



History 229: The History of War in Film

with Prof. John W. Hall

Spring 2023, MW 9:55-10:45 + Discussion

Honors Section with Prof. Hall

3 Credits

HISTORY 229: THE HISTORY OF WAR IN FILM

Spring 2023
Univ. of Wisconsin-Madison
Lecture: MW, 9:55 AM - 10:45 AM
Discussion: Various
1101 Mosse Humanities Bldg. (in person)
3 credit hours
Accelerated Honors option
Sophomore standing
Breadth: Humanities
Level: Intermediate
Counts as L&S credit in L&S

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Course Description

Is there such a thing as a genuinely anti-war movie? The acclaimed, late French filmmaker François Truffaut thought not, as even the most brutal and honest depictions of war in film cannot help but valorize sacrifice and arouse something primordial in certain members of the audience. Nevertheless, some of the greatest films of all time are regardless as “anti-war classics” and not a few might be labeled “pro-war.” This course will critically examine seventeen full movies (and parts of many more) from across this spectrum and from around the world. We will not only test the “Truffaut Rule” but also evaluate the movies as both fictionalized secondary sources (conveying knowledge and influencing memory) and as primary sources that shed light on the moment and place in which they were created.

As the course title indicates, this is a *history course*. It will inevitably overlap with the concerns of film studies (and assign some readings from that discipline), but its approach to the subject matter is thoroughly historical. This is further reflected in the course requirements, all of which are designed to hone the essential skills of the historian. While we will watch *a lot* of movies over the course of the semester, we will also read, write, and think historically.

Content Warning

War is violence. Movies about war depict this violence, sometimes in shocking and even abhorrent ways. So-called “anti-war movies” are often distinguished for their realistic depictions of trauma inflicted on the human body, as well as the human mind—but even movies that valorize combat have increasingly valued the ostensible “realism” of combat scenes. Others simply relish in gratuitous violence to indulge the inclinations of the filmmakers or their audience. Conversely, other filmmakers have attempted to communicate the horror of war by depicting its effects on noncombatants. Scenes of sexual violence and genocide are therefore also within the scope of the genre and, by extension, this course. When especially troubling material is assigned, students will be

given advanced notice. Nevertheless, students should be aware that the course as a whole is subject to a “trigger warning” and advise the professor or teaching assistant of any special accommodations that they may require to successfully fulfill all course requirements.

Course Learning Outcomes

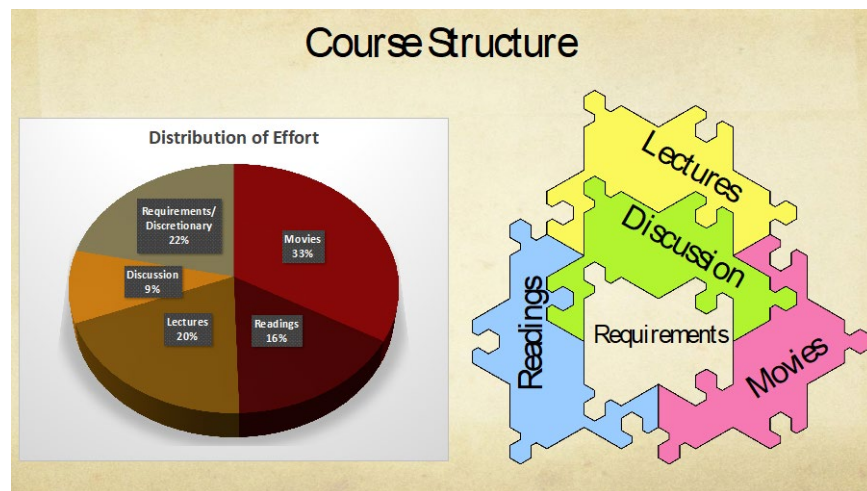
In this course, students will (be able to):

1. Critically examine war movies as media for communicating the experience of combat in different historical eras
2. Understand the unique power of motion pictures to convey “truth”...and mistruth.
3. Evaluate the ways in which war movies have essentialized gender roles.
4. Evaluate the proposition that wars exhibit the best and worst of human behavior and contemplate the role of the “war movie” in perpetuating both
5. Apply the methods of historical research and writing

Course Structure

A typical course week is centered around a single motion picture and consists of two lectures and one discussion section, each fifty minutes in length and accounting for the three face-to-face “contact hours” for which you will receive. One of the lectures will focus on some aspect of the “real history” behind the events depicted; the other will focus on the context of the film’s production, treating it as a cultural artifact of the time and place in which it was produced. In weeks 3, 8, and 12, students will watch two movies. Following the two lectures, students will receive a “discussion prompt” that will stimulate conversation in the ensuing discussion section.

For every “contact hour” of in-person instruction, students should commit two *actual* hours to class preparation (i.e. six total hours in a normal week). Roughly half of this time will be dedicated to watching the assigned film(s). The balance should be devoted to completing the assigned readings and preparing for or completing course requirements, described below. See [Appendix 1](#) for a detailed calculation of the time required for each assignment. Each component of this course—the lectures, the discussion sections, the movies, the assigned readings, and the requirements—are crucial to meeting the learning objectives in this course. They are complementary without redundancy by design; you cannot shortchange any one component and expect to succeed.



