HIST 3030

HISTORY, WAR, AND FILM

COURSE OUTLINE

Course Co-ordinator: Dr. Philip Dwyer
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Fax: 49216933
Email: Philip.Dwyer@newcastle.edu.au
Consultation hours: Mon and Tues. 9-12am

Course Overview

This course will focus on societies at war in the modern era and representations of those societies through the medium of the film. It will offer an in-depth, semester long study of various twentieth century conflicts which may include the First and Second World Wars (man in combat, occupation, resistance, collaboration, race, the Holocaust), post-war colonial struggles (focusing on Algeria and Vietnam), and ethnic conflicts in contemporary Europe (focusing on Yugoslavia).

Contact Hours
Tutorial for 1 Hour per Week for 13 Weeks
Lecture for 1 Hour per Week for 13 Weeks
Film Screening for 2 Hours (on average) per Week for 12 Weeks

Learning Materials

A Course Reading Kit will be available

The following introductions to the subject are recommended for purchase (but is not obligatory), and are available from the Coop Bookshop:


Course Outline Issued and Correct as at: Week 1 Semester 2 2008

CTS Download Date: 3 July 2008
Assessment

The assessment has been divided along the following lines:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weightage</th>
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<tr>
<td>Major essay (3000 words)</td>
<td>40%</td>
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<tr>
<td>Viewing diary (3500 words)</td>
<td>40%</td>
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<tr>
<td>Seminar participation</td>
<td>20%</td>
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<tr>
<td>Total</td>
<td>100%</td>
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Assessment Details:

1. Viewing Diary

It is important to view as many war related films as possible so that they can be placed in context. Each week, one ADDITIONAL FILM is recommended for private viewing. You will be asked to keep a viewing diary in which you comment on the similarities/differences between the additional film and the weekly viewing. You should point to:

- common themes;
- cinematic conventions used in that particular type of war film (is it, for example, the type of buddy film that Bassinger speaks of, or what use of the ‘Other’ does it make if a Sci-Fi film, and so on);
- the context in which the film was made;
- the underlying political messages/symbolism in the film.

* Make reference to secondary sources where necessary.

* No footnoting is required.

* Students must submit 5 entries of around 700 words each. Please put the word count at the end of the text, on the bottom right hand corner.

* Make sure that they are numbered 1 to 5 as you hand them in.

* They are due one week after the tutorial. Students must have attended the tutorial in order to submit a diary entry.


The Major Essay is the most important work you will have to submit this semester. It is worth 40% of the total mark. You should, therefore, take the preparation of the essay very seriously, allow plenty of time to carry out the research, and submit a thoughtful and well-organized piece of work. Given that you have so many weeks to write it in, we will expect a work of the highest standard and will mark it accordingly.

This essay should be regarded as a research essay, that is, one of the criteria on which you will be judged will be your ability to find relevant material. Your research will inevitably take you to the library, where you will find as much material as possible. If you haven’t been on one and are lost, then book your name in for a guided tour as soon as possible. If you are still experiencing difficulties finding the material you need, consult the library staff or your tutor.

**Submission deadline — 5 p.m., Friday, 17 October**
Please Note

1. I will be suitably impressed, and inclined to raise your grade, if you incorporate materials not on the reading list.

2. The **MINIMUM REQUIREMENT** for the bibliography is six books and two articles.

3. You should consult the section at the back of the subject guide for the correct way to format your essay. This is particularly important for the footnotes and the bibliography.

4. When putting together the final draft of your essay, as well as a **Bibliography** of printed material, you will need to include a separate **Filmography**. It will list the films you have viewed in preparing the essay. The correct citation for films includes the name of the director, the full title of the film, the date of release, and the screening length in minutes. (The latter serves the same function as the edition of a book). This information, which you only need to cite once in a footnote, is usually found on the cover of the video or the catalogue.

5. **Web based sources ARE NOT ACCEPTABLE.**

Choose one of the following topics:

**A.** “No matter how serious or honest the filmmakers, and no matter how deeply committed they are to rendering the subject faithfully, the history that finally appears on the screen can never fully satisfy the historian as historian (although it may satisfy the historian as filmgoer). Inevitably, something happens on the way from the page to the screen that changes the meaning of the past as it is understood by those of us who work in words.” *Discuss.*


Do not limit yourself to the question. Bring in other modes of approaching film and history that have been looked at over the semester. Also, you need to cite examples from films to illustrate whatever points you are trying to make.

