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: **Humanities and Fine Arts (HU)** Awareness Areas: **Select awareness area...**

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 - [HU] CRITERIA | | | |
|---|---|---|---|
| **HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria **A CENTRAL AND SUBSTANTIAL PORTION** of the course content. | | | |
| **YES** | **NO** | | **Identify Documentation Submitted** |
| ☐ | ☒ | **1.** Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. | |
| ☒ | ☐ | **2.** Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. | Course Description, Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details) |
| ☐ | ☒ | **3.** Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development. | |
| ☒ | ☐ | **4.** In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements: | |
| ☒ | ☐ | **a.** Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. | Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details) |
| ☒ | ☐ | **b.** Concerns aesthetic systems and values, literary and visual arts. | Course Competencies, Course Outline, Syllabus, Tables of Contents (see table on next page for details) |
| ☐ | ☒ | **c.** Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. | |
| ☐ | ☒ | **d.** Deepen awareness of the analysis of literature and the development of literary traditions. | |
| | | **THE FOLLOWING ARE NOT ACCEPTABLE:** | |
| | | • Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design. | |

| Course Prefix | Number | Title | Designation |
|---|---|---|---|
| HUM | 220 | History & Film | HU |

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) |
|---|---|---|
| 2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions. | In this course, students analyze and interpret historically based films with respect to historical accuracy, cinematic techniques, and the understandings of historical events and individuals being communicated. This requires that students also analyze and interpret historical and literary source material. The course examines the formal elements of filmmaking as a means of interpreting historical events, as well as written material (both factual and fictional). An exploration of the historical development of cinema is conducted in conjunction with the development of the genre of historical cinema. | MCCCD Course Description; MCCCD Course Competencies 1, 2, 3, 4, 5, 6, 7, 8<br>MCCCD Course Outline I, II, III, IV, V, VI, VII, VIII.<br><br>Pereboom Book:<br>Chapter 1 - Moving Pictures as a Historical Resource<br>Chapter 2 - The Interaction of Moving Pictures and History<br>Chapter 4 - Assessing a Film's Historical Content<br>Chapter 7 - A Sense of Time and Place: Historical Fiction<br>Chapter 8 - Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts<br>Chapter 9 - Around the World in Eighty (or So) Movies<br>Chapter 10 - Your Turn: Writing About History in Film<br><br>Carnes Book:<br>pages 9-28 - Introduction; A Conversation Between Eric Foner and John Sayles<br>pages 40-43 - Spartacus<br>pages 70-73 - A Man for All Seasons<br>pages 128-131 - Glory<br>pages 162-165 - Khartoum |
| 4.a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. | The course traces and explores the relationship and presentation of history and film. As Maarten Pereboom noted, "Studying history through film involves much more than simply scrutinizing movies for historical accuracy, though that is an important part of the analysis. Moving pictures also offer a vast | MCCCD Course Competencies 1, 2, 3, 5, 6, and 8<br>MCCCD Course Outline I, II, III, V, VII, and VIII<br>Pereboom Book:<br>Chapter 1 - Moving Pictures as a Historical Resource<br>Chapter 2 - The Interaction of Moving Pictures and History |

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| | trove of historical information and insight." From its earliest days, cinema has found ample and important source material in history. Since every country in the world has its own history, and often rife with iconic cultural figures, it is one of the most popular and ubiquitous film genres. Furthermore, as our histories often bisect each other's, a global cross-cultural experience becomes a unique feature of historical films. Films such as The Longest Day (Britain's Ken Annakin, America's Andrew Marton, and Germany's Bernhard Wicki) and Tora Tora Tora (America's Richard Fleischer and Japan's Kinji Fukasaku and Toshio Masuda) have even used multinational directors to portray national perspectives of the same historical events. Film, as an art, is inherently subjective in its perspective; hence historical films are also at times agents of social controversy. A premiere example is the 1915 landmark film, Birth of a Nation. D.W. Griffith's revolutionary film not only created the template and grammar for the modern motion picture, but his depiction of the Civil War and Reconstruction Period that followed created a storm of outrage. The film was met by protests and condemnations while grossing millions of dollars and launching modern cinema. HUM 220 critically examines and analyzes historical films for their historical accuracy, cultural influence, global perspective, and cinematic techniques and formal elements. Since more people watch historical films than read history books, the presentation of history on film, including subject matter as well as the filmmaker's perspective and personal biases become our history teachers in the popular cultural view of history. According to Mark C. Carnes, "Like drama and fiction, movies inspire and entertain. They often teach important truths about the human | Chapter 4 - Assessing a Film's Historical Content<br>Chapter 6 - "Based on a True Story": History and Biography in Narrative Film<br>Chapter 7 - A Sense of Time and Place: Historical Fiction<br>Chapter 8 - Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts<br><br>Carnes Book:<br>pages 9-28 - Introduction; A Conversation Between Eric Foner and John Sayles<br>pages 36-39 - The Ten Commandments<br>pages 54-59 - Joan of Arc: Three Films 70-73 - A Man for All Seasons<br>pages 136-141 - The Birth of a Nation<br>pages 170-173 - Freud<br>pages 192-195 - Reds<br>pages 258-261 - Tea and Sympathy |