On the Motion Pictures Selected for this Course

A single semester is too brief to comprehensively study “the history of war in film”—the title of this course notwithstanding. For every movie included in this syllabus, several worthy alternatives were relegated to the list of “honorable considerations.” Ultimately, movies were selected based on the following criteria:

1. They are or were at one time regarded as classics in the genre.
2. They offer especially clear insights into the time and place of their production.
3. They present a diversity of perspectives in terms of nationality, period of production, period depicted, and source material.
4. They are suitable to “fact-versus-fiction” critique that illuminates both “the real story” and the influence of “the reel story.”

Most of the films we watch this semester score highly by each criterion; a few are included by virtue of their strengths in one regard or another.

Because both war and filmmaking have been predominated by men since their inception, they similarly are overrepresented (on both sides of the camera) in all but one of the assigned movies. Nevertheless, the relegation of women to “cameo” roles in these movies is itself instructive. Finally, although this is a “transnational” exploration of war in film, the dominance of Hollywood in the motion picture industry is reflected in the fact that half of assigned movies are American productions. The other half portray the perspectives of each of the major combatants in both world wars, which have profoundly influenced the genre of “war movie.” American films will also examine the influence of the Vietnam War, 9/11, and the ensuing “Global War on Terror” on the genre and American culture.

Films by Week

1. *La Grande Illusion* (Renoir, 1937, France)
2. *All Quiet on the Western Front* (Milestone, 1930, US)
3. *Bridge on the River Kwai* (Lean, 1957, UK/US) **and** *Lawrence of Arabia* (Lean, 1962, UK)
4. *Dr. Strangelove* (Kubrick, 1964, US/UK)
5. *Battle of Algiers* (Pontecorvo, 1966, Italy)
6. *Waterloo* (Bondarchuk, 1970, USSR/Italy)
7. *Apocalypse Now* (Coppola, 1979, US)
8. *Das Boot* (Peterson, 1981, West Germany) **and** *Come and See* (Klimov, 1985, USSR)
9. *Henry V* (Branagh, 1989, UK)
10. *Glory* (Zwick, 1989, US)
11. *Saving Private Ryan* (Spielberg, 1998, US)
12. *300* (Snyder, 2006, US) **and** *Waltz with Bashir* (Folman, 2008, Germany/France/Israel)
13. *American Sniper* (Eastwood, 2014, US)
14. *The Woman King* (Prince-Bythewood, 2022, US)

On the Readings Selected for this Course

The readings for this course are broadly representative of the kinds of sources historians use to study the past (including primary and secondary sources), as well as range of interdisciplinary readings comprising popular commentary, literature, literary criticism, film criticism, and anthropology. The reading load has been kept manageable with the expectation that you will complete *all* of the assigned readings.

Required Course Texts

All but four of the assigned readings are available on Canvas. Students must acquire their own (i.e. unshared) copy of each of the following texts, which have been ordered by the University Bookstore.

Chapman, James. *War and Film. Locations*. London: Reaktion, 2008.

Conrad, Joseph. *Heart of Darkness and the Congo Diary*. New York: Penguin Classics, 2007.¹

Gooding, James Henry. *On the Altar of Freedom: A Black Soldier's Civil War Letters from the Front*. Edited by Virginia M. Adams. Amherst: University of Massachusetts Press, 1999.

Keegan, John. *The Face of Battle: A Study of Agincourt, Waterloo, and the Somme*. New York: Penguin, 1983.

Course Requirements and Grading

This course employs “specifications grading” (or “specs grading”), which is designed to remove any ambiguity about expectations and to empower students to set and achieve their own goals for the course. With the exception of discussion section participation, every requirement will be graded on a “pass/fail” basis. Students will be provided explicit expectations for each requirement and will receive full credit if they meet them—and none if they do not. Each student may thereby “choose your own adventure”—and final grade. It is imperative, however, that students fully understand the expectations for each assignment and complete them on schedule.

There are four tiers of requirements for this course:

Platinum Requirements (2 available)

- Research paper
- Final Exam (all students must pass to pass the course)

Gold Requirements (4 available)

- World War I Movie Review
- Vietnam War Movie Review
- Movie Poster Project
- Research Paper “Power-up” Option

Silver Requirements (25 available)

- Week 1: Autobiography
- Weeks 2-13: Quizzes and Discussion Prompts

Bronze Points (39 available for Discussion Section Participation)

REQUIREMENT TIERS

¹ Alternative editions of *Heart of Darkness* are acceptable.

<i>Grading Requirements</i>	<i>Platinum</i>	<i>Gold</i>	<i>Silver</i>	<i>Bronze</i>	<i>Final Grade</i>
<i>If a student passes/earns</i>	2 Platinum reqts.	4 Gold reqts	25 Silver reqts	39 Bronze pts	...they will earn an A (100%)
<i>If a student passes/earns</i>	2 Platinum reqts	3 Gold reqts	23 Silver reqts	30 Bronze pts	...they will earn an A (92-99%)
<i>If a student passes/earns</i>	2 Platinum reqts	3 Gold reqts	22 Silver reqts	29 Bronze pts	...they will earn an AB (87-91.9%)
<i>If a student passes/earns</i>	2 Platinum reqts	2 Gold reqts	21 Silver reqts	27 Bronze pts	...they will earn a B (82-86.9%)
<i>If a student passes/earns</i>	1 Platinum reqt	2 Gold reqts	20 Silver reqts	25 Bronze pts	...they will earn a BC (77-81.9%)
<i>If a student passes/earns</i>	1 Platinum reqt	2 Gold reqts	19 Silver reqts	23 Bronze pts	...they will earn a C (72-76.9%)
<i>If a student passes/earns</i>	1 Platinum reqt	1 Gold reqt	18 Silver reqts	22 Bronze pts	...they will earn a D (67-71.9%)
<i>If a student passes/earns</i>	0 Platinum reqts	1 or fewer Gold reqts	17 or fewer Silver reqts	21 or fewer Bronze pts	...they will earn an F (0-66.9%)

To earn a given grade threshold, *students must fulfill the requirements of each tier*. Otherwise, they will earn the grade of the lowest scoring tier.

