved Me That Much': *Casablanca* Reconsidered,' in Gisela Hermann-Brennecke and Wolf Kindermann (eds), *Anglo-American Awareness: Arpeggios in Aesthetics* (Münster, 2005), pp. 161-70.

Marlette Rebhorn, 'Casablanca—A Farewell to Isolationism,' in *Screening America: Using Hollywood Films to Teach History* (New York, 1998), pp.

Screening

Michael Curtiz's *Casablanca* (1942), running time 98 mins.

Casablanca during the Second World War. Rick Blaine (Humphrey Bogart) is an exiled American who runs the most popular nightclub in town. Late one night he runs into Ilsa (Ingrid Bergman), a woman who ran out on him in Paris, and who is now married to the Czech underground leader Victor Laszlo. Rick is pulled into both a love triangle and a web of political intrigue. Ilsa and Victor need to escape from *Casablanca*, and Rick is the only person who can help them.

Additional screening

Any B-Film Hollywood or British production depicting the Home Front.

Week 5

**'Tanks for the Memories':
Steven Spielberg's *Saving Private Ryan***

Required reading

[WB] Jeanine Basinger, 'Translating War; The Combat Film Genre and *Saving Private Ryan*,' *Perspectives* 36 (1998): 43-7.

[WB] Albert Auster, 'Saving Private Ryan and American Triumphalism,' *Journal of Popular Film & Television* 30 (2002), p.98-104.

Further reading

Paul Fussell, *The Boys' Crusade. American G.I.s in Europe: Chaos and fear in World War Two* (London, 2005).

Jeanine Basinger, *The World War II Combat Film: Anatomy of a Genre* (Middletown, Conn., 2003).

Catherine Gunther Kodat, 'Saving Private Property: Steven Spielberg's American Dream Works,' *Representations* 71 (2000), pp. 77-105.

Toby Haggith, 'D-day filming-for real. A comparison of "truth" & "reality",' *Film History* 14 (2002), pp. 332-353.

Michael Paris, 'Picturing D-Day,' *History Today* 54 (2004), pp.

Bill Nichols, 'The 10 stations of Spielberg's passion,' *Jump Cut* 43 (2000), p.9-11.

Barrett Hodson, 'Where does war come from?' *Metro* 119 (1999), pp. 40-49.

Richard Combs, 'Saviour cinema: Saving Private Ryan,' *Metro* 119 (1999), pp. 50-57.

Colin MacCabe, 'Bayonets in paradise,' *Sight and Sound* 9 (1999), pp. 10-14.

Screening

Steven Spielberg's *Saving Private Ryan* (1998). Screening time, 163 mins.

After storming Omaha Beach, Captain John Miller (Tom Hanks) is ordered to take his squad behind enemy lines on a mission to find and retrieve Private James Ryan (Matt Damon). The youngest of four brothers, Ryan is the last survivor, the other three having all been killed in action within days of one another. As the squad pushes deeper into enemy territory, Captain Miller's men find themselves questioning their orders.

Additional screening

Samuel Fuller, *The Big Red One* (1979) OR

David Frankel and Tom Hanks, *Band of Brothers* (2006)

Week 6

**'Who's Killing Us?':
Terrence Malick's *The Thin Red Line***

Required reading

[WB] John Hodgkins, 'In the wake of Desert Storm: A consideration of modern World War II films,' 30 (2002), *Journal of Popular Film & Television*, pp. 74-84.

[WB] Jacob Leigh, 'Unanswered questions: vision and experience in Terrence Malick's *The Thin Red Line*,' 62 (2003), *CineAction*, pp. 2-14.

Further reading

Joanna Bourke, *The Second World War. A People's History* (Oxford, 2001), ch. 6. [A good introduction to the war in the Pacific.]

Jeanine Basinger, *The World War II Combat Film: Anatomy of a Genre* (Middletown, Conn., 2003).

Jimmie Cain, "'Writing in his musical key": Terrence Malick's Vision of *The Thin Red Line*,' *Film Criticism*, 25 (2000): 2-24.

Gavin Smith, 'The Thin Red Line,' *Film Comment*, 35 (1999): 8-11.

Stuart Klawans, 'Saving Private Malick,' *The Nation*, 4 January 1999, pp. 34-6.

Craig M. Cameron, *American Samurai: Myth, Imagination, and the Conduct of Battle in the First Marine Division, 1941-1951* (Cambridge, 1994).

John Dower, *War Without Mercy: Race and Power in the Pacific War* (London, 1986).

