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WAR, FILM and HISTORY

COURSE DESCRIPTION:

This course focuses on films about the Second World War. Films, from cartoons to documentaries to features, can serve as tools for historical learning as much as texts do. Sometimes they teach about the events they depict, and other times, they give more insight into the *Zeitgeist* (spirit of the time) of the era in which they were made. HTST 495 will strike a balance between the theories of using films as teachers of history and the history represented in the films, by examining a selection of feature films of the Second World War. These films will be used as documents to fill in a greater body of knowledge and understanding about the Second World War, the politics of memory, and the process of bringing the past to life in the present.

COURSE OBJECTIVES:

Objectives in this course are the following:

1. Students will learn to look at film *as a historical source*. That is to say, they will learn to view films and put them into historical context.
2. Students will work on their skills of critical analysis and written expression, including centring texts around strong thesis statements.
3. Students will analyse the role of film in public history.

REQUIRED TEXT:

The following text can be purchased at the University of Calgary Book Store:

Williamson Murray and Allan R. Millett, *A War to be Won: Fighting the Second World War*, (Cambridge, MA: Belknap Press of Harvard University, 2000).

COURSE REQUIREMENTS:

Students must attempt ALL components of the course (responses, assignments and exams) to receive a passing grade

Film Responses: 5% each, equalling 15% of the final grade

3 submissions, various dates

OBJECTIVES: The purpose of the responses is to practice the art of creative analysis of films as historical sources.

- Seven films will be viewed in HTST 495: *Conspiracy*; *Enigma*; *Letters from Iwo Jima*; *Indigènes (Days of Glory)*; *Band of Brothers* (“Why We Fight”); *Downfall*; and *49th Parallel*.
- Students cannot respond to *Conspiracy* (see Research Methods assignment); of the remaining six films, they must respond to three.
- The first response must be submitted for **EITHER** *Enigma* **OR** *Letters from Iwo Jima*; thereafter students choose their final two responses according to interest and their own scheduling constraints. (Students can also submit on **BOTH** *Enigma* and *Letters* if they would like, though it might be advisable to see comments from the first response before submitting a second.)
- The purpose of film response is not to recount or summarise the film—we’ve all seen it! Instead, students should practice creative analysis of the film, finding, for example, a theme in the film to reflect upon.
- Students are not to do external research for responses, they are instead places of analysis derived from creative impulse. This does not mean that students are to speculate instead of substantiating, but instead that these are not research-centred assignments.
- The nature of responses will be discussed at greater length in class on 7 July.
- Responses should be no more than 400 words, without citations, referring directly to the film, driven by a central point, and analytical (not descriptive).
- Responses are due the next class after the film was viewed, i.e., responses to *Enigma* (shown on 9 July) are due on 14 July. **No late submissions** will be accepted for responses; because students set their own deadlines (apart from their first response), they **must** hand in on time.

Research Methods

15% of final grade

14 July 2009

OBJECTIVE:

The purpose of this assignment is to practice the methodology required to analyse film as a historical source; essentially, this is to ensure that students are clear on what it means to put a film in historical context, which is the aim of the major paper.

On 7 July, we will watch the HBO film *Conspiracy* in class. Afterwards, students will be given a question based on events in the film, and they will undertake a research methods assignment to show what steps would be taken to situate that topic in its proper historical context.

- For the assignment, students will find **at least 5 quality secondary sources**, *all of which must be scholarly articles, books or chapters in edited collections*. No other film sources are acceptable, nor are internet sources or the class textbook. Be aware that articles accessed online through library databases (i.e., JSTOR articles) are simply online versions of print periodicals, and they therefore do not count as internet sources. Please do not give the URL for a scholarly article that is available in print.
- In addition to the bibliography, students will write a maximum of 500 words explaining what steps they would take to answer the question, how they would seek to find out **how representative** that part of the film is of history (based on what analysis the secondary sources provide, i.e., the five sources they found for their bibliographies), as well as formulating a strong thesis statement. The written component and bibliography (on a separate page, formatted according to *Chicago Manual of Style* specifications—see also the History Department’s online essay guide) are due in class on 14 July.

<p>Research Methods is due on <u>14 July</u>, and is worth <u>15% of the final grade</u>.</p>

Paper Proposal

10% of the final grade

21 July 2009

OBJECTIVE:

The purpose of this assignment is to ensure that the student's major paper topic fits within the topical and theoretical frameworks of this course, by producing a 2-paragraph (maximum) proposal and relevant bibliography.