Important Note: “Weeks” referred to hereafter comprise two lectures and the *ensuing* discussion section. For the Honors Section, these weeks fall in a single calendar week. For the other sections, History 229 weeks will run Monday through Monday and overlap on that day.

BRONZE POINTS

The foundation of student success in this course is preparation for and participation in discussion sections. Discussion section grading is graded in four increments: High Pass, Pass,

Present, and Absent. A “High Pass” grade is worth three points, a “Pass” is worth two points, a “Present” is worth one point, and an “Absent” equals zero points.

- High Pass: Student comes prepared to the discussion sections, demonstrating a grasp of the the assigned material for that week and having contemplated (if not responded to) the discussion prompt for that session. Student actively participates in this discussion and takes notes.
- Pass: Student listens attentively and respectfully to their peers and diligently takes notes.
- Present: Student attends discussion section and listens to the conversation.
- Absent: Self-explanatory.

SILVER REQUIREMENTS

Week 1/First Discussion Meeting: Before the first discussion section, students will submit a 200-to 250-word [autobiography](#) as PDF via Canvas. These submissions will be viewable to all students enrolled in your section and must include:

- A brief summary of what you hope to gain from the course.
- Your preferred pronouns/“go by” name and guidance on pronunciation as appropriate.
- At least one “fun fact” about you.

This is a mandatory requirement that fulfills a single Silver Requirement.

Weeks 2-13: Each full week of the course, students will receive **one quiz**, which will be administered via Top Hat during either the Monday or Wednesday lecture, and **one discussion prompt** for the ensuing discussion section. Each quiz passed and each discussion prompt answered satisfactorily fulfills a Silver requirement.

- Quizzes provide a positive incentive to complete the assignments and come to lecture. If you do both, you will pass every quiz and rack up 12 Silver requirements.
- Discussion prompts will be released via Canvas “[Discussions](#)” on Wednesday afternoons/evenings. Students are expected to at least contemplate the prompt before coming to discussion section. **Students who contribute to the discussion with thoughtful responses of 1-3 sentences before 8 AM on the day of their section will fulfil a Silver Requirement** (up to 12 total). Passing responses must:
 - Answer the question.
 - Be grammatically correct and reasonably free of errors.
 - Demonstrate familiarity with the materials from which the prompt is derived (movie, reading, or lecture).

GOLD REQUIREMENTS

Each of the four available Gold requirements requires the commitment of substantial effort outside of class. The first of these requirements—the **World War I Movie Review**—**must be completed satisfactorily and on time to “unlock” access to the other three Gold requirements.**

WORLD WAR I MOVIE REVIEW

Students will write a critical review of a feature-length World War I movie that *is not* assigned for this course. Students are advised to select a movie that has been well-received by critics. If students have any doubt whether the movie they are considering qualifies as a “World War I movie” they should seek guidance from the professor or the TA.

Your evaluation of the film *should* answer each of the following questions, recommended by historians John Whiteclay Chambers and David Culbert:

Who made the film and why? Was there an unintended, as opposed to an intended, result? Did the filmmakers have a political agenda, either conscious or unconscious? Was the piece intended as propaganda? Who was the intended audience? To the extent possible to determine it, who was the actual audience? What does the history of the production suggest about conflicts at the time between political and artistic goals? What kind of reception did the work have—economically, aesthetically, politically? When analyzing films that take particular views of the past, it is important also to find out the nature of the historical debates in which these films are embedded. How do they contribute to the contested interpretations of the past?²

Your review *must*:

- Take the form of a properly organized essay (introduction, main body, conclusion) of 600 to 1,200 words.
- Establish whether the movie purports to relate actual historical events or is merely set in the past.
- Evaluate the movie’s historical accuracy in either case. In the former, how faithful to historical fact were the filmmakers? In the latter, how plausible are the events and characters depicted?
- Identify the “truth” (if any) the filmmaker hopes to convey. Does it relate more or less to the era depicted or the era in which the movie was made?
- Assess the merits (or shortcomings) of the film as (1) a medium for historical education, (2) a work of art, and (3) social commentary at the time of its release.

This requirement is due no later than midnight on Sunday, 26 February, via Canvas.

VIETNAM WAR MOVIE REVIEW

This requirement is identical to the World War I movie review with the obvious exception that it must evaluate a Vietnam War movie. It ***is due no later than midnight on Sunday, 16 April, via Canvas.*** Note: this is also the deadline for the third Gold Requirement option, the Movie Poster Project (below). Students intending to complete both requirements should sequence these projects at their discretion and submit them *when they are complete* rather than at this deadline.

