**History 437/537: World War II in Film**

Summer 2018

Professor Goldsworthy

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Department of History (HSS 218)

Office Hours: By appointment

Cinema played a crucial role in perceptions of World War II from the war to the present. Powers on both sides of the battle used cinema as both a tool of propaganda in support of ideology and war as well as a method of diverting attention from the war. This course will examine films of and from the Second World War in order to analyze the history, interpretation, and reinterpretation of the war. These films demonstrate the social values and ideals of the period in which they were produced. As a result, they address attitudes towards war as well as topics associated with war such as the justness of war, the morality of fighting, justification of wartime policies, heroism, and the nature of class, race, and gender relations in a war-mobilized society.

The class will consider the different temporalities of historical films: the era which they represent and that in which they are created. In addition to considering films as representations of historical change, we will also analyze movies as cultural means by which filmmakers commented on, or critiqued, that change. Our analysis of the relationship between film and history in the Second World War will focus on the following questions: How does film shape and/or reflect our understanding of the history of this era? What are the various perspectives of these films? Should cinema be responsible for historically accurate portrayals of the war?

Course Goals:

-Use primary and secondary sources to analyze the history of the Second World War in film

-Analyze films as representations of historical change

-Understand how cinema has contributed to and shaped our understanding of WWII

**Course Materials**

**Books**

R.A.C. Parker *The Second World War: A Short History* Oxford ISBN  978-0192802071

Primo Levi *The Drowned and the Saved* Vintage ISBN: 978-0679721864

**Videos**:

Filmstruck

Many of our films are available on Filmstruck (<https://www.filmstruck.com)> and are marked with a (+) on the syllabus next to their title. Filmstruck has a free 14-day trial. Those available in the library on reserve are marked with a (r).

**Requirements for the Course:**

Participation: 20%

Papers: 80%

Graduate students will be responsible for an additional paper on a WWII memoir and its film adaptation. Students may select from one of the following options: A Woman in Berlin, Outwitting the Gestapo, Three Came Home, Europa Europa

**Extra Credit:**

Students can earn extra credit for watching an additional film on World War II and writing an additional paper on the film. Papers should include a discussion of the film’s topic, the historical significance of the film, and its relation to topics we’ve discussed in class and our other films. Please contact Professor Goldsworthy to get approval for the film.

**Course Policies:**

Participation grades will be based upon active student participation. This involves completing the reading and being ready to discuss the text or ask questions based upon the text. Guidelines for online discussion will be posted on moodle.

All work must be turned in on time. Late work will be accepted without penalty only with a medical excuse or in the case of a documented family emergency. Make-up exams and presentations will NOT be given unless you have a documented emergency. Late work will be penalized one full letter grade per day (including Saturdays, Sundays and days that the class does not meet). Please note that issues with technology (computers crashing, printing failures) do NOT fall into the category of an emergency. You are responsible for saving and backing up your work. Extensions on papers will only be granted if requested 48 hours in advance.

**DISABILITY STATEMENT**

If you have a documented disability that requires academic accommodations at Western Oregon University, you are required to have your accommodations coordinated through the Office of Disability Services (ODS). ODS is located in APSC, Rm. 405. Phone: 503-838-8250 VTTY. Email: ODS@wou.edu

*Veterans and active duty military personnel with special circumstances are welcome and encouraged to communicate these, in advance if possible, to the instructor.*

**ACADEMIC HONESTY**

Code of Student Responsibility

574-031-0030 Specific Standards and Policies

The following list of prohibited forms of conduct is not all inclusive since it is not possible to list all potential violations. The University requires that all students behave in a manner congruent with established community standards and in a manner conductive to the development of the individual. Actions detrimental to the mission of the University and the legitimate activities of the academic community which constitute the University are in violation of this Code and may be subject to judicial procedures.

1) Academic dishonesty, which includes but is not limited to:

(a) Cheating- intentional use or attempted use of artifice, deception, fraud, and/or misrepresentations of one’s academic work;

(b) Fabrication- unauthorized falsification and/or invention of any information of citation in any academic exercise;

(c) Facilitating dishonesty – helping or attempting to help another person commit an act of academic dishonesty. This includes students who substitute for other persons in examinations or represent as their own papers, reports, or any other academic work of others;

(d) Plagiarism- representing without giving credit the words, data, or ideas of another person as one’s own work in any academic exercise. This includes submitting, in whole or in part, prewritten term papers of another of research of another, including but not limited product of commercial vendor who sell or distribute such materials. And the appropriation of and/or use of electronic data of another person or persons as one’s own, or using such data without giving proper credit for it; or

(e) Any use or attempted use of electronic devices in gaining an illegal advantage in academic work in which use of these devices is prohibited, and such devices include but are not limited to cell phones, pdas, laptops, programmable calculators, etc.