**OR**

**B.** Compile a research essay on any aspect of war and history in cinema (you must consult with the course co-ordinator before formulating the question). Essay questions might include topics such as:

- The Anzac Legend on the Screen
- Anti-war films and the First World War
- Men and Masculinity in World War Two films
- How WWII is portrayed in American films
- How the Home Front was portrayed in British and American films
- The portrayal of women in war films
- How D-Day has been portrayed on the screen
- How the Cold War has been portrayed by Hollywood
- 1950s Science Fiction films and the Cold War
- The History of the Holocaust on film
- The Americanization of the Holocaust
- Laughter and the Holocaust (with particular attention to *Life is Beautiful*)
- French films dealing with collaboration and resistance during the German occupation
- How the Vietnam War has been portrayed by Hollywood
Analyse a cycle of films (Rambo, Oliver Stone’s Vietnam trilogy)

How gender (masculinity and femininity) has been portrayed in a particular era, or over a period of time

The ‘New Hollywood War Film’ (films since Saving Private Ryan, Black Hawk Down and so on)

OR

C. Choose one film and analyse it in depth. In doing so, you need to place the film in context (historical, political, even foreign political if it is about relations with another country), and you should try to include interviews with the director, the principal actors, and where possible with producers and studio executives. Something on the public reception of the film would also be useful, as well as whether the film provoked controversy.

You cannot choose a film for which you have already written a Viewing Diary.

3. Seminar participation

Twenty percent of your overall mark is based on seminar participation. You should take this into consideration when calculating your workload. Students must attend on a regular basis in order to complete the requirements of the course. Absences from tutorials should be accompanied by evidence of illness or misadventure.

Students who miss more than three tutorials will be required to submit an extra essay.

A student who misses five tutorials or more is considered not to have fulfilled the course requirements, and will be automatically disqualified.

You are expected to come to seminars prepared to discuss the issues involved. The mark for seminar participation is based upon the student’s ability to take part in class discussions. No mark is given for class attendance.

How much reading should you do?

It is vital that you should read at least all the pieces in the course workbook so that you can take part in the class discussions.

Assumed Knowledge

There is no assumed knowledge in either history or film although it is preferred that students have done at least 10 units of either at first year level.

Callaghan Campus Timetable, Semester 2 - 2008

<table>
<thead>
<tr>
<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
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<tbody>
<tr>
<td>Lecture</td>
<td>Wednesday</td>
<td>10:00 - 11:00</td>
<td>V101</td>
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<tr>
<td>Film Screening and Tutorial</td>
<td>Wednesday</td>
<td>11:00 - 14:00</td>
<td>SRLT1</td>
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<tr>
<td>Film Screening</td>
<td>Wednesday</td>
<td>15:00 - 16:00</td>
<td>MC110</td>
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<tr>
<td>or Film Screening and Tutorial</td>
<td>Wednesday</td>
<td>16:00 - 17:00</td>
<td>MC110</td>
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Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer to - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