MOVIE POSTER PROJECT

Students will design a movie poster for an imagined, historical war film that touches on one or more course themes *and* write an explanatory, accompanying essay. The imagined/advertised film

² John Whiteclay Chambers and David Culbert, eds., *World War II, Film, and History* (New York: Oxford University Press, 1996), 9. Additional recommendations on reviewing movies are available at <https://twp.duke.edu/sites/twp.duke.edu/files/file-attachments/film-review-1.original.pdf>.

may be dramatic, satirical, “based on true events, etc.—but it must be a “war film” with a real historical context.

The poster must conform to the following design requirements:

- It must have imagery.
 - This may be a single image or a collage.
 - The imagery must be appropriate for a classroom environment.
 - The imagery may be in any form: photograph, painting, AI-generated, etc.
 - The imagery may be original (of your own creation) or not (in accordance with academic fair use).
- It must have a title.
- It must have a tagline that effectively “teases” the subject of the film.³
- It must name the principal actors and director (real or fictitious).
- It *may* include other elements found on movie posters (studio, producer, rating, release date, etc.).

The accompanying essay must conform to the following requirements:

- It must be 500 to 800 words in length.
- It must explain *why* this movie should be made. Do you want to honor the sacrifices of the Nez Perce in what is often called “the last Indian war”? Perhaps you wish to shed light on the problem of civilian casualties in the age of drones. Or do you wish to borrow a page from Francis Ford Coppola, and re-set a literary classic in a theater of war?
- It must identify the intended audience and the intended effect the film will have on them (e.g. fill them with patriotic sentiment, make them see the futility of war, educate them about an unknown chapter of military history, or simply entertain).
- It must explain what the various components of the poster’s artwork—the imagery, title, and tagline—are meant to convey.
- It must explain why you chose the principal actors and director you did (or why you invented fictitious ones). If you want a “George C. Scott-type” as the lead actor, are you hoping he will channel George S. Patton or Buck Turgidson? As director, did you select Kathryn Bigelow or Stephen Spielberg on the basis of their past work in the genre, or did you select a hitherto unknown (i.e. fictitious) person who you think is more capable of understanding and conveying the trauma of Japanese-American incarceration during World War II?

This requirement is due no later than midnight on Sunday, 16 April, via Canvas. Refer to the caution above about completing both this and the Vietnam War Movie requirements.

RESEARCH PAPER “POWER UP” OPTION

This Gold Requirement is a “power up” for the research paper (a Platinum Requirement, below). As such, this option is available only to students who intend to complete both Platinum Requirements. ***This “option” is mandatory for all Honors Students;*** any student completing it may be competitive to win the Department of History’s [Paul Glad Prize](#).

³ For guidance on taglines, see Johannes Mahlknecht, “Three Words to Tell a Story: The Movie Poster Tagline,” *Word & Image* 31, no. 4 (2015).

To earn this Gold Requirement, students will complete the Research Paper requirements (below) but be subject to the following, higher standards:

- The paper must be no less than 2,000 and no more than 3,500 words in length (exclusive of title page, notes, and bibliography in either instance).
- The paper must meaningfully incorporate primary sources from one or more of the following categories:
 - Archival sources (potentially including the holdings of [The Wisconsin Center for Film and Theater Research](#)).
 - Memoirs or autobiographies.
 - Oral history interviews.
- The paper must meaningfully employ at least eight sources, inclusive of primary and secondary sources.

PLATINUM REQUIREMENTS

RESEARCH PAPER

This is the only optional Platinum Requirement, although students *not* completing it may earn no higher than a BC for the course. The paper must:

- Pose a historical research question inspired by course materials and themes. Students are encouraged to submit this question to their professor or TA before embarking on this project. Examples of acceptable questions are as follows:
 - How was *Saving Private Ryan* received in Germany, and what does it suggest about Germany's collective memory of World War II?
 - How much liberty do Mel Gibson's many war movies take with historical truth, why, and to what effect?
 - How does the Department of Defense's (withholding of) support for war movies correlate to critical reception and box office success?
- Answer the above research question in an essay of 1,500 to 2,500 words.⁴
- Draw evidence from no fewer than five authoritative sources.⁵
- Adhere to the organizational conventions for historical writing:
 - An introduction must "hook" the reader's attention, frame the question you are asking (why does it matter?), and answer that question in a clear thesis statement.
 - The main body of the essay may be organized thematically or chronologically but must present your evidence and arguments in a logical sequence.
 - A conclusion must summarize the main findings of your essay and expound upon their importance.
- Adhere to the style conventions of [The Chicago Manual of Style](#) with specific attention to:
 - A properly formatted title page—with a descriptive title.
 - Properly formatted footnotes.
 - A properly formatted bibliography.

This requirement is due no later than midnight on Sunday, 30 April, via Canvas.

⁴ Two thousand to 3,500 words for students completing to "Power Up" Gold Requirement.

⁵ Eight sources, to include specified primary sources for students completing to "Power Up" Gold Requirement.

FINAL EXAM

Students will take the final examination from 10:05 AM to 12:05 PM on 10 May (location TBD). The exam consists of an objective component (multiple choice and matching questions) and an essay question. To pass, students will need to score at least 67% on the objective portion and demonstrate a firm comprehension of the course materials and concepts in the essay response. Additional details and guidance will be delivered at the review session on Wednesday, 3 May.

Course Schedule by Week

Students will watch the assigned movies and read the assigned readings *before* coming to the indicated lecture or discussion section.

1. INTRODUCTION: *LA GRANDE ILLUSION*

Wednesday, 25 January

Renoir, Jean. "[La Grande Illusion](#)." France: World Pictures, 1937.

