**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**DATE:** 05/01/2012

**COMMUNITY COLLEGE:** Maricopa Co. Comm. College District

**COURSE PROPOSED:**
- **Prefix:** HUM
- **Number:** 220
- **Title:** History and Film
- **Credits:** 3

**CROSS LISTED WITH:**
- **Prefix:**
- **Number:**
- **Prefix:**
- **Number:**
- **Prefix:**
- **Number:**

**COMMUNITY COLLEGE INITIATOR:** GARY ZARO

**PHONE:** 602-787-6553

**FAX:** 602-787-7285

**ELIGIBILITY:** Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.

**MANDATORY REVIEW:**
- The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

**POLICY:** The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

**AREA(S) PROPOSED COURSE WILL SERVE:** A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

**PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:**
- **Core Areas:** Select core area...
- **Awareness Areas:** Historical Awareness (H)

**DOCUMENTATION REQUIRED**
- ![Course Description](
- ![Course Syllabus](
- ![Criteria Checklist for the area](
- ![Table of Contents from the textbook required and/or list required readings/books](
- ![Description of how course meets criteria as stated in item 6](

**THIS COURSE CURRENTLY TRANSFERS TO ASU AS:**
- ![DEC/CMHST/ prefix](
- ![Elective](

**Effective date:** 2013 Spring

**Course Equivalency Guide**

- **Is this a multi-section course?** ☑ yes ☐ no
- **Is it governed by a common syllabus?** ☑ yes ☐ no

**District-wide course competencies/outline**

**Chair/Director:** BONNIE LOSS

**Chair/Director Signature:** Emailed approval to J. Ricker

**AGSC Action:**
- **Date action taken:**
  - ☑ Approved
  - ☐ Disapproved

**Effective Date:**
Proposer: Please complete the following section and attach appropriate documentation.

# ASU--[H] CRITERIA

THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
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<td>Course Description, Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details)</td>
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1. History is a major focus of the course.

2. The course examines and explains human development as a sequence of events.

3. There is a disciplined systematic examination of human institutions as they change over time.

4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.

THE FOLLOWING ARE NOT ACCEPTABLE:

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
### Course Prefix | Number | Title | Designation
---|---|---|---
HUM | 220 | History & Film | H