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<tr>
<th>Grading guide</th>
<th>Grade</th>
<th>Description</th>
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<tbody>
<tr>
<td>49% or less</td>
<td>Fail (FF)</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc.). May include extensive plagiarism.</td>
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<tr>
<td>50% to 64%</td>
<td>Pass (P)</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>65% to 74%</td>
<td>Credit (C)</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>75% to 84%</td>
<td>Distinction (D)</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<td>85% upwards</td>
<td>High Distinction (HD)</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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<tr>
<td>Week</td>
<td>Dates</td>
<td>Lecture Topic &amp; Assessment at a Glance</td>
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<td>1</td>
<td>23 July</td>
<td>Lecture: How to Read a Film</td>
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<td>No Tutorials this week</td>
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<td>2</td>
<td>30 July</td>
<td>Lecture: Landscape, Memory and Gallipoli</td>
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<td>Tutorial: Mateship and Australian National Identity</td>
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<td>3</td>
<td>6 August</td>
<td>Lecture: Dismembered Bodies, Broken Lives</td>
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<td>Tutorial: Anti-militarist Films and the First World War</td>
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<td>4</td>
<td>13 August</td>
<td>Lecture: Film and Propaganda in the Home Front</td>
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<td>Tutorial: The Home Front</td>
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<td>5</td>
<td>20 August</td>
<td>Lecture: The Myth of the ‘Last Good War’</td>
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<td>Tutorial: ‘Tanks for the Memories’</td>
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<td>6</td>
<td>27 August</td>
<td>Lecture: The War in the Pacific</td>
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<td>Tutorial: ‘Who’s Killing Us?’</td>
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<td>7</td>
<td>3 September</td>
<td>Lecture: Hollywood and the Holocaust</td>
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<td>Tutorial: Representing the Holocaust</td>
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<td>8</td>
<td>10 September</td>
<td>Lecture: Italian Cinema and Fascism</td>
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<td>Tutorial: ‘It’s No Laughing Matter’</td>
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<td>9</td>
<td>17 September</td>
<td>Lecture: Hitler on the Screen</td>
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<td>Tutorial: Is Hitler Human?</td>
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<td>10</td>
<td>24 September</td>
<td>Lecture: (Suburban) Hearts of Darkness</td>
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<td>Tutorial: Conspiracy and Conformity in 1950s America</td>
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<td><strong>Mid-Semester Recess:</strong> Monday 29 September to Friday 10 October 2008</td>
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<tr>
<td>11</td>
<td>15 October</td>
<td>No Classes — Major Essay Due this Friday</td>
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<td>12</td>
<td>22 October</td>
<td>Lecture: Platoon and the Vietnam War</td>
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<td>Tutorial: Vietnam ‘As it Really Was’</td>
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<td>13</td>
<td>29 October</td>
<td>Lecture: The War on Terror</td>
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<td>Tutorial: The War on Terror</td>
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<td>14</td>
<td>5 November</td>
<td>No lectures or tutorials this week</td>
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<td><strong>Examination period:</strong> Monday 10 November to Friday 28 November 2008</td>
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<td>Week</td>
<td>Dates</td>
<td>Film Screenings</td>
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<td>1</td>
<td>23 July</td>
<td>No Screening this week</td>
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<td>2</td>
<td>30 July</td>
<td>Gallipoli</td>
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<td>3</td>
<td>6 August</td>
<td>All Quiet on the Western Front</td>
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<td>4</td>
<td>13 August</td>
<td>Casablanca</td>
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<td>5</td>
<td>20 August</td>
<td>Saving Private Ryan</td>
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<td>6</td>
<td>27 August</td>
<td>The Thin Red Line</td>
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<td>7</td>
<td>3 September</td>
<td>Schindler’s List</td>
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<td>8</td>
<td>10 September</td>
<td>Life is Beautiful</td>
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<td>9</td>
<td>17 September</td>
<td>Downfall</td>
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<tr>
<td>10</td>
<td>24 September</td>
<td>Invasion of the Body Snatchers</td>
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**Mid-Semester Recess:** Monday 29 September to Friday 10 October 2008

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<tr>
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<tr>
<td>11</td>
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<td>No Screening this week</td>
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<td>Major Essay Due</td>
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<td>12</td>
<td>22 October</td>
<td>Platoon</td>
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<td>13</td>
<td>29 October</td>
<td>Rendition</td>
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<td>14</td>
<td>5 November</td>
<td>No Screening this week</td>
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**Examination period:** Insert Dates
READING LIST

GENERAL


Robert A. Rosenstone, History on Film/Film on History (Harlow, 2006).

Robert Brent Toplin, Reel History: In Defense of Hollywood (Lawrence, 2002).


Marcia Landy (ed.), The Historical Film: History and Memory in Media (New Brunswick, N.J., 2001).


Margot Norris, Writing War in the Twentieth Century (Charlottesville, 2000).

FIRST WORLD WAR

Hollywood’s World War I: Motion Picture Images, eds. Peter C. Rollins and John E. O’Connor (Popular Press, 1997)..

Leslie Midkiff Debauche, Reel Patriotism: The Movies and World War I (Madison, 1997).