Delia Konzett, 'War and Orientalism in Hollywood Combat Film', *Quarterly Review of Film and Video*, 21 (2004): 327-38

Screening

Terrence Malick's *The Thin Red Line* (1999). Screening time, 164 mins.

The film tells the story of a group of men, an Army Rifle company called C-for-Charlie, who change, suffer and ultimately make essential discoveries about themselves during the fierce World War II battle of Guadalcanal. The story takes place as Army troops are moved in to relieve battle-weary Marine units. It follows their journey, from the surprise of an unopposed landing, through the bloody and exhausting battles that follow, to the ultimate departure of those who survived.

Additional screening

Lewis Seiler, *Guadalcanal Diary* (1943)

OR Allan Dwan, *Sands of Iwo Jima* (1949)

OR Clint Eastwood, *Letters from Iwo Jima* (2007)

Week 7

**Representing the Holocaust:
Steven Spielberg's *Schindler's List***

Required reading

[WB] Barbie Zelzer, 'Every Once in a While: *Schindler's List* and the Shaping of History,' in *Spielberg's Holocaust: critical perspectives on Schindler's List*, ed. Yosefa Loshitzky (Bloomington, 1997), pp. 18-40.

[WB] Tom Cole, 'Oskar Schindler,' in *Selling the Holocaust* (New York, 2000), pp. 73-94.

[WB] Frank Manchel, 'A Reel Witness: Steven Spielberg's Representation of the Holocaust in *Schindler's List*,' *Journal of Modern History*, 67 (1995): 83-100.

Further reading

Annette Insdorf, *Indelible Shadows: Film and the Holocaust* (Cambridge, 1989).

Yosefa Loshitzky (ed.), *Spielberg's Holocaust: critical perspectives on Schindler's List* (Bloomington, 1997).

Judith E. Doneson, *The Holocaust in American Film* (Syracuse, 2002).

Miriam Bratu Hanen, '*Schindler's List* is not *Shoah*: The Second Commandment, Popular Modernism and Public Memory,' in *Spielberg's Holocaust: critical perspectives on Schindler's List*, ed. Yosefa Loshitzky (Bloomington, 1997), pp. 77-103.

Andrew Nagorski, 'Schindler's List and the Polish Question,' *Foreign Affairs*, 73 (1994): 152-157.

Michael Wildt, 'The invented and the Real: historiographical notes on *Schindler's List*,' *History Workshop Journal*, 41 (1996): 240-249.

Victoria Carchidi, '*Schindler's List*: At Home with the Holocaust or, Hollywood Atrocities,' *Australasian Journal of American Studies*, 15 (1996): 65-76.

Lawrence Langer, 'The Americanization of the Holocaust on Stage and Screen,' in *Admitting the Holocaust. Collected Essays* (New York, 1995), pp. 157-78.

Screening

Steven Spielberg, *Schindler's List*. Screening time, 187 mins.

Based on life of Catholic Czech-born German businessman Oscar Schindler who used Jews in his factories making eating utensils for the German army. Schindler went broke paying bribes to protect the over 1,000 Jews who worked for him, thus saving their lives from almost certain death in the camps. The film caused a storm of controversy when it appeared over its claim to be historically accurate. According to a documentary made by Jon Blair for Thames Television in 1983 Oscar Schindler had worked for German military intelligence before the war (which may explain why his operation was left alone for so long).

Additional screening

Roman Polanski, *The Pianist* (2003).

Week 8

**'It's No Laughing Matter':
Roberto Benigni's *Life is Beautiful***

Required reading

[WB] Carlo Celli, 'The Representation of Evil in Roberto Benigni's: *Life is Beautiful*,' *Journal of Popular Film and Television*, 28 (2000): 75-9.

[WB] Sander Gilman, 'Is Life Beautiful? Can the Shoah be Funny? Some Thoughts on Recent and Older Films,' *Critical Inquiry*, 26 (2000): 279-308.

[WB] Maurizio Viano, 'Life is Beautiful': Reception, Allegory and Holocaust Laughter,' *Film Quarterly* 5 (1999): 27-34.

Further reading

Adrienne Kertzer, 'Like a fable, not a pretty picture: Holocaust representation in Roberto Benigni and Anita Lobel,' *Michigan Quarterly Review*, 39 (2000): 279-300.

Kobi Niv, *Life is beautiful, but not for Jews: Another View of the Film by Benigni* (Oxford, 2003).

The *Yale Journal of Criticism* 14 (2001), contains a number of articles on Benigni's film, laughter and the Holocaust.