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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</thead>
</table>
| 1. History is a major focus of the course. | HUM 220 focuses on historically based films and the analysis and interpretation of historical events via the medium of narrative and documentary filmmaking. All films presented in the class are based on historical events from around the world. They will be examined for their historical accuracy, reflection of time and place, and the interpretation of presented events through the lens of the time in which they were made. Examination will also be given to films that feature biographical treatments of well-known historical figures, as well as cinematic adaptations of historically based literature. | MCCCDD Course Competencies 1, 2, 3, 5, 7, 8  
MCCCDD Course Outline IB, III, IV, V, VI, VII, VIII  
Pereboom Book:  
1 – Moving Pictures as a Historical Resource  
2 – The Interaction of Moving Pictures and History  
4 – Assessing a Film’s Historical Content  
5 – Documentary Films as Primary and Secondary Sources  
6 – “Based on a True Story”: History and Biography in Narrative Film  
8 – Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts  
10 – Your Turn: Writing About History in Film  
11 – Your Research Portal: Sources on History in Film  
Carnes Book:  
*Past Imperfect, History According to the Movies* contains 59 essays written by historians about historically based films that represent their specific field of study from the Prehistoric Era through the Vietnam War and Watergate. Essays are assigned based on the films selected for viewing in each semester. |
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<tr>
<td>2. The course examines and explains human development as a sequence of events.</td>
<td>The course examines and analyzes the development of human history and those historical events and forces that have shaped our current world. Since the earliest days of cinema, films have used historical events as subject matter. Films that trace the development of human history and behavior provide a visual thread that connects the sequence of events that have given rise to our contemporary world. Films have examined human history beginning in the prehistoric era, through the ancient world, to modern societies and events. Virtually every historical era in the sequence of human history has been presented in narrative films, and the canon of historical films is vast and eclectic. Furthermore, this phenomenon is of a global nature, not just U.S. or Eurocentric in its scope.</td>
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<td>MCCCD Course Competencies 1, 2, 3, 5, 7, 8</td>
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<tr>
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<td>MCCCD Course Outline IB, III, IV, V, VI, VII, VIII</td>
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<tr>
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<td>Pereboom Book: 1 – Moving Pictures as a Historical Resource 2 – The Interaction of Moving Pictures and History 6 – “Based on a True Story”: History and Biography in Narrative Film 8 – Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts 9 – Around the World in Eighty (or So) Movies</td>
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<td>Carnes Book (please see Criterion 1 entry)</td>
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<td>3. There is a disciplined systematic examination of human institutions as they change over time.</td>
<td>Film is an extremely important art form in the contemporary world, perhaps most importantly because films are often distributed around the world and, therefore, can have a broad influence on many societies and cultures. The historical films presented in this class are used to systematically examine the historical development of a variety of human institutions (political, religious, economic). For instance, three important Civil War films—The Birth of a Nation, Gone With the Wind, and Glory—are used to teach students how interpretations of that conflict changed over the twentieth century, and what this implies about the political and other societal institutions of each time period. Students also learn how to analyze these changes in terms of historical accuracy, views on race and racial inequality, and the perceived role of the war in changing societal institutions in the United States.</td>
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<td>MCCCD Course Competencies I, III, IV, V, VII, VIII</td>
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<td>MCCCD Course Outline 1, 2, 3, 5, 6, 8</td>
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<td>Pereboom Chapters: 2 – The Interaction of Moving Pictures and History 6 – “Based on a True Story”: History and Biography in Narrative Film 7 – A Sense of Time and Place: Historical Fiction 8 – Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts 9 – Around the World in Eighty (or So) Movies 11 – Your Research Portal: Sources on History in Film</td>
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<td>Carnes Book (please see Criterion 1 entry)</td>
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| 4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context. | The course examines not only historical events and the individuals involved in them, but also the broader social and societal context within which these events occurred. Film is especially useful for such historical examination because it presents multiple perspectives and often tries to explain in terms of cause and effect. Because films are conflict driven, historically based films frequently examine the relationship between events and ideas that have shaped the world. Often these films also present multiple perspectives of a single historical event or figure. History is driven by social, political, and economic forces; and historically based films provide an in-depth examination and interpretation of the reciprocal effects historical events and these forces have on each other. The visual and conflict-driven narratives of film create a deeper appreciation and understanding of the events recreated. | MCCC Course Competencies 1, 2, 4, 5, 7, 8  
MCCC Course Outline I, II, III, V, VI, VII, VIII  
Pereboom Book:  
2 – The Interaction of Moving Pictures and History  
4 – Assessing a Film’s Historical Content  
5 – Documentary Films as Primary and Secondary Sources  
7 – A Sense of Time and Place: Historical Fiction  
8 – Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts  
9 – Around the World in Eighty (or So) Movies  
11 – Your Research Portal: Sources on History in Film  
Carnes Book (please see Criterion 1 entry) |
Official Course Description: MCCCD Approval: 6-28-2011

HUM220 2012 Spring - 9999  
LEC 3.0 Credit(s) 3.0 Period(s) 3.0  
Load Acad

History and Film

Presents historically based films and analyzes their accuracy, filmmaking techniques, and their value as cinematic historical records of U.S. and global events.  
Prerequisites: None.

Go to Competencies  Go to Outline

MCCCD Official Course Competencies:

HUM220 2012 Spring - 9999  History and Film
1. Analyze U.S. and global films critically, particularly for historical content and cultural impact. (I, II, III, VIII)
2. Evaluate films for their historical and fictional elements as a source of historical and cultural insight. (I, III, V, VI, VIII)
3. Examine films as a historical and cultural artifact. (III, IV, V, VI, VII)
4. Evaluate film elements for content, theme and formal elements within their historical content and cultural content. (I, II, III, V, VI, VIII)
5. Evaluate the cultural impact of U.S. and global historical films. (I, VI, VII)
6. Analyze the value of historical films and documentaries as primary or secondary sources. (III, IV, VIII)
7. Describe the trends and sub-genres within historical films. (I, II, V, VI, VIII)
8. Evaluate film as a medium for historical biographies and for historical literature. (I III, V, VI, VII, VIII)