Andrew Kelly, Filming All quiet on the Western Front: ‘brutal cutting, stupid censors, bigoted politicos’ (London, 1998).

Andrew Kelly, Cinema and the Great War (London, 1997).


SECOND WORLD WAR


Nicholas Pronay and D. W. Spring (eds), *Propaganda, Politics, and Film, 1918-45* (London, 1982).


**THE HOLOCAUST**


Yosefa Loshitzky (ed.), *Spielberg’s Holocaust: critical perspectives on Schindler’s list* (Bloomington, 1997).

Judith E. Doneson, *The Holocaust in American Film* (Syracuse, 2002).


Lawrence Baron, *Projecting the Holocaust into the present* (Lanham, Md., 2005).

**COLD WAR**


Cyndy Hendershot, *Paranoia, the Bomb, and 1950s Science Fiction Films* (Bowling Green, OH., 1999).

Cyndy Hendershot, ‘‘I Was a Cold War Monster’’: Horror Films, Eroticism, and the Cold War Imagination* (Bowling Green, OH., 2001).


**VIETNAM**


**GULF WAR AND THE WAR ON TERROR**


Jean Baudrillard, *The Gulf War did not Take Place* (Sydney, 1995).


**MASCULINITY**


Mateship and Australian National Identity: 
Peter Weir’s Gallipoli

Required reading


[WB] David Buchbinder, ‘Mateship, Gallipoli, and the Eternal Masculine,’ in Patrick Fuery 
ed.), Representation, discourse & desire: contemporary Australian culture & critical theory 
(Melbourne, 1994), pp. 115-37.

Further reading

Eric Andrews, The ANZAC Illusion: Anglo-Australian Relations during World War One 
(Melbourne, 1993).

Alistair Thomson, ‘The Anzac Legend: exploring national myth and memory in Australia,’ in 
Raphael Samuel and Paul Thompson (eds.), The Myths We Live By (London, 1990), pp. 73-82.

(Sydney, 1995), pp. 149-180.


Robert Rhodes James, Gallipoli: A ‘British’ Historian’s View (Melbourne, 1995).

Alistair Thomson, Anzac memories: living with the legend. Melbourne: Oxford University 
Press, 1994, 118-156.

T. H. E. Travers, ‘Gallipoli: Film and the Traditions of Australian History,’ Film & History, (14) 


Liz Reed, Bigger than Gallipoli: War, History and Memory in Australia (Crawley, W.A., 2004).

Screening

Peter Weir, Gallipoli (1981). Screening time, 106 mins.

The story of two young men who decide to enlist after the initial ANZAC landings. The 18 
year old, Archy Hamilton (Mark Lee), is a potential champion sprinter who is trained by his 
Uncle Jack, but who desperately wants to join the Light Horse. The older Frank Dunne (Mel 
Gibson) works with a group of mates (Billy, Barney, Snowy) on the railways. He is reluctant 
to join up at first but is persuaded by his mates. After a series of adventures they reach 
Perth where they enlist. After a period of training in Egypt and another series of adventures 
they are separately sent to Anzac Cove.

Additional screening

Week 3

Anti-militarist Films and the First World War:
Lewis Milestone’s *All Quiet on the Western Front*

**Required reading**


**Further reading**


**Screening**

Lewis Milestone’s *All Quiet on the Western Front* (1930), running time 104 mins.

The film is divided into four parts: the enlistment and basic training of the young recruits; their arrival at the front and various incidents of trench warfare; Paul Bäumer’s injury, stay in hospital, and visit to the home front; and Bäumer’s return to the front.

**Additional screening**

Week 4

The Home Front:
Michael Curtiz’s Casablanca

Required reading


Further reading


Richard Raskin, Casablanca and United States Foreign Policy,’ Film History v.4 (1990), p.153-164.


Tara Barbazon, ‘We’ll Always Have Paris? Fighting the People's War in Popular Memory,’ Senses of Cinema: An Online Film Journal Devoted to the Serious and Eclectic Discussion of Cinema (SoC) 2 January 2000.


Krin & Glen O. Gabbard, ‘Play it again Sam: psychoanalysis and the classical,’ Journal of Popular Film & Television, 18 (1990), pp. 6-17.


Screening

Michael Curtiz’s Casablanca (1942), running time 98 mins.