Screening

Roberto Benigni, *Life is Beautiful* (1997). Italian with English subtitles. Screening time, 116 mins.

The film begins as a fairy-tale romance, but then shifts dramatically when the protagonist and his family are placed in a concentration camp. To get his young son through the ordeal, the father (played by Benigni), tries to convince him that the hardships they are suffering are all part of an elaborate game.

Additional screening

Charlie Chapin, *The Great Dictator* (1940).

Week 9

**Is Hitler Human?:
Oliver Hirschbiegel's *Downfall***

Required reading

[WB] Roel Vande Winkel, 'Hitler's *Downfall*, a film from Germany (*Der Untergang*, 2004),' in Leen Engelen and Roel Vande Winkel (eds) *Perspectives on European Film and History* (Gent, 2007), pp. 183-219.

Further reading

Joachim Fest, *Inside Hitler's Bunker* (London, 2004).

Traudl Junge, *Until the Final Hour* (London, 2005).

M. Geyer, "The Politics of Memory in Contemporary Germany," in J. Copjec, ed. *Radical Evil* (1996)

A. Luedtke, "'Coming to Terms with the Past': Illusions of Remembering, Ways of Forgetting Nazism in West Germany" *Journal of Modern History*, 65 (September 1993), pp.

Claudia Koonz, "Between Memory and Oblivion" in J. Gillis, ed., *Commemorations: The Politics of National Identity* (Princeton, NJ, 1994),

Richard Evans, *In Hitler's Shadow: West German Historians and the Attempt to Escape from the Nazi Past* (London, 1989).

Mary Fulbrook, *German National Identity after the Holocaust* (Cambridge, 1999)

Anton Kaes, *From Hitler to Heimat: The Return of History as Film* (Cambridge, Mass., 1989)

Robert G. Moeller, *War Stories: The Search for a Usable Past in the Federal Republic of Germany* (London, 2003).

Screening

Oliver Hirschbiegel's *Downfall* (2004). Running time, 149 mins.

The film opens in 1942 as Hitler (Bruno Ganz) chooses a personal assistant from several young women. Traudl Junge (Alexandra Maria Lara) lands the job. We see the last days of Hitler's life in his bunker in Berlin in April 1945 (mostly) through her eyes.

Source

The film is based on Joachim Fest's *Inside Hitler's Bunker* and the memoirs of Traudl Junge, *Until the Final Hour*.

Additional screening

Menno Meyjes, *Max* (2001)

Week 10**Conspiracy and Conformity in 1950s America:
Don Siegal's *Invasion of the Body Snatchers*****Required reading**

[WB] Stuart Samuels, 'The Age of Conspiracy and Continuity: The Invasion of the Body Snatchers (1956),' in *American History/American Film: Interpreting the Hollywood Image* (New York, 1987), pp. 204-17.

[WB] Cyndy Hendershot, 'The Invaded Body: Paranoia and Radiation Anxiety in *Invaders from Mars*, *It Came from outer Space*, and *Invasion of the Body Snatchers*,' *Extrapolation*. 39(1) (1998): 26-39.

Further reading

Cyndy Hendershot, 'The Atomic Scientist, Science Fiction Films, and Paranoia: The Day the Earth Stood Still, This Island Earth, and Killers from Space,' *Journal of American Culture* 20 Spring 1997

Nora Sayre, *Running time: films of the Cold War* (New York, 1982), pp. 191-214.

Peter Biskind, *Seeing is Believing: How Hollywood Taught us to Stop Worrying and Love the Fifties* (London, 1984).

Peter Bisking, 'Pods, Blobs and Ideology in American Films of the Fifties,' in George Slusser and Eric S. Rabkin (eds), *Shadows of the magic lamp: fantasy and science fiction in film* (Carbondale, 1985), pp. 58-73.

Al Lavalley (ed.), *Invasion of the Body Snatchers* (Rutgers, 1990).

Patrick Lucanio, *Them or us: archetypal interpretations of fifties alien invasion films* (Bloomington, 1987).

Richard Fried, 'Nightmare in Red,' in William H. Chafe, Harvard Sitkoff, and Beth Bailey (eds.), *A history of our time: readings on postwar America* (New York, 2003), pp. 77-94.

And any of the books by Cyndy Hendershot.

Ernest Giglio, *Here's Looking at You: Hollywood, Film, and Politics* (New York, 2000), pp. 187-206.

Margot A. Henriksen, *Dr. Strangelove's America: Society and Culture in the Atomic Age* (Berkeley, 1997).