Chapman. *War in Film*. Pp. 1-16.

Discussion Section

Chambers, John Whiteclay, and David Culbert. "[Conclusion](#)." In *World War II, Film, and History*, edited by John Whiteclay Chambers and David Culbert, 147-62. New York: Oxford University Press, 1996.

Keegan. *Face of Battle*. Pp. 13-52.

Submit Autobiography.

2. WORLD WAR I AND THE ANTI-WAR FILM: *ALL QUIET ON THE WESTERN FRONT*

Monday, 30 January

Milestone, Lewis. [All Quiet on the Western Front](#). United States: Universal Pictures, 1930.

Wednesday, 1 February

Keegan. *Face of Battle*. Chapter 4.

Discussion Section

Chapman. *War and Film*. Pp. 117-37.

Remarque, Erich Maria. "[Chapter 6](#)." In *All Quiet on the Western Front*, 99-136. New York: Ballantine Books, 1982.

3. (THIRD) WORLD WARS & THE BLACKLIST: THE EPICS OF DAVID LEAN

Monday, 6 February

Lean, David. *Bridge on the River Kwai*. United Kingdom and United States: Columbia Pictures, 1957.
[Part 1](#) and [Part 2](#).

Wednesday, 8 February

Lean, David. *Lawrence of Arabia*. United Kingdom: Columbia Pictures, 1962.

Discussion Section

No assignment (aside from discussion prompt).

4. THE COLD WAR & THE GENERALS: *DR. STRANGELOVE*

Monday, 13 February

Kubrick, Stanley. *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb*. United Kingdom and United States: Columbia Pictures, 1964.

Wednesday, 15 February

Schlosser, Eric. "[Almost Everything in 'Dr. Strangelove' Was True.](#)" *The New Yorker*, January 17, 2014.

Discussion Section

No assignment (aside from discussion prompt).

5. WARS OF DECOLONIZATION, FILMS AS PROPAGANDA: *THE BATTLE OF ALGIERS*

Monday, 20 February

Pontecorvo, Gillo. *The Battle of Algiers*. Italy: Magna, 1966.

Wednesday, 15 February

Fanon, Frantz. "[On Violence.](#)" In *The Wretched of the Earth*, 1-62. New York: Grove Press, 2004.

Discussion Section

Browning, Cory. "[Frames of the Algerian War: Pontecorvo's *La Bataille d'Alger* and the 'War on Terror.'](#)" *Contemporary French & Francophone Studies* 23, no. 3 (2019): 316-23.

[Word War I Movie Review](#) due by midnight, Sunday, 26 March.

6. THE GRAND BATTLE AND THE GREAT MAN: *WATERLOO*

Monday, 27 February

Bondarchuk, Sergei. [Waterloo](#). Italy and USSR: Mosfilm, 1970.

Wednesday, 1 March

Keegan. *Face of Battle*. Chapter 3.

Discussion Section

Tolstoy, Leo. "[Chapters 27 and 28, Book 10.](#)" In *War and Peace*, 696-700. New York: W.W. Norton & Company, 1996.

7. AN AMERICAN/AFRICAN TRAGEDY: *APOCALYPSE NOW* & *HEART OF DARKNESS*

Monday, 6 March

Content warning: graphic violence, animal cruelty

Coppola, Francis Ford. [Apocalypse Now](#). United States: United Artists, 1979.

Wednesday, 8 March

Conrad, Joseph. *Heart of Darkness and the Congo Diary*. New York: Penguin Classics, 2007.

Discussion Section

Chapman. *War in Film*. Pp. 162-244.

Spring Break: 11-19 March

8. THE BAD WAR: *DAS BOOT* AND *COME AND SEE*

Monday, 20 March

Petersen, Wolfgang. *Das Boot*. West Germany: Columbia Pictures, 1981.

Wednesday, 22 March

Klimov, Elem. *Come and See*. USSR: Sovexportfilm, 1985.

Discussion Section

Chapman. *War in Film*. Pp. 103-16, 137-59.

9. THE UTILITY OF WAR (& WAR MOVIES): *HENRY V*

Monday, 27 March

Branagh, Kenneth. [Henry V](#). United Kingdom: Curzon Film Distributors, 1989.

Wednesday, 29 March

Keegan. *Face of Battle*. Chapter 2.

Discussion Section

Neill, Michael. "[Henry V: A Modern Perspective](#)." In *Henry V*, edited by Barbara A. Mowat and Paul Werstein, 254-79. New York: Simon & Schuster Paperbacks, 2020.

10. THE PRO-WAR FILM AND DEPICTIONS OF AFRICAN AMERICANS: GLORY

Monday, 3 April

Content warning: racist language, violence

Zwick, Edward. [Glory](#). United States: Tri-Star Pictures, 1989.

Wednesday, 5 April

Gooding. *On the Altar of Freedom*. First half.

Discussion Section

Gooding. *On the Altar of Freedom*. Second half.

11. THE "REALISM" REVOLUTION AND NATIONAL SALVATION: SAVING PRIVATE RYAN

Monday, 10 April

Content warning: graphic violence

Spielberg, Steven. [Saving Private Ryan](#). United States: DreamWorks Pictures and Paramount Pictures, 1998.

Wednesday, 12 April

Chapman. *War and Film*. Pp. 17-47.