Casablanca during the Second World War. Rick Blaine (Humphrey Bogart) is an exiled American who runs the most popular nightspot in town. Late one night he runs into Ilsa (Ingrid Bergman), a woman who ran out on him in Paris, and who is now married to the Czech underground leader Victor Laszlo. Rick is pulled into both a love triangle and a web of political intrigue. Ilsa and Victor need to escape from Casablanca, and Rick is the only person who can help them.

Additional screening

Any B-Film Hollywood or British production depicting the Home Front.
Week 5

‘Tanks for the Memories’
Steven Spielberg’s Saving Private Ryan

**Required reading**


**Further reading**


**Screening**


After storming Omaha Beach, Captain John Miller (Tom Hanks) is ordered to take his squad behind enemy lines on a mission to find and retrieve Private James Ryan (Matt Damon). The youngest of four brothers, Ryan is the last survivor, the other three having all been killed in action within days of one another. As the squad pushes deeper into enemy territory, Captain Miller’s men find themselves questioning their orders.

**Additional screening**

Samuel Fuller, *The Big Red One* (1979) OR

David Frankel and Tom Hanks, *Band of Brothers* (2006)
Week 6

‘Who’s Killing Us?':
Terrence Malick’s *The Thin Red Line*

**Required reading**


**Further reading**


**Screening**


The film tells the story of a group of men, an Army Rifle company called C-for-Charlie, who change, suffer and ultimately make essential discoveries about themselves during the fierce World War II battle of Guadalcanal. The story takes place as Army troops are moved in to relieve battle-weary Marine units. It follows their journey, from the surprise of an unopposed landing, through the bloody and exhausting battles that follow, to the ultimate departure of those who survived.

**Additional screening**

Lewis Seiler, *Guadalcanal Diary* (1943)

OR Allan Dwan, *Sands of Iwo Jima* (1949)

Week 7

Representing the Holocaust: 
Steven Spielberg’s Schindler’s List

Required reading


Further reading


Judith E. Doneson, The Holocaust in American Film (Syracuse, 2002).


Screening

Steven Spielberg, Schindler’s List. Screening time, 187 mins.

Based on life of Catholic Czech-born German businessman Oscar Schindler who used Jews in his factories making eating utensils for the German army. Schindler went broke paying bribes to protect the over 1,000 Jews who worked for him, thus saving their lives from almost certain death in the camps. The film caused a storm of controversy when it appeared over its claim to be historically accurate. According to a documentary made by Jon Blair for Thames Television in 1983 Oscar Schindler had worked for German military intelligence before the war (which may explain why his operation was left alone for so long).

Additional screening

Week 8

‘It’s No Laughing Matter’:
Roberto Benigni’s Life is Beautiful

Required reading


Further reading

Kobi Niv, Life is beautiful, but not for Jews: Another View of the Film by Benigni (Oxford, 2003).

The Yale Journal of Criticism 14 (2001), contains a number of articles on Benigni’s film, laughter and the Holocaust.

Screening

The film begins as a fairy-tale romance, but then shifts dramatically when the protagonist and his family are placed in a concentration camp. To get his young son through the ordeal, the father (played by Benigni), tries to convince him that the hardships they are suffering are all part of an elaborate game.

Additional screening
Charlie Chapin, The Great Dictator (1940).
Week 9

Is Hitler Human?:
Oliver Hirschbiegel's Downfall

**Required reading**


**Further reading**


A. Luedtke, "'Coming to Terms with the Past': Illusions of Remembering, Ways of Forgetting Nazism in West Germany" Journal of Modern History, 65 (September 1993), pp.


Mary Fulbrook, *German National Identity after the Holocaust* (Cambridge, 1999)


**Screening**

Oliver Hirschbiegel’s *Downfall* (2004). Running time, 149 mins.

The film opens in 1942 as Hitler (Bruno Ganz) chooses a personal assistant from several young women. Traudl Junge (Alexandra Maria Lara) lands the job. We see the last days of Hitler’s life in his bunker in Berlin in April 1945 (mostly) through her eyes.

