

HISTORY 2807: Battleground Cinema

Dr. Jay Lockenour
Fall 2022

Office: 952 Gladfelter

Mazur 0024 MW 3-4:30pm
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Course Description

Films play an important and often unacknowledged role in shaping our understanding of historical events. The influence of war films is especially pronounced in this regard. The vicarious experience of battle leaves strong impressions on the viewer, more often than not mixing fact and fallacy in ways that create a particular, peculiar notion of historical reality. This course will examine war films from the United States, Germany, Great Britain, and the Soviet Union to see how these cinematic representations actually make important historical arguments about hotly contested topics such as the nature, meaning, and causes of war, moral responsibility for atrocities committed in war, and other issues. Students will be expected to view the films outside of class time, which will be devoted to brief lectures and discussions of the issues the films raise.

Course Objectives

- Develop an understanding of the role of film in shaping public understanding of history.
- Learn to analyze film as an historical resource.
- Understand the way that different cultures approach history and media.
- Introduce the military history of the twentieth century.
- Produce a scholarly written analysis of film from an historical perspective.
- Improve oral communication skills through presentation of film analysis.

Assignments and Grading

Homework. (100 Points) There is a homework assignment due on ten of the class periods when there is a film and reading associated with the lesson for the day. Unless the instructor provides an alternative assignment, simply respond to the readings in a discussion post on Canvas of at least 100 words. The best contributions might also respond to another student's post. Each homework assignment is worth ten points. I will grade homework at the end of each unit.

Film Journal. (200 Points). As you watch each film, take notes on the plot, characterization, techniques, and important themes. Before the presentation on each film, submit your notes (transcribe them if necessary for legibility) to Canvas. I will grade them based on the clarity and thoughtfulness of your reaction and the quality and thoroughness of your note-taking. You must turn in a journal entry for all twelve films, but I will drop your lowest scores so that the maximum total is 200 points.

Course Engagement. (100 Points) I've stopped using "class participation" as a grading category because I feel "engagement" better describes what I am looking for in successful students. Students often confuse "participation" with "talking." A student who is "engaged" attends all class meetings, is consistently prepared to discuss the readings, and turns in all assignments complete and on time. An "engaged" student responds appropriately and intelligently to questions asked during class, provides leadership in small group activities, and takes the initiative during class discussions to provide insightful comments that spark further discussion. "Engaged" students draw connections among classes they have taken or ideas they have encountered outside of the classroom in books, newspapers, movies, or elsewhere. Though it is not a requirement to attend office hours, "engaged" students usually seek out the professor

to clarify the terms of assignments, to refine paper topics, to go over study questions, and even to discuss grades.

Quizzes. (200 Points) There will be four quizzes (50 points each, one scheduled at the end of each unit) to test your comprehension of the reading materials and films.

Presentation. (200 Points) You will be responsible to make a presentation to the class on one of the films we study. The presentation will consist of a twelve to fifteen minute presentation on the film, accompanied by an additional ten minutes of clips. **Students just relying on clips available on YouTube movie clip selections. Encourage originality.** Part of your research for the presentation should include a reading of contemporary reviews of the film. You will provide a set of at least four discussion questions to the class based on the film and at least one question based on the associated reading(s). You and Dr. Lockenour will then lead a class discussion for the remainder of the period.

Final Paper. (200 Points) You will write a 2000 word essay comparing one of the films from the course (I would suggest using the one you present) with a related film not seen as part of the course. You can choose to compare films on the basis of subject matter, era produced, historical theme, or any appropriate criterion. You must select a topic/films and discuss it with Dr. Lockenour in office hours prior to October 31 and produce an annotated bibliography prior to November 30. Dr. Lockenour will distribute a prompt and rubric for the essay at the end of Unit 1. Submit your final paper to Canvas before noon on Sunday, December 11.

There will be NO midterm or final exam in this course. The class will not meet during the final exam period.

Grading Summary	Lesson	Points
Journal Entries (20 points each)	Film dates	200
Quizzes (50 points each)	See schedule	200
Homework (10 points each)	Reading dates	100
Presentation	various	200
Course Engagement	-	100
Final paper	11 Dec, noon	200
COURSE TOTAL	-	1000

CANVAS

A complete syllabus, course policies, required readings, assignments, announcements and other materials will be available on Canvas (tuportal.temple.edu). Regular use of Canvas is required in order to pass this course.

ASSIGNMENTS

The final paper must be in Microsoft Word (doc), plain text (txt), or rich text format (rtf) and be submitted via SafeAssign on the course Canvas site. Paper copies of the final paper are not required.