**Course Schedule:**

**Week 1: Propaganda**

June 25 **Introduction: Origins of War**

June 27 **Racial Propaganda**

Films: Ohm Kruger (second half), The Eternal Jew (first 30 minutes)

<https://archive.org/details/Ohm.Krueger.1941.Ger.vo.satkurger.ver2.AC3.Rus>

<https://www.youtube.com/watch?v=RlHVin56U2w>

“The Image of the Enemy”

“The History and Organization of the Nazi Cinema”

*The Second World War* c 1, 2, 3

Grad Students: Sorlin, “How to Look at a ‘Historical’ film

Online:

Film: Why We Fight <https://www.youtube.com/watch?v=ZBtdTiHsQqI>

Ducktators: <https://www.youtube.com/watch?v=KsBG34TSJJ4>

*The Second World War* c5, 11

*Doing their Bit: Wartime American Animated Film*

“The Roots of ‘Why We Fight’”

Grad students: *Art and Propaganda in the Twentieth Century*

**Week 2 Race and War**

July 2 **Colonial Troops**

Film: Days of Glory (r)

*The Second World War* c6, 7, 8

“*Indigènes:* A Sign of the Time”

“History in Images/Images in History”

July 4 No Class Meeting: Independence Day

Online:

Tuskegee Airmen: <https://www.youtube.com/watch?v=RlIYNY9KCjQ>

The Negro Soldier (<https://www.youtube.com/watch?v=dln2dQyLNVU>

*The African American Experience during World War II*

*Bitter Fruit: African American Women in World War II* introduction

Short Guide to Writing about Film

**Paper 2 Due: July 7, noon**

**Week 3: Collaboration and Resistance**

**Film**: Lacombe, Lucien (+)

*The Vichy Syndrome*

“Identity Politics in Films of the 1970s”

**Film**: Lucie Aubrac

*Outwitting the Gestapo* (selections)

*Germaine Tillion, Lucie Aubrac, and the Politics of Memories of the French Resistance*

*The Haunting Past: History, Memory, and Justice in Contemporary France*

**Film**: Rome, Open City (+)

“The Fall of Mussolini”

Grads: Foucault “Anti-Retro”

**Week 4 Victories and Defeats**

**Film**:Ballad of a Soldier (+)

Readings on Moodle

**Film**: Overlord (+)

*The Second World War* c13

*World War II: Film and History*

Grad Students: *World War II: Film and History*

**Film:** The Fall of Berlin (r)

*The Second World War* c10, 16

*A Woman in Berlin* (selections)

*After the Reich*

Grad Students: *A Woman in Berlin* (film and memoir)

**Paper 2 Due July 21, noon**

**Week 5: Internment**

**Film**: Japanese American Internment: <http://www.youtube.com/watch?v=_OiPldKsM5w>

*Concentration Camps on the Home Front*

*The Drowned and the Saved* preface, c1- 2

*The Second World War* c6

**Film**: Night and Fog (+)

*The Drowned and the Saved* preface, c3-5

*At the Mind’s Limit*

*The Second World War* c17

Grad Students: *The Holocaust and the Moving Image*

**Film:** Europa Europa (r)

*Europa Europa*

*Between Dignity and Despair*

*The Drowned and the Saved c*6-7

Graduate Students: *Europa Europa*

**Week 6 Effects of War**

July 30 **Legacies of War**

Film: Judgment at Nuremberg (r)

*World War II: Film and History*

*The Drowned and the Saved* c8, conclusion

“Filming the Liberation of Bergen-Belsen”

“A Witness to Atrocity: Film as Evidence in International War Tribunals”

Aug 1 **Atomic Bombs**

Film: Black Rain (Kuroi ame): <https://www.youtube.com/watch?v=0997IhRPb1s>

*The Second World War* c14

*Choices Under Fire: Moral Dimensions of World War II*

*Black Rain*

Online: **Liberation Narratives**

*Europe on Trial*

*The Second World War* c18

**Final Paper Due: August 4, noon**

**Grad Students Additional Paper Due August 5, noon**