Go to Description  Go to top of Competencies

MCCCD Official Course Outline:

HUM220 2012 Spring - 9999  History and Film
I. Significance of Historical Films  
   A. Introduction of the feature length narrative film  
   B. Nationalistic expression  
   C. Existing historical source material  
   D. Actualities and documentaries  
II. Understanding Film  
   A. A brief history of the medium  
   B. The cultural influence of film  
   C. Formal elements of filmmaking  
   D. Globalization of film  
III. Assessing Film's Historical Content  
   A. Comparison to primary and secondary sources  
   B. Reactions of historians  
   C. Compare and contrast differing film versions of same historical event
D. Analyze fact and fiction of historical films

IV. Documentaries as Primary and Secondary Sources
A. Actualities
B. Docudramas
C. Propaganda documentaries
D. Combat cameramen

V. Historical Biographies
A. Representative U.S. films
B. Representative global films
C. Literary adaptations vs. written for the screen

VI. Historical Fiction
A. Fictionalized accounts of historical events
B. Historical events as narrative cackdrops
C. Literary adaptations

VII. Film as Cultural Artifact
A. National identity
B. Social issues
C. The arts
D. Diversity
E. Multiculturalism

VIII. The History of the World on Film
A. The ancient world
B. Medieval era
C. Renaissance
D. Revolution and settlement
E. World War I
F. World War II
G. Vietnam
H. Political issues

Go to Description  Go to top of Competencies  Go to top of Outline
HUM 220: History and Film
Paradise Valley Community College
Fall 2012; TR 12:30-1:45 PM
Section TBD; Room M112
Office Hours: M 2:00-3:00; TR 9:00-10:00;
F by appointment
Instructor: Prof. Gary Zaro
Office: M172
gary.zaro@pvmail.maricopa.edu
Phone: (602) 787-6553

REQUIRED TEXTS: History and Film, by Maarten Pereboom; and Past Imperfect, edited by Mark C. Carnes.

COURSE DESCRIPTION
Presents historically based films and analyzes their accuracy, filmmaking techniques, and their value as cinematic historical records of U.S. and global events.

COURSE OBJECTIVES
Students will recognize that subjects for films have been common since the earliest days of silent films, and since that time history has been a very popular subject in both American and foreign films. Due to the great popularity of film, cinematic versions of history have often become the history teachers or textbooks for popular culture. This course will examine and deconstruct American and foreign historical films of varying eras and events to analyze their historical accuracy, or inaccuracy, as well as their cinematic techniques and value in the pantheon of cinema history and formal filmmaking elements.

REQUIREMENTS
1. One 2-3 page critique analyzing the stylistic elements as well as the historical accuracy/presentation of an historically-based film viewed outside of class. Typed, double-spaced, stapled, one inch margins all around. The assignment is attached.
2. Midterm and Final exams. Students MUST provide a Scantron Answer Form No. 19641 for EACH exam, a No. 2 pencil, and a Blue Book. These can be purchased at the campus bookstore. You CANNOT take an exam without these!
3. Class participation. The class is centered on the viewing and discussing of films. Students are expected to give their full attention to the films and to actively participate in discussions.

COURSE POLICIES
• Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Disability Resource Center (KSC 119) (602-787-7170).

• Students are responsible for knowing the course requirements and policies included in this syllabus. Students will be notified by the instructor of any changes in course requirements, due dates, or policies.

• Students are responsible for knowing and following the policies included in the Paradise Valley Community College Catalog and the Paradise Valley Community College Student Handbook & Planner.
HUM 220: History and Film

• Students are expected to abide by the Code of Conduct as stipulated in the Paradise Valley Community College Catalog.

• Keep all graded work until the semester is over.

• There will be NO extra credit assignments available except for critiques written based on your optional attendance at the Film Festival @ PVCC.

• It is the student’s responsibility to ask the instructor for any handouts that may have been missed because of late arrival or absences, and to keep abreast of schedule changes.

