ASU ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

(ONE COURSE PER FORM)

1.) DATE: **05/01/2012**	2.) COMMUNITY COLLEGE: **Maricopa Co. Comm. College District**

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

CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;

Prefix: Number: ; Prefix: Number: ; Prefix: Number:

4.) 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.

5.) PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:

Core Areas: **Select core area...** Awareness Areas: **Global Awareness (G)**

6.) **On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.**

7.) DOCUMENTATION REQUIRED

☒ Course Description
☒ Course Syllabus
☒ Criteria Checklist for the area
☒ Table of Contents from the textbook required and/or list or required readings/books
☒ Description of how course meets criteria as stated in item 6.

8.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:

☒ DEC **FMS,HST** prefix
☐ Elective

Current General Studies designation(s):

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--[G] CRITERIA			
GLOBAL AWARENESS [G]			
YES	**NO**		**Identify Documentation Submitted**
☒	☐	**1.** Studies **must** be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	Course Description, Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details)
		2. The course must match at least one of the following descriptions: (check all which may apply):	
☐	☒	**a.** In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. **The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.**	
☐	☒	**b.** The course is a language course for a contemporary non-English language, and has a significant cultural component.	
☒	☐	**c.** The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details)
☐	☒	**d.** The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
HUM	220	History & Film	Global Awareness (G)

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	The course examines historically based films from around the world, with a focus on their impact as global and cultural awareness tools. The films examined are from most of the world's continents, and they give insight into the cultures and histories of the nations producing them. Furthermore, as a cultural artifact, these films provide insight into each nation's perception of their history and their global placement. These films also present a glimpse into current cultural and global elements by analyzing the representation and impact of culturally produced films. Films always provide a reflection of a country's history as well as what forces they confront in the contemporary world.	**MCCCD Course Description** **MCCCD Course Competencies** 1, 2, 3, 5, 8 **MCCCD Course Outline** I, II, III, IV, V, VI, VII, VIII **Pereboom Book:** 1 – Moving Pictures as a Historical Resource 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 **Carnes Book:** 36-77: *The Ten Commandments*, *Spartacus*, *Julius Caesar*, *Henry V*: Two Films, *Joan of Arc*: Three Films, Christopher Columbus: Two Films, *Anne of the Thousand Days*, *A Man for All Seasons*, *Aguirre, the Wrath of God* 104-109: *Danton* 162-199: *Khartoum*, *Murder by Decree*, *Freud*, *Young Winston*, *Hester Street*, *Gallipoli*, World War I: Five Films, *Reds*, *Rosa Luxemburg* 293-296: The Emperor's Last Review by Simon Schama

2.c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	The majority of the course content focuses on non-U.S. history by examining historically based films produced in other countries. This examination allows students to identify the historical traditions and interpretations of a number of national/cultural groups. The majority of the films examined are from Western Europe, Eastern Europe, Asia, Africa, the Middle East, and Australia. Each country and culture examined has created films that reflect their history and cultural evolution throughout the centuries. Historical points of view from many of the countries examined provide a counterpoint perspective to the one many students have (i.e., a U.S.-centered perspective). By studying how other countries view global historical events via film, students have the opportunity to analyze various perspectives from multiple global lenses.	**MCCCD Course Competencies** 1, 2, 3, 5, 8 **MCCCD Course Outline** I, II, III, 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 7 – A Sense of Time and Place: Historical Fiction 9 – Around the World in Eighty (or So) Movies **Carnes Book:** 36-77: *The Ten Commandments*, *Spartacus*, *Julius Caesar*, *Henry V*: Two Films, *Joan of Arc*: Three Films, *Christopher Columbus*: Two Films, *Anne of the Thousand Days*, *A Man for All Seasons*, *Aguirre, the Wrath of God* 98-115: *Mutiny on the Bounty*, *Danton*, *The Buccaneer*: Two Films 162-199: *Khartoum*, *Murder by Decree*, *Freud*, *Young Winston*, *Hester Street*, *Gallipoli*, World War I: Five Films, *Reds*, *Rosa Luxemburg* 208-211: *Shanghai Express* 254-257:*Ghandi*

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 film as an 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.

• 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.

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.

GRADING

Midterm Exam	150 Points
Final Exam	150 Points
Critique	100 Points
Participation	50 Points
Course Total	450 Points

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	JOYEAUX 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.

M. Pereboom "History & Film"

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M.C. Carnes "Past Imperfect"

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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 senators 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
Lope 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
Abraham Lincoln defends William "Duff" Armstrong in a murder case in Beardstown, Illinois.

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 Clanton gang at the O.K. Corral.

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

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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 centuries of British colonial rule.

September 30, 1953
Robert Anderson's *Tea and Sympathy* premieres 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.

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