- Students have a choice in their major paper topics for HTST 495—but their papers must deal with situating film(s) of the Second World War in their historical contexts.
- Students can use any of the films viewed in class or in the collection listed on page seven of this syllabus. The restriction here is that the instructor needs to have seen the film being analysed.
- The purpose of the major paper is not to get hung up on details of “accuracy”; this course is focusing on *representation*—i.e., the question is not “is this accurate?”, but instead “is this representative of this event / person / time / theme in history?” Be sure not to miss the bigger, thematic picture for the sake of picayune details.
- Paper proposals are to be no more than 400 words, and may be written in point form. This assignment is not a writing exercise, but is to identify the following: a research question; the film(s) to be analysed; a working thesis statement (which need not be correct, but must be strong, to indicate that the student knows what it takes to write a proper thesis); and sufficiently developed ideas to show that the topic of the paper is already understood, articulated, and underway.
- The bibliography should include eight sources, made up of a combination of monographs (books), scholarly articles, and chapters in edited collections. Students wishing to use internet sources must annotate these sources, providing justification for why that source is better than a print source. See the section below entitled “On Internet Sources” for further details.

Proposals are due in class on **21 July**, and are worth **10% of the final grade**.

Term Paper

35% of the final grade

11 August 2009

OBJECTIVE:

The purpose of the term paper is to analyse film as a document, putting the movie(s) under examination into historical context with secondary source material. The results of this analysis will be expressed in a 3,500 word, thesis-statement driven essay, written in proper English, with proper structure.

- The term paper builds on the skills practiced in research methods: this time, instead of explaining **how** students would go about answering their questions, students will pose and answer a question, in well-thought out, well-researched analysis.
- Papers will include both the film under examination and at least **ten** good-quality academic secondary sources (i.e., books, articles from scholarly journals, or chapters from edited collections). If a student uses several articles from one collected work, it counts as *one* source for their tally—even though there are multiple authors. **SEE ALSO THE NOTE ON INTERNET SOURCES BELOW!!**
- Sometimes searching for works by those individual authors appearing in the collection can lead to related topical works and thus a wider array of sources. **The course text should not be used as a source**—it is a general history, and all of what is found on its pages can be found elsewhere in academic works with proper referencing, based on primary sources.

- Papers must be properly cited; historians use foot- or endnotes—but in HTST 495, all papers must have **footnotes**, **not** endnotes, and they must conform to the *Chicago Manual of Style*. Failure to format footnotes properly could lead to students being asked to resubmit, accepting late penalties until their notes are correctly done.

Term Papers are due on **11 August 2009**, and is worth **35% of the final grade**.

Final Examination: 25% of the final grade **17 August, between 11am and noon**

OBJECTIVE: The final exam will test the students' understanding of film as history (i.e., a theoretical component) as well as thematic learning regarding the films viewed in class (an applied component of contextualisation).

- The **Final exam** will be a take-home exam. It will be distributed on the last day of class (13 August), to be followed by an in-class discussion. Take-home finals call upon the same skill sets as scheduled finals, simply replacing the classroom environment with one of the students' choosing.
- Final exams are to be typewritten, without citations, and following standard formatting for written submissions (double spaced, with page numbers, optional double-siding). Essay questions should be treated as forums for developing an argument, not information dumps.

The Final Exam is due **between 11am and noon** on **MONDAY 17 AUGUST 2009** in **SS 615**. The final exam is worth **25% of the final grade**.

**No assignment is accepted in electronic format; please do not submit anything by email.
Paper *must* be submitted, without exception.**

On Internet Sources:

A History class that uses film as heavily as HTST 495 does will likely lead to students using the internet far more than they would ordinarily for History classes (or that they should...). Students would do well to be aware of how misleading the web can be, and to evaluate their sources carefully. When looking for secondary materials for context, it is critical that students look specifically for *scholarly* material to ensure source quality. If you are not sure what constitutes *scholarly* material, read p. 5 of the University of Calgary's History Department essay guide online (<http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/EssayHandbook.pdf>).

For any use of internet sources outside of scholarly articles from periodicals, students must always annotate their bibliographical entry, to show why that source was necessary in place of more traditional sources. This is to say, students must defend their use of internet sources on their bibliographies, or else find another source.