Young, Marilyn B. "[In the Combat Zone](#)." Article. *Radical History Review*, no. 85 (Winter 2003): 253-64.

Discussion Section

No assignment (aside from discussion prompt).

[Vietnam War Movie Review](#) and [Movie Poster Project](#) due by midnight, Sunday, 16 April.

12. CARICATURES OF REALITY: WALTZ WITH BASHIR & 300

Monday, 17 April

Folman, Ari. *Waltz with Bashir*. Germany, France, and Israel: Sony Pictures Classics, 2008.

Freedland, Jonathan. "Lest We Forget." *The Guardian*, 24 October, 2008, <https://www.theguardian.com/film/2008/oct/25/waltz-with-bashir-ari-folman>.

Wednesday, 19 April

Content warning: rape, sexual content/nudity, graphic violence

Snyder, Zack. [300](#). United States: Warner Bros. Pictures, 2006.

Herodotus. "[Book Ten \[Extract\]](#)." In *The Landmark Herodotus: The Histories*, 572-98. New York: Pantheon Books, 2007.

Discussion Section

Burton, Paul. "[Eugenics, Infant Exposure, and the Enemy Within: A Pessimistic Reading of Zack Snyder's 300](#)." *International Journal of the Classical Tradition* 24, no. 3 (2017): 308-30.

13. POST 9/11 CONFLICT, ABROAD AND AT HOME: *AMERICAN SNIPER*

Monday, 24 April

Eastwood, Clint. *American Sniper*. United States: Warner Bros. Pictures, 2014.

Wednesday, 26 April

Rothermel, Dennis. "[With Some Trepidation, I Suggested That We See American Sniper Together](#)." In *The Films of Clint Eastwood: Critical Perspectives*, edited by Matt Wanat and Leonard Engel, 199-226: Albuquerque: University of New Mexico Press, 2018.

Discussion Section

No assignment (aside from discussion prompt).

[Research Paper due by midnight, Sunday, 30 April.](#)

14. FULL CIRCLE: FROM *BIRTH OF A NATION TO THE WOMAN KING*

Monday, 1 May

Content warning: rape

Prince-Bythewood, Gina. *The Woman King*. United States: Sony Pictures, 2022.

Somda, Dominique. "Woman King Is Worth Watching: But Be Aware That Its Take on History Is Problematic." *The Conversation*. Updated October 5, 2022, <https://theconversation.com/woman-king-is-worth-watching-but-be-aware-that-its-take-on-history-is-problematic-191865>.

Wednesday, 3 May

Review session—no assignment.

Appendix 1: Detailed Time Calculation by Assignment

Week	Assignment	Pages	Words/pg	Words	Time (min)	Residual (min)
1	<i>La Grande Illusion</i>				114.0	
1	Chapman, Introduction (1-16)	15.5	295	4,573	18.0	
1	Keegan, Chapter 1 (13-52)	40	400	16,000	62.0	
1	Chambers, "Conclusion"			4,709	18.0	
1	Total				212.0	28.0
2	<i>All Quiet on the Western Front</i>				133.0	
2	Keegan, Chapter 4 (207-289)	80	400	32,000	120	
2	Remarque, Chapter 6			8,725	35	
2	Chapman, pp.117-37	19	295	5,605	22	
2	Total				310.0	50.0
3	<i>Bridge on the River Kwai</i>				162.0	
3	<i>Lawrence of Arabia</i>				227.0	
3	Total				389.0	-29.0
4	<i>Dr. Strangelove</i>				95.0	
4	Schlosser			2,585	10.0	
4	Total				105.0	255.0
5	<i>Battle of Algiers</i>				120.0	
5	Fanon (extract)			19,600	77.0	
5	Browning			3,113	12.0	
5	WWI Film Review Due					
5	Total				209.0	151.0
6	<i>Waterloo</i>				123.0	
6	Keegan, Chapter 3 (117-206)	89	400	35,600	140.0	
6	Tolstoy (extract, Borodino)			2,400	10.0	
6	Total				273.0	87.0
7	<i>Apocalypse Now</i>				147.0	
7	Conrad, <i>Heart of Darkness</i>				120.0	
7	Chapman, 162-244	73	295	21,535	83.0	
7	Total				350.0	10.0
8	<i>Das Boot</i>				149.0	
8	<i>Come and See</i>				142.0	
8	Chapman, pp. 103-16, 137-59	12	295	3,540	14	
8	Total				305.0	55.0
9	<i>Henry V</i>				138.0	
9	Keegan, Chapter 2 (78-116)	38	400	15,200	60.0	
9	Neill, "A Modern Perspective"			7,249	30.0	
9	Total				228.0	132.0
10	<i>Glory</i>				116.0	
10	Gooding	145			120.8	
10	Total				236.8	123.2
11	<i>Saving Private Ryan</i>				163.0	
11	Chapman, 17-47	12	295	3,540	14.0	
11	Young, "In the Combat Zone"			4,500	18	
11	"No later than" for Vietnam Review and/or Movie Poster					
11	Total				195.0	165.0
12	<i>300</i>				116.0	
12	Herodotus			10,070	40	
12	<i>Waltz with Bashir</i>				90.0	
12	Freedland, "Lest We Forget"			2,330	9.0	
12	Burton, "Eugenics..."			10,500	40.0	
12	Total				295.0	65.0
13	<i>American Sniper</i>				132.0	
13	Rothermel, "With Some Turpitation"			11,407	45.0	
13	Research Paper due					
13	Total				177.0	183.0
14	<i>The Woman King</i>				135.0	
14	Somda, "Woman King is Worth Watching"			1,082	5	
14	Total				140.0	220.0
Sum	Minutes				3424.8	1495.2
	Movies				2302.0	
	Readings				1122.8	
Sum	Hours				57.1	24.9
	Movies				38.4	
	Readings				18.7	