• There will be no formal reviews given before the exams. Therefore, it is the student’s responsibility to take detailed notes, watch all of the assigned films, and fully comprehend the reading assignments. Students are encouraged to ask questions and to see the instructor for help outside of class.

• Students caught cheating on exams or assignments will receive a zero on that assignment and be immediately withdrawn from the class, and will be referred to the college administration for possible further disciplinary action.

• Plagiarism will not be tolerated, and students caught plagiarizing will be subject to the actions in the above paragraph. The PVCC Student Handbook states, “Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism.”

• There are NO EXCEPTIONS to these policies unless in cases of extreme and extraordinary circumstances and at the instructor’s discretion. Read these policies carefully and follow them EXACTLY!!!

ATTENDANCE

Attendance and punctuality are vital. If a student is absent from a class more than three times, the instructor reserves the right to withdraw the student from the course. Arriving late and leaving early from class are considered absences. Extenuating circumstances will always be considered, although documentation from the student may be necessary.

Exams missed because of UNOFFICIAL absences CANNOT BE MADE UP, and students will receive a zero for those assignments. Exams MUST be taken on the scheduled dates, and critiques may NOT be turned in after the due date.

The college defines official absences to include ONLY the following: Official activity of the college, jury duty, subpoenas, death of an immediate family member, and religious holidays.
HUM 220: History and Film

With the exception of death of an immediate family member, exams missed due to an official absence must be taken BEFORE the scheduled exam date. It is the student’s responsibility to make arrangements with the instructor in advance. In the case of the death of an immediate family member, the student will arrange with the instructor to take the exam upon their return to class.

All other absences than those stipulated above are UNOFFICIAL. The college does NOT define as official absences such circumstances as the following: work, illness, personal emergencies, transportation problems, and childcare problems.

Exams may NOT be made up for any of the reasons in the above paragraph. The attendance policy applies to the first day of scheduled class even though you may have registered late.

**WITHDRAWAL FROM CLASS**

Although the instructor may withdraw a student who stops attending class, responsibility for official withdrawal rests with the student. Please consult your student class schedule for withdrawal deadlines. **NO students will be withdrawn after the Last Day to Withdrawal With Instructor’s Signature.** Students withdrawing with a grade of D or F may be given a Y.

**VIEWING ETIQUETTE**

Food and beverages can easily ruin a film for those around you, as well as the carpet, so please do not bring them to class. Also, if you must leave the room during a viewing, please open and close the door quietly. Courtesy is important, so please do not talk during the films. **Please turn off your cell phones during class. This includes NO text messaging during class!**

**CONTACTING YOUR PROFESSOR**

Feel free to contact me anytime you want. You may come by my office anytime, but making an appointment is always best to insure I will be there. If you call me and I’m not in, please leave a message with your full name and phone number. If you email me I will always email you back, so if you don’t hear back then I did not receive your email. Voice mails and emails left over the weekend will be returned on Monday.

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<tr>
<td><strong>Midterm Exam</strong></td>
<td>150 Points</td>
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<tr>
<td><strong>Final Exam</strong></td>
<td>150 Points</td>
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<td><strong>Critique</strong></td>
<td>100 Points</td>
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<td><strong>Participation</strong></td>
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<td><strong>Course Total</strong></td>
<td>450 Points</td>
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HUM 220: History and Film

FINAL COURSE GRADES

A  405-450  Points
B  360-404  Points
C  315-359  Points
D  270-314  Points
F  0-269    Points

CONTESTING A GRADE
Wait at least twenty-four hours after receiving your grade before making an appointment to meet with the instructor in his office. You are advised to review your class notes and reading assignments. At the meeting, the entire assignment will be open to review, not just the points you are contesting. You have ten working days after the grade is assigned to request a review of the grade. After ten working days, you may still discuss your work with the instructor, but your grade will be final.

SUCCESS IN THIS COURSE
You are responsible for the grade you will earn in this class. It is strongly recommended that you keep track of your grade progress in this class, and if you have questions about it or need help, you will need to contact the instructor. Students need to take notes and completely understand all of the reading assignments. All due dates are firm, and while my expectations of you are high, I am always willing and available to help you throughout the semester. No additional assignments outside of this syllabus will be given to help students wishing to bring up their grades. Also, the films shown in this class are not shown for your personal entertainment, but rather as academic examples of cinema to be analyzed and critiqued in a scholarly manner.