Required Work:

Component:	Deadline:	Value:
Film Responses / Participation	3 of 6 films, throughout semester	20%
Research Methods	14 July	15%
Paper Proposal	21 July	10%
Term Paper	11 August	35%
Final Exam	Due MONDAY 17 August, between 11am and noon	20%

COURSE POLICIES

Late Policy:

The late policy in this class is five percent (5 %) per day—**there are no extensions**. Students who do not manage their time properly should be prepared to accept the deduction. Should there be extenuating circumstances (illness, personal emergency, etc.), please attach the appropriate documentation to the assignment upon submission. In the case of personal emergency, students are referred to counselling services for documentation. Please be sure to back up computer materials properly, because in *no* case is a crash/theft/technical failure an acceptable reason for late work.

After a period of seven (7) days, no work will be accepted without prior permission. Unless other arrangements have been made, NO WORK WILL BE ACCEPTED ONCE THE ASSIGNMENTS HAVE BEEN RETURNED AFTER MARKING.

Computer Policy:

Laptop computers are permitted during the lecture and discussion components, but not during the films. The light given off distracts other students, and the internet and its various offerings tend to distract the computer operators as well. Students should be sure to bring paper and writing implements to take notes during films.

Plagiarism:

Plagiarism occurs when one submits or presents one's work in a course, or ideas and/or passages in a written piece of work, as if it were one's own work done expressly for that particular course, when, in fact, it is not.

Plagiarism may take several forms:

- (a) Failure to cite sources properly may be considered plagiarism. This could include quotations, ideas, and wording used from another source but not acknowledged.
- (b) Borrowed, purchased, and/or ghostwritten papers are considered plagiarism, **as is submitting one's own work for more than one course** without the permission of the instructor(s) involved.
- (c) Extensive paraphrasing of one or a few sources is also considered plagiarism, even when notes are used, unless the essay is a critical analysis of those works. The use of notes does not justify the sustained presentation of another author's language and ideas as one's own.

Plagiarism is a serious academic offence. A plagiarized paper will automatically be failed. Plagiarism may also result in a failing grade for the entire course and other penalties.

GRADING SCALE

This class will follow the University of Calgary Undergraduate Grading system, as it appears below:

Grade	GPA	Description	Grade	GPA	Description
A+	4.00	Outstanding to excellent (superior performance, showing comprehensive understanding)	C+	2.30	Satisfactory to adequate (average to below average)
A	4.00		C	2.00	
A-	3.70		C-	1.70	Marginal (generally insufficient preparation for subsequent courses in the same subject)
B+	3.30	D+	1.30		
B	3.00	D	1.00		
B-	2.70	Very good to good (above average with generally complete knowledge of the subject matter)	F	0.00	Fail
			I	0.00	Incomplete: unsatisfactory

COURSE READING SCHEDULE, FILMS AND TOPICS: This schedule is tentative and subject to revision