All written assignments must be type-written, double-spaced, with one inch margins in a standard 10- or 12- point font.

Any assignments submitted in paper form must be stapled, clipped, or otherwise bound.

All essays must include a word count, inserted at the end of the document.

Effective communication of your idea(s) is a part of every assignment. Therefore, grammar and spelling count. Use those spell-checkers and proofread your assignments carefully.

Requirements regarding the length of assignments are STRICT. Papers not within 10% of the stated limit will lose points for failing to satisfy the terms of the assignment. (See Grading below).

Computer mishaps are no excuse. Finish your papers early so that dry ink cartridges, crashing computers, and long lines for printing at the computer labs don't cause you to miss a deadline.

Keep the graded copy of all assignments until final grades are posted at the end of the semester.

LATE ASSIGNMENTS and MAKEUP EXAMS

All due dates are strict. Under most circumstances, I will accept late assignments, but they cannot receive a grade higher than "C". Any late assignments MUST be submitted before I return the rest of the assignments to the class (normally one week after the regular due date).

No makeups for in-class assignments are allowed except for compelling reasons and ONLY with sufficient prior notice.

ATTENDANCE

Attendance is mandatory at all class meetings. Attendance may be taken at any time. I do take into account that everyone misses class once in a while, so I require no excuses for absences (no doctor's notes, death certificates, etc.). Sports, family emergencies, car trouble, etc. affect everyone, but I must calculate grades based solely on class performance.

ELECTRONIC DEVICES

During in-class quizzes, exams, and discussions, the use of electronic devices (including laptops, cell or smartphones) to access notes, the internet, or other resources is prohibited unless specifically allowed by the terms of the exercise. Many in-class exercises are designed to test your comprehension of course materials, so access to such materials would constitute academic dishonesty (see below).

As a courtesy to me and your fellow students, please set your phones on silent mode and refrain from extraneous activities such as surfing the internet, texting, or reading the newspaper during class time. Students engaging in disruptive behavior of this sort will be asked to leave and be marked absent for the day.

Making electronic recordings of discussions or lectures (audio, video, photos, analog, digital, or otherwise) is prohibited unless you have specific written permission from me. I will of course make reasonable accommodations for students with disabilities, but as per University policy, these arrangements will need to be agreed upon in advance.

GRADES and GRADING ISSUES

For quizzes and similar exercises, the relative weight of each item will be indicated on the test itself. For longer written assignments, such as essays, I will use a rubric that breaks the assignment down into its component parts and assigns a point value based on established criteria. A rubric for each specific assignment may either be attached to the assignment itself or be available on Canvas.

All grades will be posted to Canvas. Monitor Canvas on a regular basis to make sure your assignments have been recorded correctly. If you notice a mistake, you must bring it to my attention within one week of the grade being posted. For your own sake, you must keep the graded copies of all assignments until final grades for the class are posted, in case there is a record-keeping error.

If you have questions about a grade you have received, resubmit the assignment to Dr. Lockenour and provide a brief written explanation of your concerns. We can then make an appointment to discuss your assignment. I need to have the paper or exam in advance, however, so that I can review my notes both on the paper itself and on the class performance for that particular assignment.

EMAIL

Temple's server based junk-mail filters often sort mail from hotmail, yahoo, and aol accounts into our junk mail folders, where they will often be deleted unseen. Use your temple.edu email account for class business to avoid mishaps.

OFFICE HOURS AND AVAILABILITY

I maintain at least the university-mandated three office hours per week; days and times are listed on the course syllabus, on Canvas, and my personal website. If I am for some reason unavailable during regularly scheduled office hours, I will post an announcement on Canvas and on my door, if possible. In such cases I will specify additional times when you may reach me by phone or email. I am available most other times by appointment. Email is usually the best way to contact me. I check my email regularly during the week between 9am and 5pm. Do not expect to receive an immediate response to messages sent on weekends or outside of those "regular business hours."