**Source**

The film is based on Joachim Fest's *Inside Hitler's Bunker* and the memoirs of Traudl Junge, *Until the Final Hour.*

**Additional screening**

Week 10

Conspiracy and Conformity in 1950s America:
Don Siegal’s Invasion of the Body Snatchers

Required reading


Further reading


Patrick Lucanio, Them or us: archetypal interpretations of fifties alien invasion films (Bloomington, 1987).


And any of the books by Cyndy Hendershot.


Margot A. Henriksen, Dr. Strangelove’s America: Society and Culture in the Atomic Age (Berkeley, 1997).

Screening

Don Siegal, Invasion of the Body Snatchers (1956). Running time, 81 mins.

The film concerns a typical small town in the US, Santa Mira in California, normally the heartland of American conservative values, which is invaded by ‘pods’ from outer space. The pods hatch out duplicates of the town’s inhabitants that eventually replace the real inhabitants. Once the town has been taken over, the ‘pod-people’ organise the shipment of truckloads of pods that are sent out to all the major cities of the US in order to continue the invasion.

Additional screening

Any B-grade Sci-Fi movie from the 1950s.
Week 12

Vietnam ‘As it Really Was’:
Oliver Stone’s *Platoon*

**Required reading**


**Further reading**


Marita Sturken, ‘Reenactment, fantasy, and the paranoia of history: Oliver Stone’s docudramas,’ *History and Theory*, 36 (1997): 64-


**Screening**


The film is about a young volunteer, Chris Taylor (Charlie Sheen), 21 yrs old, who arrives in VN in September 1967 just a few months before the Tet offensive of January 1968. He is a middle class white who has dropped out of school in disillusionment, and who hopes to find himself by serving his country like his grandfather and father did in WW1 and WW2. This is the war of his generation.

**Additional screening**

Week 13

The War on Terror:
Gavin Hood’s Rendition

Required reading

Further reading

Screening
This film focuses on the controversial U.S. practice of transporting suspected terrorists to locations outside the U.S. for interrogation and torture. Egyptian-born Anwar El-Ibrahimi (Omar Metwally), an engineer and family man, disappears at Washington, D.C., airport on his way home to Chicago after a business trip to South Africa. His pregnant wife, Isabella (Reese Witherspoon), is left in the dark and eventually contacts and old friend (Peter Sarsgaard) to use his political position to help her.

Additional screening
Instructions for Referencing


1. **Use underlining, not an italic typeface, to indicate italics.**

2. The entire paper, including all extracts (block quotations) within the text, all notes, and all appendices, tables, and figure legends, **must be double spaced**. Allow wide margins of about four centimetres on all sides. Wide margins and a full double space between lines are needed to provide room for comments.

3. **Word length** should appear at the end of the essay on the bottom right-hand corner. It should include footnotes, but not the bibliography.

4. **Page numbers** should appear in the top right-hand corner of each page, and the first page of text should be numbered page 2.

5. **Block quotations should generally be restricted to quoted material of more than 100 words.** Shorter quotations should usually be run into the text. **Quotation marks should always be double, not single; single quotation marks may be used only to set off quotations within quotations. Periods and commas at the end of quotations should always appear inside, not outside, the closing quotation mark.**

6. **Notes** must be provided in the paper in the form of footnotes at the bottom of the page. The footnote number appears at the end of the sentence, after the full stop. They should be consecutive. The actual note should be typed with full double spacing and in the same font size used for the text. Notes placed at the end of the paper (endnotes) are not acceptable. For examples of note style, see below.

**Note Style**

**Journal article**: Author’s name; article title in quotation marks; journal title in full, underlined; volume number; year of issue; inclusive page numbers of article; specific page(s) cited, if applicable.

Example:

Subsequent citations:

**Book**: Author’s name (or editor’s name, if no author); book title, underlined; city of publication; year of publication; specific page(s) cited, if applicable. (Note: publishers’ names are not included.)

Examples:

Subsequent citations:

**Other examples**

**Book in a series**:

Subsequent citations:
2. Davies, Florence and Its University, 116.

**Translated book:**

   Subsequent citations:
   1. Roche, France in the Enlightenment, 8.

**Multivolume work:**

   Subsequent citations:

**Chapter in an edited book:**

   Subsequent citations:

For more detailed information on note forms, see The Chicago Manual of Style, 15th ed., chap. 17.