Screening

Don Siegal, *Invasion of the Body Snatchers* (1956). Running time, 81 mins.

The film concerns a typical small town in the US, Santa Mira in California, normally the heartland of American conservative values, which is invaded by 'pods' from outer space. The pods hatch out duplicates of the town's inhabitants that eventually replace the real inhabitants. Once the town has been taken over, the 'pod-people' organise the shipment of truckloads of pods that are sent out to all the major cities of the US in order to continue the invasion.

Additional screening

Any B-grade Sci-Fi movie from the 1950s.

Week 12

**Vietnam 'As it Really Was':
Oliver Stone's *Platoon***

Required reading

[WB] Gilbert Adair, *Hollywood's Vietnam: From 'The Green Berets' to 'Full Metal Jacket'* (London, 1989), pp. 144-67.

[WB] Lawrence W. Lichty and Raymond L. Carroll, 'Fragments of War: Platoon,' in *American History/American Film: Interpreting the Hollywood Image* (New York, 1988), pp. 273-87.

Further reading

John Hellmann, 'The Vietnam film and American memory,' in Martin Evans and Ken Lunn (eds.), *War and memory in the twentieth century* (Oxford, 1997), pp. 177-88.

Michael Anderegg (ed.), *Inventing Vietnam: the war in film and television* (Philadelphia, 1991).

Milton Bates, 'Oliver Stone's 'Platoon' and the politics of Romance,' *Mosaic* 27 (1994).

Marita Sturken, 'Reenactment, fantasy, and the paranoia of history: Oliver Stone's docudramas,' *History and Theory*, 36 (1997): 64-

Robert Brent Toplin (ed.), *Oliver Stone's USA: film, history, and controversy* (Lawrence, 2000), pp. 66-89, 110-19.

John Hellmann, *American myth and the legacy of Vietnam* (New York, 1986).

Screening

Oliver Stone, *Platoon* (1987). Screening time, 115 mins.

The film is about a young volunteer, Chris Taylor (Charlie Sheen), 21 yrs old, who arrives in VN in September 1967 just a few months before the Tet offensive of January 1968. He is a middle class white who has dropped out of school in disillusionment, and who hopes to find himself by serving his country like his grandfather and father did in WW1 and WW2. This is the war of his generation.

Additional screening

Michael Cimino, *The Deer Hunter* (1978).

Week 13**The War on Terror:
Gavin Hood's *Rendition*****Required reading**

[WB] Jane Mayer, 'Outsourcing Torture. The secret history of America's "extraordinary rendition" program,' *The New Yorker*, 14 February 2005.

Further reading

David Rose, 'How We Survived Jail,' *The Observer* 14 March 2004.

David Rose, 'Using Terror to Fight Terror,' *The Observer* 26 February 2006.

Screening

Gavin Hood's *Rendition* (2007). Screening time, 122 mins.

This film focuses on the controversial U.S. practice of transporting suspected terrorists to locations outside the U.S. for interrogation and torture. Egyptian-born Anwar El-Ibrahimi (Omar Metwally), an engineer and family man, disappears at Washington, D.C., airport on his way home to Chicago after a business trip to South Africa. His pregnant wife, Isabella (Reese Witherspoon), is left in the dark and eventually contacts an old friend (Peter Sarsgaard) to use his political position to help her.

Additional screening

Michael Winterbottom, *The Road to Guantanamo* (2006).

Instructions for Referencing

The History Section uses the The Chicago Manual of Style, 15th edition (Chicago, 2003).

1. Use **underlining**, not an italic typeface, to indicate italics.
2. **The entire paper**, including all extracts (block quotations) within the text, all notes, and all appendixes, tables, and figure legends, **must be double spaced**. Allow wide margins of about four centimetres on all sides. Wide margins and a full double space between lines are needed to provide room for comments.
3. **Word length** should appear at the end of the essay on the bottom right-hand corner. It should include footnotes, but not the bibliography.
4. **Page numbers** should appear in the top right-hand corner of each page, and the first page of text should be numbered page 2.
5. **Block quotations should generally be restricted to quoted material of more than 100 words**. Shorter quotations should usually be run into the text. **Quotation marks should always be double**, not single; single quotation marks may be used only to set off quotations within quotations. **Periods and commas at the end of quotations should always appear inside, not outside, the closing quotation mark**.
6. **Notes** must be provided in the paper in the form of footnotes at the bottom of the page. The footnote number appears at the end of the sentence, after the full stop. They should be consecutive. The actual note should be typed with full double spacing and in the same font size used for the text. Notes placed at the end of the paper (endnotes) are not acceptable. For examples of note style, see below.