ACADEMIC HONESTY

Plagiarism or other acts of academic dishonesty will be treated very seriously. All ideas, language or other elements drawn from the work of other scholars must be properly cited in the current Chicago style. (http://www.chicagomanualofstyle.org/tools_citationguide.html)

As defined by the Undergraduate Bulletin:

"Plagiarism is the unacknowledged use of another person's labor, another person's ideas, another person's words, another person's assistance. Normally, all work done for courses -- papers, examinations, homework exercises, laboratory reports, oral presentations -- is expected to be the individual effort of the student presenting the work. Any assistance must be reported to the instructor. If the work has entailed consulting other resources -- journals, books, or other media -- these resources must be cited in a manner appropriate to the course. It is the instructor's responsibility to indicate the appropriate manner of citation. Everything used from other sources -- suggestions for organization of ideas, ideas themselves, or actual language -- must be cited. Failure to cite borrowed material constitutes plagiarism. Undocumented use of materials from the World Wide Web is plagiarism." (http://www.temple.edu/bulletin/ugradbulletin/policies_part2.htm#pac)

See the above-listed websites or ask Dr. Lockenour for more information. It is very important to avoid even the suspicion of academic dishonesty, so if you are unsure about how to use any source you find, ask. Also see the guidelines above referring to the use of electronic devices during exams and quizzes. Improper use of such devices or the internet will be considered academic dishonesty. Students found

guilty of academic dishonesty will fail the course and be referred to the University Disciplinary Committee for further action.

ACADEMIC FREEDOM

“Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.”
I encourage students to think broadly about all of their subjects and will try to create a classroom environment open to such discussions. I will not shy away from controversial subjects that are related, even in the broadest sense, to the study of history or my teaching philosophy. Students with questions or concerns that they feel cannot be addressed in class should seek me out during office hours.

STUDENTS WITH DISABILITIES

“This course is open to all students who meet the academic requirements for participation. Any student who has a need for accommodation based on the impact of a disability should contact the instructor privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.”

NOTE ABOUT VIOLENCE AND LANGUAGE

I hope it will come to as no surprise to students interested in this course that some of the films we view and discuss contain images of extreme violence, including sexual violence. Many also contain nudity and dialogue such as cursing and racial epithets, referring to both enemy and friendly forces, that you may find offensive. We should not seek to sanitize the history of war, violence, or racism, and the existence of such motifs, both historically and artistically, is a legitimate subject of scholarly inquiry. Students should treat the topics of violence and racism with both honesty and sensitivity. Students should bring any concerns or questions to the immediate attention of the instructor.

VI. Course Schedule

Date	Topic	Reading Assignment
22 Aug	Introductions	Syllabus Survey
24 Aug	How to Watch a Film Screening: Practice	Dirks: Tips on Film Viewing (2 parts Web. Not on Canvas) http://www.filmsite.org/filmview.html http://www.filmsite.org/filmview2.html Weinstein 2001 40-48 Isenberg 1981 44-54 <i>Henry V</i> (1989)
29 Aug	Screening: Practice The War Film Genre	<i>Henry V</i> (1944) Basinger 1986 73-82 Winter 2011 100-111 Assign Film Presentations
	Unit One: The Great War	
	All Quiet on the Western Front (1930), Wings (1926), Paths of Glory (1957)	
31 Aug	The Great War: Beginnings Screening	Parker 2008 266-297 <i>All Quiet on the Western Front</i> (1930) clips only
5 Sept	LABOR DAY – NO CLASS MEETING	
7 Sept	The Great War: Ends Screening: Documentary	Gregg 1998 131-154 Debauche 2000 138-161 <i>Great War: Pt. 4, Slaughter</i> (BBC, 1996)
12 Sept	Presentation: <i>All Quiet on the Western Front</i>	Eksteins 1980 60-82 Chambers 1994 377-412 Kelly 2005 23-29
14 Sept	Presentation: <i>Paths of Glory</i> Discussion: Pro- and Anti-War Films	Kelly 1993 215-227 Burgess 1964 4-11 Wicker 1995 186-191 Adler 2004 1-13 Isenberg 1981 128-141
19 Sept	Presentation: <i>Wings</i> Discussion: War, Masculinity, Film	Pisano 1997 59-78 Paris 1995 <i>Wings</i> 44-51 Debauche 1997 177-194 Ulbrich 1995 229-240 Donald 2011 1-14 Eberwein 2007 1-15
	Unit Two: World War Two	
	Saving Private Ryan (1998), The Bridge (Die Brücke, 1959), Ivan's Childhood (1962)	
21 Sept	World War Two: Beginnings Screening:	Quiz #1, Journals Graded Parker 2008 298-319 <i>The World at War: Nemesis</i> Identify Final Paper Topic
26 Sept	World War Two: Ends	Parker 2008 320-332