COURSE ADVISEMENT
As this course examines contemporary cinema, some of the films shown contain graphic violence, nudity, and sexual content. If this presents a concern to the student they will need to reconsider enrollment in this course. No substitute or alternative films or assignments will be given if a student does not want to watch a film presented in class. Please see the instructor with any questions you may have regarding this. Finally, you must be at least 17 years of age to be enrolled in this class. If you’re not you must notify the instructor immediately.
HUM 220: History and Film

Readings are to be completed either before or right after the film is scheduled for screening. Please note that changes may be necessary, including films, to meet the needs of the class.

AUG. 21-28 Introduction
   Review Syllabus
   Pereboom, Ch. 1
   Carnes pp. 9-28
   300 (Ancient Greece)

AUG. 30-SEPT. 6
   Carnes, pp. 40-43
   GLADIATOR (Ancient Rome)

SEPT. 11-18
   Pereboom, Ch. 3
   RAN (Japanese Medieval)

SEPT. 20-25
   Pereboom, Ch. 8
   Carnes, pp. 70-73
   A MAN FOR ALL SEASONS (Renaissance)

SEPT. 27-OCT. 2
   Pereboom, Ch. 4
   Carnes, pp. 162-165
   ZULU (African Colonial Wars)

OCT. 4-9
   Pereboom, Ch. 6
   Carnes, pp. 128-131
   GLORY (Civil War)

OCT. 11
   MIDTERM EXAM
   **MUST be taken as scheduled!

OCT. 16-18
   Pereboom, Ch. 5
   A NIGHT TO REMEMBER (Docudrama)

OCT. 23-25
   Pereboom, Ch. 2
   Carnes, pp. 186-191
   JOYEUX NOEL (World War I, France)

OCT. 30-NOV. 1
   Pereboom, Ch. 10
   KATYN (World War II, Poland)

NOV. 6-8
   Carnes, pp. 228-245
   SOPHIE SCHOLL (World War II, Germany)

NOV. 13-20
   Pereboom, Ch. 7
   CRITIQUE DUE NOVEMBER 20 – NO LATE PAPERS ACCEPTED!

   RAGTIME (Historical Literary Adaptation)

NOV. 22
   ****THANKSGIVING HOLIDAY – CAMPUS CLOSED****

NOV. 27-29
   Carnes, pp. 270-273; and 284-287
   PLATOON (Vietnam War)

DEC. 4-6
   Pereboom, Ch. 9
   PARADISE NOW (Palestinian/Israeli Conflict)

DEC. 13
   FINAL EXAM, 9:30AM-11:20AM **MUST be taken as scheduled!
HUM 220: History and Film
Film Critique

Critique: All critiques MUST by typed, double-spaced, using a 12-point font and no fancy font styles, and 2-3 pages in length. Papers will be graded on content, spelling, grammar, and punctuation. Do not make handwritten corrections. No extra spacing between the title (yes, your critique needs a title) and the body of the paper or between paragraphs. Papers should follow a standard format for a persuasive or argumentative essay. Late papers will NOT be accepted. Please do not put your critique in a folder or use a cover page, but staple it and identify it with the following information in the upper left or right hand corner of your first page:

Your Name
HUM 220, History and Film
Due Date

Assignment: Choose a historically based film to watch that we are NOT scheduled to view in class. You will include in your analysis of the film how it is or is not an accurate cinematic portrayal of historic events, what biases may exist in the film, the cultural impact of the film, the global reaction to the film, and the use of the formal elements of filmmaking used in the construction of the film. Develop a clear thesis statement based on your viewing and analysis of the film. Support your thesis with specifically described scenes from the film. 100 points possible.

Hint: Include the film’s title, director, stars, and pertinent information in the first paragraph. Film titles are always underlined or italicized. Don’t get carried away with retelling the plot. Remember, a critique is not a review it is an analysis of a particular aspect of a film. In this case, you are analyzing how the film you have selected is or is not an accurate or historically/culturally valid representation of an historical event. Please make your work original and do NOT rely on your textbooks for information (I read it too!) Critiques are due on the date listed on your syllabus.