Note Style

Journal article: Author's name; article title in quotation marks; journal title in full, underlined; volume number; year of issue; inclusive page numbers of article; specific page(s) cited, if applicable.

Example:

1. Robert O. Paxton, "The Five Stages of Fascism," Journal of Modern History 70 (1988): 1-23, 19.

Subsequent citations:

1. Paxton, "The Five Stages of Fascism," 20.

Book: Author's name (or editor's name, if no author); book title, underlined; city of publication; year of publication; specific page(s) cited, if applicable. (Note: publishers' names are not included.)

Examples:

1. Alvin Jackson, Ireland, 1798-1998 (Oxford, 1999), 26.
2. Anthony Molho and Gordon Wood, eds., Imagined Histories: American Historians Interpret the Past (Princeton, NJ, 1998).

Subsequent citations:

1. Jackson, Ireland, 26.
2. Molho and Wood, eds., Imagined Histories, 39.

Other examples

Book in a series:

1. Hannah Barker, Newspapers, Politics, and Public Opinion in Late Eighteenth-Century England, Oxford Historical Monographs, ed. R. R. Davies et al. (Oxford, 1998).
2. Jonathan Davies, Florence and Its University during the Early Renaissance, Education and Society in the Middle Ages and Renaissance, ed. Jürgen Miethke et al., vol. 8 (Leiden, 1998), 115-16.

Subsequent citations:

1. Barker, Newspapers, Politics, and Public Opinion, 74.
2. Davies, Florence and Its University, 116.

Translated book:

1. Daniel Roche, France in the Enlightenment, trans. Arthur Goldhammer (Cambridge, MA, 1998).

Subsequent citations:

1. Roche, France in the Enlightenment, 8.

Multivolume work:

1. S. E. Finer, The History of Government, 3 vols. (Oxford, 1997), 1:583.

Subsequent citations:

Finer, The History of Government, 1:583.

Chapter in an edited book:

1. Ruth Ben-Ghiat, "Liberation: Italian Cinema and the Fascist Past, 1945-50," in Italian Fascism: History, Meaning, and Representation, ed. R. J. B. Bosworth and Patrizia Dogliani (New York, 1999), 83-101.

Subsequent citations:

1. Ben-Ghiat, "Liberation: Italian Cinema and the Fascist Past," 83.

For more detailed information on note forms, see The Chicago Manual of Style, 15th ed., chap. 17.

War films are often categorized by their milieu, such as the Korean War; the most popular subject is the Second World War. The stories told may be fiction, historical drama, or biographical. Critics have noted similarities between the Western and the war film. Nations such as China, Indonesia, Japan, and Russia have their own traditions of war film, centred on their own revolutionary wars but taking varied forms, from action and historical drama to wartime romance. Subgenres, not necessarily distinct, include anti-war, comedy, animated, propaganda, and documentary. War film is a film genre concerned with warfare, typically about naval, air, or land battles, with combat scenes central to the drama. It has been strongly associated with the 20th century. The fateful nature of battle scenes means that war films often end with them. Themes explored include combat, survival and escape, camaraderie between soldiers, sacrifice, the futility and inhumanity of battle, the effects of war on society, and the moral and human issues raised by war. War films are often War films can also make political statements - unpopular wars (such as the Vietnam War and the Iraq War), have generated both supportive and critical films about the conflict (i.e., Robert Altman's *M*A*S*H* (1970), Kenneth Branagh's *Henry V* (1989), and Michael Moore's documentary *Fahrenheit 9/11* (2004)). War films are often paired with other genres, such as romance, comedy (black), and suspense-thrillers. Film-makers have been provided ample opportunities for material from American history, stretching from the French and Indian Wars to the Vietnam War. In particular, the many wars of the 20th century (primarily the First and Second World Wars, but also subsequent wars) have provided rich material for film makers.

From peacetime to frontlines, from coming home to left behind: Rotten Tomatoes presents the 100 best-reviewed war movies of all time, ranked by Adjusted Tomatometer with at least 20 reviews each. #100. *Che: Part Two (Guerrilla)* (2008) 79%. #100. Adjusted Score: 80.21%. Critics Consensus: The second part of Soderbergh's biopic is a dark, hypnotic and sometimes frustrating portrait of a warrior in decline, with a terrific central performance from Del Toro. Synopsis: Part 2 of director Steven Soderbergh's Che Guevara saga begins with the famed Cuban revolutionary at the absolute peak of