28 Sept	Presentation: <i>Saving Private Ryan</i> Screening:	Bodnar 2001 805-817 Menand 1998 7 Auster 2002 98-104 Basinger 1998 43-47 Hodgkins 2002 74-84 <i>The Bridge (Die Brücke, 1959)</i> Pt. 1
3 Oct	Screening	<i>The Bridge (Die Brücke, 1959)</i> Pt. 2 Discussion posts graded
5 Oct	Presentation: Ivan's Childhood Discussion: Realism	Youngblood 1996 85-96 Youngblood 2007 107-141 Isenberg 1981 57-67
10 Oct	Presentation: <i>The Bridge (Die Brücke)</i>	Lockenour 2012 159-191 Moeller 2006 49-61 Reimer 2005 105-109
12 Oct	Screening	Quiz #2, Journals Graded <i>Wake Island (1942)</i> 88m OR <i>Buck Privates (1941)</i> 84m
	Unit Three: World War Two Airpower	
	12 O'Clock High (1949), Dam Busters (1955), Hope and Glory (1987)	
17 Oct	World War Two: Strategic Airpower Screening: World War Two: The Blitz	Overy 2010 27-52 <i>World at War</i> : Blitz segment (Alone: chs 3-4 c20m)
19 Oct	Presentation: <i>12 O'Clock High</i> Screening	Wetta 2008 25-29 Suid 2002 97-115 Farmer 1989 106-115 <i>Hope and Glory (1987)</i> Pt. 1
24 Oct	Presentation: <i>Dam Busters</i> Screening	Ramsden 1998 35-63 Rattigan 1994 143-53 <i>Hope and Glory (1987)</i> Pt. 2
26 Oct	Presentation: <i>Hope and Glory</i>	Eley 2001 818-838
31 Oct	Screening: Documentary Discussion: Documentary vs. Feature	<i>Memphis Belle: Story of a Flying Fortress (1944)</i> 45m Deadline to select topic for final paper
	Unit 3.5: Korean War	
	Steel Helmet (1951)	
2 Nov	Presentation: <i>Steel Helmet</i>	Quiz #3, Journals Graded Gordon 2018
	Unit Four: The Vietnam War	
	Apocalypse Now (1979), Hamburger Hill (1987)	
7 Nov	Screening:	<i>Green Berets (1968)</i> Pt. 1
9 Nov	The Vietnam War: Tet Screening	Parker 346-356 <i>Green Berets (1968)</i> Pt. 2
14 Nov	The Vietnam War: Peace with Honor?	Millet 2012 537-568 Annotated Bibliography For Final Paper Due

16 Nov	Presentation: <i>Apocalypse Now</i> Screening: Documentary	Cawley 1990 69-80 Hagen 1983 230-245 Tomasulo 1990 145-158 Fitzgerald 1995 284-287 <i>Dear America: Letters Home from Vietnam (1987)</i>
	NO CLASS 21 and 23 NOV – FALL BREAK	
28 Nov	Presentation: <i>Hamburger Hill</i> Discussion: Film and Memory	Kaes 1992 308-323 Winter 2006 183-200 Dittmar 1990 1-15 Woodman 2001 38-60
30 Nov	Screening	Quiz #4, Journals Graded <i>Dr. Strangelove (1968) Pt. 1</i>
5 Dec	Screening	<i>Dr. Strangelove (1968) Pt. 2</i>
11 Dec		Final paper due at noon. Submit to Canvas.

VII. Bibliography of required readings

- Adler, A. Jay. "The Altered State of War: Heaven, Hell, and the Structure of the Combat Film." In *Bright Lights Film Journal* no. 45 (2004): 13. <http://brightlightsfilm.com/45/45war.php>. (accessed 13 December 2013)
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- Basinger, Jeanine. "Translating War: The Combat Film Genre and Saving Private Ryan." *Perspectives* 36, no. 7 (1998): 1, 43-47.
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- Cawley, Leo. "The War About the War: Vietnam Films and American Myth." In *From Hanoi to Hollywood: The Vietnam War in American Film*, edited by Linda Dittmar and Gene Michaud. 69-80. New Brunswick: Rutgers University Press, 1990.
- Chambers, John Whiteclay, and David Holbrook Culbert, eds. *World War II, Film, and History*. New York: Oxford University Press, 1996.
- Chambers, John Whiteclay. "'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, no. 4 (1994): 377-412.
- DeBauche, Leslie Midkiff. "The United States' Film Industry and World War One." In *The First World War and Popular Cinema: 1914 to the Present*, edited by Michael Paris. 138-61. New Brunswick, N.J.: Rutgers University Press, 2000.
- DeBauche, Leslie Midkiff. *Reel Patriotism: The Movies and World War I*. Wisconsin Studies in Film. Madison, Wis.: University of Wisconsin Press, 1997.
- Dirks, Tim. "Tips on Film Viewing: How to Watch Movies Intelligently and Critically (2 Parts)." www.filmsite.org/filmview.html; www.filmsite.org/filmview2.html. (accessed 13 December 2013) Access online. Not available on Canvas.
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- Donald, Ralph, and Karen MacDonald. *Reel Men at War: Masculinity and the American War Film*. Lanham: Scarecrow Press, 2011.