If you have difficulty with writing, you are strongly encouraged to get assistance at the Learning Support Center in E Building (across from the library). They can help with your writing skills, but you must make an appointment with them in advance and bring your rough draft with you. Their number is 602-787-7180.

Paradise Valley Community College’s Definition of Plagiarism: Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism. -PVCC Student Handbook. 2008/2009. p. 177

Films: Choose any film based on actual events in history that we are NOT scheduled to view in class (see the class schedule). I will be glad to help you with film selections if you want.
CONTENTS

Preface vi
About the Author ix

Chapter 1 Moving Pictures as a Historical Resource 1
  Moving Pictures, History, and Culture 3
  Studying History in Film 7
  The Allure and Peril of the “Grand Narrative” 11

Chapter 2 The Interaction of Moving Pictures and History 15
  Fin de Siècle and the Early Twentieth Century 17
  The Era of the World Wars, 1914–1945 22
  The Cold War and Civil Rights 28
  Vietnam and Malaise 31
  Movies and Culture Wars 34

Chapter 3 The Sum of Its Parts: Understanding the Medium 39
  Production and Composition of a Film 42
  Genre, Convention, the “Grand Narrative” and the Commercial Imperative 55

Chapter 4 Assessing a Film’s Historical Content 61
  In Theory 62
  Mapping It Out: A Contextual Model for Relating Movies to History 65
  Primary or Secondary Source? Film as Evidence Versus Film as Historical Argument 67
  Identifying and Categorizing History in Film 70
  For Example . . . 73
  Mutiny on the Bounty: Eighteenth-Century History as Twentieth-Century Cultural Phenomenon 79

Chapter 5 Documentary Films as Primary and Secondary Sources 83
  Triumph of the Will (1935) 85
  The Plow That Broke the Plains (1936) and The River (1938) 87
  Why We Fight (1942–1944) 89
  Night and Fog (1955) 90
Chapter 6 “Based on a True Story”: History and Biography in Narrative Film

Chapter 7 A Sense of Time and Place: Historical Fiction

Chapter 8 Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts
The Lady Vanishes (1938)  
The Real Glory (1939)  
The Grapes of Wrath (1940)  
Casablanca (1942)  
The Best Years of Our Lives (1946)  
Gentleman’s Agreement (1947)  
The Day the Earth Stood Still (1951)  
Rebel Without a Cause (1955)  
The Ugly American (1963)  
The Graduate (1967)  
Deliverance (1972)  
Annie Hall (1977)  
Do the Right Thing (1989)  
The Bonfire of the Vanities (1990)  
Grand Canyon (1991)  

Chapter 9  Around the World in Eighty (or So) Movies  
Asian Cinema  
Australia  
Africa  
Europe  
South America  
North America  

Chapter 10  Your Turn: Writing About History in Film  
Chapter 11  Your Research Portal: Sources on History in Film  
History and Historical Context  
Great Web Sites  
Film Materials  
Secondary Sources  
Reference and Methodology  
Scholarly Monographs and Collections of Articles on Film in History  
Film History Series  
Journals  
Appendix A: A Quick and Easy Guide to Citation  
Appendix B: Films Discussed  

Index
# CONTENTS

**Introduction** ........................................... 9

**A CONVERSATION BETWEEN**  
**ERIC FONER AND JOHN SAXLES** .......................... 11

**THE ESSAYS**

**JURASSIC PARK**  
Stephen Jay Gould ......................................... 31

**THE TEN COMMANDMENTS**  
Alan F. Segal ........................................... 36

**SPARTACUS**  
W.V. Harris ............................................... 40

**JULIUS CAESAR**  
Michael Grant ........................................... 44

**HENRY V; TWO FILMS**  
Anthony Lewis ........................................... 48

**JOAN OF ARC: THREE FILMS**  
Gerda Lerner ........................................... 54

**CHRISTOPHER COLUMBUS: TWO FILMS**  
Carla Rahn Phillips, William D. Phillips, Jr. ........ 60

**ANNE OF THE THOUSAND DAYS**  
Antonia Fraser ........................................... 66

**A MAN FOR ALL SEASONS**  
Richard Marius ........................................... 70

**AGUIRRE, THE WRATH OF GOD**  
Stephen Minta ........................................... 74

**BLACK ROBE**  
James Axtell ............................................. 78

**THE LAST OF THE MOHICANS**  
Richard White ........................................... 82

**THE SCARLET EMPRESS**  
Carolly Erickson ......................................... 86

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**65,000,000 b.c.**  
The species Velociraptor becomes extinct along  
with the rest of the dinosaurs.