Appendix 2: Standards for Written Work and Keys to Success

- 1) Organization:
 - a) Does the essay begin with an effective introduction that (a) engages the reader, (b) identifies historical problem under consideration, and (c) posits the student's thesis?
 - b) Do paragraphs comprise discrete ideas defined by identifiable topic sentences?
 - c) Does the student make effective use of transitions (especially between paragraphs)?
 - d) Does the student arrange his or her paragraphs (ideas) in a logical sequence that furthers the argument while maintaining a coherent, chronological narrative?
 - e) Does the student conclude with a summary of the essay's most salient findings and (if appropriate) allusions to their broader significance?

- 2) Use of sources:
 - a) Is the student's research adequate?
 - b) Does the student make significant / sufficient use of primary sources?*
 - c) Does the student over-rely on select secondary sources or non-scholarly sources?
 - d) Does the student make appropriate use of the *best available* (rather than the most conveniently accessible) sources?
 - e) Does the student effectively use evidence from these sources to further his or her argument?
 - f) Does the student understand the historiography of his or her topic?*
 - g) Does the student make excessive or inappropriate use of direct quotations?

- 3) Overall:
 - a) Does the student present an original, compelling argument substantiated by appropriate historical evidence? Would a general, educated reader find the argument compelling?
 - b) Does the student demonstrate mastery of the subject matter?
 - c) Is the essay well written? Would a general, educated reader understand it and enjoy reading it?
 - d) Is the essay (to include a cover sheet and bibliography) properly formatted in accordance with *The Chicago Manual of Style* and otherwise free of errors?

- 4) How to succeed in this course:
 - a) Do the reading.
 - b) Attend all class meetings (lectures and seminar discussions).
 - i) Be seated and prepared to take notes when class begins.
 - ii) Turn off cell phones in class. Prof. Hall or the TA will answer phones that ring; repeat offenders will be asked to leave.
 - iii) Coordinate anticipated absences, late arrivals, and early departures ahead of time.
 - iv) Prof. Hall expects personal explanations for unanticipated tardiness immediately following class.
 - c) Contribute to discussions.
 - d) Take notes—in class and while reading. Laptops and tablets are permitted in class for notetaking and referencing purposes; they and cell phones may further be used at Prof. Hall's

* Accelerated honors only.

invitation for exercises conducted via Top Hat. Prof. Hall reserves the right to revoke IT privileges for those who abuse them.

- e) Work ahead on all graded requirements and submit them on time. **Late submissions will not be accepted *unless* students negotiate an extension prior to the original due date.**
- f) *Do your own work.* Doing otherwise (to include employment of AI unless otherwise authorized) defeats the purpose of taking the course. Suspected cases of plagiarism will be dealt with in accordance with Chapter 14 of the University of Wisconsin System Administrative Code.
- g) Seek assistance from the professor or your TA if you are struggling or do not understand the expectations.

Appendix 3: History Program Learning Outcomes

The goal of the history major is to offer students the knowledge and skills they need to gain a critical perspective on the world. History students learn to find and interpret evidence about the world, to translate complex information into engaging and persuasive stories, and to use their understanding of many perspectives to solve complex problems.

From deciphering manuscripts to mastering the latest digital research tools, history students investigate, interpret, and tell compelling stories about the past and the present. They look beyond easy explanations to understand the complexities and ambiguities of human experience. History is therefore an excellent major for students interested in careers involving research, communication, and problem-solving. History graduates can do anything. They learn to identify the skills developed in the study of history and articulate the applicability of those skills to a variety of professional and intellectual endeavors. Many continue on in fields such as law, business, non-profit management, journalism, medicine, public health, national and international policy work, military, government, museum work, library and information management, and education.

To ensure that students gain exposure to the great diversity of topics, methodologies, and philosophical concerns that inform the study of history, the department requires a combination of courses that offer breadth, depth, and variety. The structure of the curriculum ensures that students will gain broad acquaintance with several geographic areas of the world and with both the pre-modern and modern eras. In their capstone experience, students will also gain an in-depth understanding of a topic of their choice through original or creative research.

Through their courses, students should improve their skills in the following areas:

RESEARCH AND ANALYSIS - Find and interpret diverse evidence to explain complex changes over time.

- Read and evaluate a variety of materials to determine their origins, perspective, usefulness, and reliability
- Analyze influences that shape historical narratives and debates across genres and media
- Explain complex changes over time at different levels of scale
- Ask creative questions and work persistently to find relevant sources to answer them
- Develop a convincing narrative or properly substantiated argument based on synthesizing diverse methodologies and sources of information

WRITTEN AND ORAL COMMUNICATION - Communicate effectively to a variety of audiences in writing and speech.

- Craft clear, persuasive prose
- Discuss and distill complex points through lucid verbal communication
- Communicate findings to diverse audiences, in various formats

LEADERSHIP AND COMMUNITY-BUILDING - Use an understanding of many perspectives to work with people and solve complex problems.