- Eberwein, Robert T. *Armed Forces: Masculinity and Sexuality in the American War Film*. New Brunswick, NJ: Rutgers University Press, 2007. Wings
- Eksteins, Modris. "War, Memory, and Politics: The Fate of the Film *All Quiet on the Western Front*." *Central European History* 13, no. 1 (1980): 60-82.
- Eley, Geoff. "Finding the People's War: Film, British Collective Memory, and World War II." *The American Historical Review* 106, no. 3 (2001): 818-38.
- Farmer, James H. "The Making of *Twelve O'clock High*." *The making of the great aviation films*, no. 2 (1989): 106-15.
- Farmer, James H. "Hollywood's World War One Aviation Films." *The making of the great aviation films*, no. 2 (1989): 74-83.
- FitzGerald, Frances. "Apocalypse Now." In *Past Imperfect: History According to the Movies*, edited by Mark C. Carnes. A Henry Holt Reference Book, 284-87. New York: H. Holt, 1995.
- Gordon, Marsha. "A Double Feature: Sam Fuller's *The Steel Helmet* and Stanley Kubrick's *Fear and Desire*." *Cineaste*, Fall 2018, 32-35,78.
- Gregg, Robert W. *International Relations on Film*. Boulder, CO.: Lynne Rienner Publishers, 1998.
- Hagen, William M. "Apocalypse Now (1979): Joseph Conrad and the Television War." In *Hollywood as Historian: American Film in a Cultural Context*, edited by Peter C. Rollins. 230-45. Lexington, Ky.: University Press of Kentucky, 1983.
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- Pisano, Dominick A. "The Dawn Patrol and the World War I Air Combat Film Genre: An Exploration of American Values." In *Hollywood's World War I: Motion Picture Images*, edited by Peter C. Rollins, and John E. O'Connor. 59-78. Bowling Green, OH: Bowling Green State University Popular Press, 1997.
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VIII. List of Course Films and Availability

Title	Year	Director	Runtime (approx.)	Availability
All Quiet on the Western Front	1930	Milestone	2 ½ hrs	Y A P O/ TU DVD
Paths of Glory	1957	Kubrick	1 ½ hrs	Y A P O/ TU DVD
Wings	1927	Wellman	2 ½ hrs	Y A P O/ TU DVD
Saving Private Ryan	1998	Spielberg	2 ¾ hrs	Y A P O/ TU DVD
The Bridge (Die Brücke)	1959	Wicki	1 ¾ hrs	Y A P O/ TU DVD Kanopy
Ivan's Childhood (Ivanovo detstvo)	1962	Tarkovsky	1 ½ hrs	Y A P O/ TU DVD FOD
12 O'Clock High	1949	King	2 ¼ hrs	Y A P O/ TU DVD
Dam Busters	1955	M. Anderson	2 hrs	Archive.org
Hope and Glory	1987	Boorman	2 hrs	Tubi/ TU DVD
Steel Helmet	1951	Fuller	1 ½ hrs	A P/ TU DVD
Apocalypse Now	1979	Coppola	2 ½ hrs	Y A P O/ TU DVD
Hamburger Hill	1987	Irvin	2 hrs	Y A P O/ TU DVD

Availability: TU=Charles Library (DVD, Kanopy, or Films On Demand), Y=YouTube, A=AppleTV, P=Amazon or Amazon Prime, O=Other

IX. Suggested supplemental films

Unit One: Great War

The Dawn Patrol (1930)
The Dawn Patrol (1938)
Hell's Angels
The Big Parade
Sergeant York
Gallipoli
The Blue Max
Westfront 1918
The Lost Battalion

Unit Two: World War Two

The Longest Day
Tora! Tora! Tora!
Stalingrad (1993)
Cross of Iron
The Great Escape
Bridge on the River Kwai
Best Years of our Lives
Letters from Iwo Jima
Thin Red Line
The Big Red One
The Cranes are Flying

Unit Three: World War Two Airpower

Thirty Seconds over Tokyo
Command Decision
Flying Leathernecks
Battle of Britain
Midway
Tora! Tora! Tora!
Memphis Belle (1990)

Unit Four: Vietnam

Green Berets
Go Tell the Spartans
The Deer Hunter
Boys of Company C
We Were Soldiers
The Siege of Firebase Gloria
Rambo: First Blood Part II