**c.1250 B.C.E.**  
Moses defies Pharaoh Ramses II and leads  
the Hebrews out of slavery in Egypt.

**73-71 B.C.**  
Spartacus leads a slave rebellion against  
the Romans.

**March 15, 44 B.C.**  
Brutus, Cassius, and other republican-minded sena-  
tors assassinate Roman dictator Julius Caesar.

**October 25, 1415**  
Henry V and his English army defeat the French  
at Agincourt.

**May 30, 1431**  
At Rouen, Joan of Arc is burned at the stake as  
a heretic.

**1492**  
Christopher Columbus makes his first voyage to the  
New World.

**January 25, 1533**  
Henry VIII of England secretly marries second wife  
Anne Boleyn.

**July 6, 1535**  
Thomas More is beheaded for refusing to support  
Henry VIII in his Great Matter.

**July 4, 1561**  
Lopo de Aguirre and the remnants of the Ursúa  
expedition reach the mouth of the Amazon.

**1632**  
French Jesuits in Canada begin annual publication  
of the Relations.

**1757**  
A French and Indian army besieges Fort William  
Henry on the New York State frontier.

**June 28, 1762**  
Catherine the Great becomes empress of Russia  
after a military coup.
July 4, 1776
The Second Continental Congress adopts the Declaration of Independence.

August 2, 1777
Col. Barry St. Leger besieges American militiamen at Fort Stanwix in the Mohawk Valley.

April 28, 1789
Fletcher Christian leads a mutiny against Capt. William Bligh of the Bounty.

April 5, 1794
Georges Danton and his fellow Indulgents are guillotined.

January 8, 1815
Gen. Andrew Jackson defeats the British at the battle of New Orleans.

March 6, 1836
Mexican general Antonio López de Santa Anna captures the Alamo.

October 25, 1854
The British Light Brigade makes its suicidal charge against the Russian line at Balaklava.

May 7, 1858

July 18, 1863
The Fifty-fourth Massachusetts Volunteer Infantry attacks Fort Wagner outside Charleston, S.C.

September 1, 1864
Union general William Tecumseh Sherman captures Atlanta, Georgia, portions of which he later burns.

March 2, 1867
Congress passes the First Reconstruction Act, which divides the South into five military districts.

October 27, 1873
Pinkerton agent James McParlan heads for western Pennsylvania to begin investigating the Molly Maguires.

June 25, 1876
Lt. Col. George Armstrong Custer's Seventh Cavalry is massacred at the Little Bighorn.

1879
Camp Apache in Arizona officially becomes Fort Apache.

October 26, 1881
Wyatt Earp, his brothers, and Doc Holliday fight the O.K. Corral.

January 26, 1885
The Sudanese forces of the Mahdi capture British-held Khartoum.

1776
Thomas Fleming

DRUMS ALONG THE MOHAWK
Anthony F. C. Wallace

MUTINY ON THE BOUNTY
Greg Dening

DANTON
Robert Darnton

THE BUCCANEER: TWO FILMS
Sean Wilentz

THE ALAMO
Marshall De Bruhl

THE CHARGE OF THE LIGHT BRIGADE
Richard Slotkin

THE YOUNG LINCOLN: TWO FILMS
Mark E. Neely, Jr.

GLORY
James M. McPherson

GONE WITH THE WIND
Catherine Clinton

THE BIRTH OF A NATION
Leon F. Litwack

THE MOLLY MAGUIRES
J. Anthony Lukas

THEY DIED WITH THEIR BOOTS ON
Alvin M. Josephy, Jr.