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| | condition. They do not provide a substitute for history that has been painstakingly assembled from the best available evidence and analysis. But sometimes filmmakers, wholly smitten by their creations, proclaim them to be historically 'accurate' or 'truthful,' and many viewers presume them to be so. Viewers should neither accept such claims nor dismiss them out of hand, but regard them as an invitation for further exploration." Oliver Stone's JFK exhibited his view, based on New Orleans District Attorney Jim Garrison's theory, of President Kennedy's assassination. The film, although entertaining and well made, was heavily criticized by historians. The ensuing public outcry (not too dissimilar to that faced by Birth of a Nation) forced the creation of the Assassination Review Board by Congress in 1992. The result was the declassifying of reams of documents pertaining to the assassination as well as new interviews with witnesses. Robert A. Rosenstone has observed that, "The familiar, solid world of history on the page and the equally familiar but more ephemeral world history on the screen are similar in at least two ways: they refer to actual events, moments, and movements from the past, and at the same time they partake of the unreal and the fictional, since both are made out of sets of conventions we have developed for talking about where we human being have come from (and also where we are and where we think we are going, though this is something most people concerned with the past don't always admit." Students of HUM 220 will be able to achieve the critical thinking and analytical skills of a genre of film that is culturally, globally, and artistically vital to our past, present, and future. | |

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| 4.b. Concerns aesthetic systems and values, literary and visual arts | The course emphasizes the cinematic experience of historical films for their aesthetic values, formal elements of filmmaking, and cultural impact. The art of filmmaking is explored as a means for presenting historical films for their aesthetic, literary, and historic value. Furthermore, the inherent aesthetic of film as a medium of communication, teaching, and entertainment will be applied to the historical films presented in class. | MCCCD Course Competencies 1, 3, 4, and 5<br>MCCCD Course Outline IB, II, VI, and VII.<br><br>Pereboom Book:<br>Chapter 1 - Moving Pictures as a Historical Resource<br>Chapter 2 - The Interaction of Moving Pictures and History<br>Chapter 3 - The Sum of Its Parts: Understanding the Medium<br>Chapter 5 - Documentary Films as Primary and Secondary Sources 8 - Capturing the Moment: Narrative Movies as Historical and Cultural Artifacts<br>Chapter 10 - Your Turn: Writing About History in Film<br>Chapter 11 - Your Research Portal: Sources on History<br><br>Carnes Book:<br>pages 82-85 - The Last of the Mohicans<br>pages 90-93 - 1776<br>pages 116-119 - The Alamo<br>pages 124-145 - The Young Lincoln: Two Films, Glory, Gone With the Wind, The Birth of a Nation, The Molly Maguires<br>pages 150-161 - Fort Apache, The Tale of Wyatt Earp: Seven Films<br>pages 220-249 - Bonnie and Clyde, The Grapes of Wrath, Tora! Tora! Tora!, PT 109, The Longest Day, Patton, Fat Man and Little Boy<br>pages 266-292 - Dr. Strangelove, JFK, Mississippi Burning, Malcolm X, Apocalypse Now, All the President's Men |

## 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<br>Review Syllabus<br>Pereboom, Ch. 1<br>Carnes pp. 9-28 | 300 (Ancient Greece) |
| AUG. 30-<br>SEPT. 6 | Carnes, pp. 40-43 | GLADIATOR (Ancient Rome) |
| SEPT. 11-18 | Pereboom, Ch. 3 | RAN (Japanese Medieval) |
| SEPT. 20-25 | Pereboom, Ch. 8<br>Carnes, pp. 70-73 | A MAN FOR ALL SEASONS (Renaissance) |
| SEPT. 27-<br>OCT. 2 | Pereboom, Ch. 4<br>Carnes, pp. 162-165 | ZULU (African Colonial Wars) |
| OCT. 4-9 | Pereboom, Ch. 6<br>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<br>Carnes, pp. 186-191 | JOYEAUX NOEL (World War I, France) |
| OCT. 30-<br>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<br>**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;<br>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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**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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