Week -Date	Topic	Reading	Deadline
1 2 July	<ul style="list-style-type: none"> · Course Intro & Syllabus · Lecture: important themes in Second World War history 	Selections from <i>The Holocaust</i> , Donald Niewyk, ed., and Dwork & van Pelt's <i>Holocaust: A History</i> —on Blackboard .	
2 7 July	<ul style="list-style-type: none"> · Lecture: Background to the Holocaust · FILM: <i>Conspiracy</i> (96 minutes) · Skills Discussion: how to write film responses & creative analysis 	Ch . 10: p. 234-261.	
9 July	<ul style="list-style-type: none"> · Guided discussion: films from documentary history & the mix of fact and fiction—aka “putting a story onto history” · FILM: <i>Enigma</i> (119 minutes) 	Ch 7, 8, 9: p. 143-233	
3 14 July	<ul style="list-style-type: none"> · Discussion: on <i>Enigma</i> · Theory Lecture: What is Public History? · Lecture: Race and the Pacific War 	Ch 17, 18: p. 484-526.	Research Methods Due RESP 1 due today or 21 July
16 July	<ul style="list-style-type: none"> · FILM: <i>Letters from Iwo Jima</i> (142 minutes) · Discussion: the Pacific War in culture and memory 	No assigned readings: WORK ON PROPOSAL	
4 21 July	<ul style="list-style-type: none"> · Theory Lecture: the Past as Present · Lecture: “All Film is Political”: contemporary politics through films of the past 	Ch 5, part of Ch 11: p. 91-109, p. 262-273, p. 298-303.	Paper Proposals Due If no RESP 1 submitted on 14 July, RESP 1 due today
23 July	NO CLASS — Midterm break		WORK ON PAPER!!
5 28 July	<ul style="list-style-type: none"> · Lecture: French Imperial troops and the liberation of <i>la mère patrie</i> · FILM: <i>Indigènes (Days of Glory)</i> (128 minutes) 	Ch 20: p. 554-574, selection from Karl Jaspers, <i>The Question of German Guilt</i> —on Blackboard	
30 July	<ul style="list-style-type: none"> · Discussion: on <i>Indigènes</i> · Lecture: Germany and the weight of the war · FILM: <i>Band of Brothers: Episode 9—“Why We Fight”</i> (55 minutes) 	Ch 16: p.446-483, Selection from Joachim Fest, <i>Inside Hitler's Bunker: The Last Days of the Third Reich</i> —on Blackboard	
6 4 Aug	<ul style="list-style-type: none"> · FILM: <i>Downfall</i> (156 minutes) 	Film and Propaganda: TBD—on Blackboard	
6 Aug	<ul style="list-style-type: none"> · Discussion: on Germany, post-war · Lecture: On propaganda—“the few trying to impress the many” · Images of Overt Propaganda: clips from <i>Prelude to War</i> (1942) 	Selection from <i>Film Propaganda in Britain and Nazi Germany: World War II Cinema</i> —on Blackboard	
7 11 Aug	<ul style="list-style-type: none"> · FILM: <i>49th Parallel</i> (123 minutes) · discussion: Ethnicity and Wartime Images of the Enemy 	FINAL EXAM REVIEW: Organise for discussion	Term Papers Due
13 Aug	<ul style="list-style-type: none"> · BONUS TRACK: <i>Money on the Front Lines</i> · Discussion: final exam 		
FINAL EXAM DUE 17 August: 11am-noon in SS 615			

Dr Cousineau's Film Library:

These films are in my possession, and you can borrow them from me. You must leave a deposit and can have no more than two at any time; otherwise, these represent some possible sources for your term papers. Remember! Films are being analysed as historical sources, which means you will ask questions from these films and seek answers in secondary works.

Film:	Year	Film:	Year	Film:	Year
<i>49th Parallel</i> (E)	1941	<i>The Dirty Dozen</i> (E)	1967	<i>Run Silent, Run Deep</i> (E)	1958
<i>Battle of Britain</i> (E)	1969	<i>Empire of the Sun</i> (E)	1987	<i>Sands of Iwo Jima</i> (E)	1949
<i>Bent</i> (E)	1997	<i>Europa Europa</i> (G)	1990	<i>Saving Private Ryan</i> (E)	1999
<i>Best Years of Our Lives</i> (E)	1946	<i>The Grey Zone</i> (E)	2002	<i>A Soldier's Story</i> (E)	1984
<i>The Big Red One</i> (E)	1980	<i>The Guns of Navarone</i> (E)	1961	<i>Stalingrad</i> (G)	1993
<i>Black Book</i> (D)	2006	<i>Hope and Glory</i> (E)	1987	<i>The Thin Red Line</i> (E)	1998
<i>Bridge on the River Kwai</i> (E)	1957	<i>Human Condition II</i> (J)	1959	<i>They Were Expendable</i> (E)	1945
<i>Catch-22</i> (E)	1970	<i>Life is Beautiful</i> (I)	1998	<i>Three Came Home</i> (E)	1950
<i>Closely Watched Trains</i> (C)	1966	<i>The Longest Day</i> (E, G)	1962	<i>Tora! Tora! Tora!</i> (E, J)	1970
<i>The Dam Busters</i> (E)	1954	<i>The Marriage of Maria Braun</i> (G)	1979	<i>Triumph of the Will</i> (G)	1935
<i>Das Boot</i> (G)	1981	<i>Open City</i> (I)	1945	<i>Two Women</i> (I)	1960
<i>Days of Glory</i> (F)	2006	<i>Paradise Road</i> (E)	2000	<i>Disney: On the Front Line</i> (E)	1940-2
		<i>Patton</i> (E)	1969	<i>Why We Fight</i> (E)	1943-4