FORT APACH
Dee Brown

THE TALE OF WYATT EARP: SEVEN FILMS
John Mack Faragher

Khartoum
David Levering Lewis
August 31, 1888
Jack the Ripper murders his first victim in the Whitechapel district of London.

1895
Sigmund Freud and Joseph Breuer publish Studies in Hysteria.

1899
Winston Churchill escapes from a Boer prisoner-of-war camp.

1903
Abraham Cahan begins editing the Jewish Daily Forward.

April 25, 1915
Australian and New Zealand troops invade Turkey's Gallipoli peninsula.

July 1, 1916
The first battle of the Somme begins when eleven British divisions attack across a fifteen-mile front.

October 26, 1917
V.I. Lenin's Bolshevik party establishes a revolutionary government in Russia.

January 15, 1919
During the Spartacist Revolt, Rosa Luxemburg is arrested and executed by Berlin police.

May 5, 1920
Anarchists Nicola Sacco and Bartolomeo Vanzetti are arrested for the murder of a factory paymaster.

1920
A bitter coal-mine strike in southern West Virginia culminates in the Matewan Massacre.

May 1923
Chinese bandits seize a train bound for Tientsin and hold twenty-six Western passengers for ransom.

October 31, 1926
Harry Houdini dies of peritonitis in a Detroit hospital.

May 29, 1932
The Bonus Army of World War I veterans arrives in Washington, D.C.

May 23, 1934
Bonnie Parker and Clyde Barrow are ambushed and killed outside Arcadia, Louisiana.

May 1934
Dust storms blow the topsoil off more than fifty million acres of farmland in the Midwest.

December 7, 1941
A Japanese surprise attack on Pearl Harbor devastates the U.S. Pacific Fleet.
August 2, 1943
A Japanese destroyer rams PT 109, commanded by
Lt. John F. Kennedy.

June 6, 1944
The D-Day invasion begins with Allied landings at
five beaches in Normandy.

March 28, 1945
The U.S. Third Army under Gen. George S. Patton,
Jr., begins crossing the Rhine in force.

July 16, 1945
Scientists from the Los Alamos laboratory detonate
the first atomic bomb at Alamogordo, New Mexico.

August 9, 1945
Soviet tanks invade Manchuria, which has been a
Japanese puppet state since 1932.

August 15, 1947
India becomes independent after nearly two centu-
ries of British colonial rule.

September 30, 1953
Robert Anderson's "Tea and Sympathy" premières
on Broadway.

December 5, 1955
Blacks in Montgomery, Alabama, begin a year-long
boycott of that city's segregated buses.

1962
Herman Kahn publishes "Thinking About the
Unthinkable."

November 22, 1963
President John F. Kennedy is assassinated in
Dallas.

June 21, 1964
Three civil rights workers disappear in Neshoba
County, Mississippi.

February 21, 1965
Members of the Nation of Islam murder Malcolm X
at the Audubon Ballroom in New York City.

April 30, 1970
President Richard Nixon reveals that U.S. troops in
Vietnam have crossed into Cambodia.

June 17, 1972
Police arrest five men for breaking into the
Democratic party offices at the Watergate.

PT 109
Richard Reeves ........................................ 232

THE LONGEST DAY
Stephen E. Ambrose ................................ 236

PATTON
Paul Fussell ........................................... 24

FAT MAN AND LITTLE BOY
Mark C. Carnes ........................................ 24

THE HUMAN CONDITION
Carol Gluck ............................................. 24

GANDHI
Geoffrey C. Ward ...................................... 2

TEA AND SYMPATHY
George Chauncey ...................................... 2

THE LONG WALK HOME
Jacqueline Jones ..................................... 2

DR. STRANGELOVE
Paul Boyer ............................................. 2

JFK
Stanley Karnow ........................................ 2

MISSISSIPPI BURNING
William H. Chafe .................................... 2

MALCOLM X
Clayborne Carson .................................... 2

APocalypse NOW
Frances FitzGerald .................................. 2

ALL THE PRESIDENT'S MEN
William E. Leuchtenburg ............................. 2

THE EMPEROR'S LAST REVIEW
Simon Schama .......................................... 2

The Contributors
Index ..................................................... 2