- Give and receive helpful, respectful feedback

- Lead and participate productively in purposeful discussion
- Recognize contextual influences on the values, perspectives, and actions of individuals and groups, including oneself
- Approach a problem in multiple ways to propose a range of viable solutions
- Create and implement a plan for completing a multi-step project

EMPATHY AND GLOBAL CITIZENSHIP - Seek to understand differing views and ways of being in the world.

- Engage with humility and empathy, and respect those with differing views
- Recognize multiple ways of being in the world, and how what may seem natural in a society has been built over decades of accumulated human actions
- Break down stereotypes and misconceptions through rigorous analysis
- Understand the roots of persistent social, economic, gender, and racial inequalities across time, space, and cultures.
- Develop a lifetime sense of curiosity and wonder

LEARNING OUTCOMES FOR ASSESSMENT

- Find and interpret diverse evidence to explain complex changes over time
- Communicate effectively to a variety of audiences in writing and speech
- Use an understanding of many perspectives to work with people and solve complex problems
- Seek to understand differing views and ways of being in the world
- Identify the skills developed in the study of history and articulate their applicability to a variety of professional and intellectual endeavors

Appendix 4: Rights, Responsibilities, and Resources

TEACHING & LEARNING DATA TRANSPARENCY STATEMENT

The privacy and security of faculty, staff and students' personal information is a top priority for UW-Madison. The university carefully reviews and vets all campus-supported digital tools used to support teaching and learning, to help support success through [learning analytics](#), and to enable proctoring capabilities. View the university's full teaching and learning [data transparency statement](#).

PRIVACY OF STUDENT RECORDS & THE USE OF AUDIO RECORDED LECTURES STATEMENT

View [more information about FERPA](#).

Lecture materials and recordings for this course are protected intellectual property at UW-Madison. Students in courses may use the materials and recordings for their personal use related to participation in class. Students may also take notes solely for their personal use. If a lecture is not already recorded, students are not authorized to record lectures without permission unless they are considered by the university to be a qualified student with a disability who has an approved accommodation that includes recording. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities, with the exception of sharing copies of personal notes as a notetaker through the McBurney Disability Resource Center. Students are otherwise prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

CAMPUS RESOURCES FOR ACADEMIC SUCCESS

- [University Health Services](#)
- [Undergraduate Academic Advising and Career Services](#)
- [Office of the Registrar](#)
- [Office of Student Financial Aid](#)
- [Dean of Students Office](#)
- [Graduate Student Services](#)

COURSE EVALUATIONS

Students will be provided with an opportunity to evaluate their enrolled courses and their learning experience. Student participation is an integral component of course development, and confidential feedback is important to the institution. UW-Madison strongly encourages student participation in course evaluations.

DIGITAL COURSE EVALUATION

UW-Madison uses a [digital course evaluation](#) survey tool. In most instances, students receive an official email two weeks prior to the end of the semester, notifying them that course evaluations are available. Students receive an email with a link to log into the course evaluation with their NetID. Evaluations are anonymous. Student participation is an integral component of course development, and feedback is important. UW-Madison strongly encourages student participation in course evaluations.

STUDENTS' RULES, RIGHTS & RESPONSIBILITIES

[Rights & Responsibilities](#)

DIVERSITY & INCLUSION STATEMENT

[Diversity](#) is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.

ACADEMIC INTEGRITY STATEMENT

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary [sanctions](#) include, but are not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy ([UW-855](#)) require the university to provide reasonable accommodations to students with disabilities to access and participate in its academic programs and educational services. Faculty and students share responsibility in the accommodation process. Students are expected to inform faculty of their need for instructional accommodations during the beginning of the semester, or as soon as possible after being approved for accommodations. Faculty will work either directly with the student or in coordination with the McBurney Center to provide reasonable instructional and course-related accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. (See: [McBurney Disability Resource Center](#))

ACADEMIC CALENDAR & RELIGIOUS OBSERVANCES

[Academic Calendar & Religious Observances](#)

Appendix 5: About Your Instructors



John W. Hall. I am a military historian broadly interested in the ways in which societies have organized violence to pursue and defend their interests. I am especially interested in the ethnohistorical study of military conflict and cooperation between the Native peoples of North America and European colonial powers. More generally, I am interested in Native American and early American history with particular emphasis on the Revolutionary Era and the Early Republic. Within the field of military history, my research has focused on “small wars” involving irregular forces and U.S. defense policy. I am currently working on a military history of Indian Removal in the southeastern United States. A past president of the Society for Military History, I am also a retired U.S. Army Reserve colonel with past assignments as a historian to the U.S. Military Academy at West Point, U.S. European Command, U.S. Central Command, and the Joint Chiefs of Staff.

Prince Vincent-Anene. My primary research interest is in the history of technology in Africa. It goes beyond how Africans manufactured and used technologies to include what technology means for different peoples of Africa to the social history of inbound technologies in colonial Africa. More importantly, I am interested in the place of technology in African societies and how technologies imbricate culture, politics and religion. My research interest also revolves around the question of laboratory, my aim is to trace laboratories beyond the western epistemic traditions of built infrastructures. My doctoral research focuses on the history of automobile transportation in colonial Nigeria. It uses multiple perspectives—from technology, urbanization, and modernity to gender, race, and class—to engage how people of colonial Nigeria made and remade the automobile transportation system into a gamut of their encounter with imperial modernity.

