

Hollywood and History: World War I and II Documentaries (History 270-06)

Spring 2024

Meeting Room: 018 AAB

Meeting Times: 2:00-3:15 PM Tu/Th

(12020)

Syllabus updated 21 January 2024

Dr. Stallbaumer-Beishline

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Student Drop-in Hours (251 AAB)

Mondays: 2:00-3:00 PM

Tuesdays: 3:30-5:00 PM

Wednesdays: 2:00-3:00 PM

Thursdays: 3:30 PM-5:00 PM

Happy to schedule appointments outside these times as well; just contact me.

Email Etiquette:

- Always include in which course you are enrolled
- Always include the topic of your email in the memo line
- Never assume that I read my email more than once a day, or that I will respond immediately when you send a message
- The lack of planning on your part does not constitute an emergency on my part

Essential Questions shaping the course:

1. What are the defining features of a historical documentary?
2. How do historians practice (or do) history?
3. How do filmmakers make documentaries?
4. Do documentarians have a moral or ethical obligation to be "truthful" to their audiences?
5. What are the limits and possibilities of learning history from documentaries?

Career-Readiness – yes, "even in a history course" 😊

Career-ready skills are developed in a general education course if you actively engage with the lectures, readings, discussions, and assessments. The National Association of Colleges and Employers (NACE), identifies eight career readiness competencies that **employers** look for in university graduates. In this course, several behaviors that you can develop that improve your career-readiness are "display curiosity; seek out opportunities to learn;" "understand the importance of and demonstrate verbal, written, non-verbal/body language, abilities;" "Employ active listening, persuasion and influencing skills;" "Be present and prepared;" "Plan, initiate, manage, complete and evaluate projects" i.e. assignments; "Consistently meet or exceed goals and expectations;" "Show a high level of dedication toward doing a good job;" "Have an attention to detail, resulting in few if any errors in their work;" and "Accurately summarize and interpret data [i.e. historical evidence and interpretations] with an awareness of personal biases that may impact outcomes."¹

Learning and teaching is a shared responsibility between the professor and the students. My responsibility as the teacher is to provide

expert knowledge and a stimulating environment in which to learn, identify learning goals and help you achieve them, and to offer timely, useful feedback on your progress as you test your competencies. **Your responsibility as the learner** is to always be prepared for class, successfully complete assignments in a *timely and thoughtful manner*, and to learn, that is to create new pathways in your brain that allow you to recall lessons and apply to real life situations years into the future.

¹ <https://www.naceweb.org/career-readiness/competencies/career-readiness-defined/> accessed on 23 January 2022

Communication:



All course materials are found in **Brightspace** <https://commonwealthu.brightspace.com/d2l/login>. All written communication is completed through your BU email address so you must access that account routinely. Any alterations to the course syllabus, meeting times, etc. will be announced as a news item in BRIGHTSPACE and with a group email @huskies.bloomu.edu. Please ask questions if any instruction is ever unclear. I maintain a web site on learning and teaching history: <http://facstaff.bloomu.edu/lstallba>. You will find useful tutorials about how to write history essays, reading tips, etc.



Required Readings (Found in Brightspace: Quick Access Required Readings)

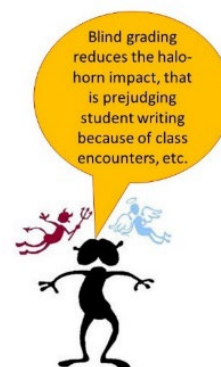
Aufderheide, Patricia, "Defining the Documentary"
 Aufderheide, Patricia, "Historical Documentary"
 Biddis, Michael, "Victors' Justice: the Nuremberg Tribunal"
 Kelly, Alice, "*They Shall Not Grow Old*: World War I film a masterpiece of skill and artistry – just don't call it a documentary"
 Tanine, Allison, "Digital Film Restoration and the Politics of Whiteness in Peter Jackson's *They Shall Not Grow Old*"
 Weckel, Ulrike, "People who One were Human Beings Like You and Me"
 "The World at War': The Making of a Historical Documentary" (essays by Alan Rosenthal, Jerome Kuehl, Raye Farr, and Susan McConachy)

List of Films (most will be available through Brightspace and shown in class, though some are optional; most are available in Brightspace→Quick Access Documentaries):

Campaign in Poland (Feldzug in Polen) (33 minutes)
Liberation of Auschwitz (53 minutes)
Making They Shall Not Grow Old (30 minutes)
Memory of the Camps (60 minutes – not available in Brightspace)
Nuremberg: Tyranny on Trial (40 minutes)
The First World War, Episode 1: To Arms (50 minutes)
The Great War and the Shaping of the Twentieth Century Episode 1: Explosion (50 minutes)
The Great War and the Shaping of the Twentieth Century Episode 4: Slaughter (50 minutes)
The Nazis, a Warning from History: Fighting to the Bitter End (52 minutes)
The Nazis, a Warning from History: Road to Treblinka (50 minutes)
The Nazis, a Warning from History: The Wrong War (50 minutes)
The Nuremberg Trials (56 minutes)
They Shall not Grow Old (100 minutes)
War of the Century, Part 2, The Spiral of Terror (52 minutes)
War of the Century, Part 4, Vengeance (52 minutes)
Why we Fight, Information Film #2: The Nazis Strike
World at War, Episode 1: A New Germany (1933-1939) (52 minutes)
World at War, Episode 2: The Distant War (September 1939-May 1940) (50 minutes)
World at War, Episode 20: Genocide (1941-1945) (52 minutes)
World at War, Episode 21 Nemesis (February-March 1941) (52 minutes)
World at War, Episode 25: Reckoning (April 1945) (51 minutes)
World at War, Episode 5: Barbarossa (June-December 1941) (50 minutes)

Effective Reading: "...knowing how to read something results almost automatically from knowing why we are reading, and without some purpose, reading is an aimless activity." ~ Katherine Gottschalk and Keith Hjortshoj¹

Deep Reading: “As Maryanne Wolf puts it, ‘Reading is ultimately about an encounter between a reader and another mind that leads to thinking beyond ourselves.’ When we read actively, we consider not just our own positionalities, but we imagine ourselves applying what we’re learning perhaps to ourselves, but also to places beyond us.” ~Jenae Cohn²



Assessment of Student Learning

Deadlines are listed in the Calendar of Learning & Teaching Activities

- Submit all assignments as a hard copy and upload to the BRIGHTSPACE assignment folders.
- Never** write your name on the WTLs; I prefer to read assignments blindly.
- See Dr. Stallbaumer’s Attendance and Assignment Deadlines’ Policies in the policy section of this syllabus.
- Avoid cover pages or using a sheet of paper for your name; it’s a waste of paper.

Attendance

(1 point on days set aside to view and discuss documentaries)

You are expected to attend in-person class. On days when we view and discuss documentaries, students will earn 1 point (but drop three for non-attendance). Consult the policies section for more information about attendance and excused absences. There is a direct corollary between missing classes and earning low or failing grades on assignments and the course.

Prior Knowledge/Perception Response (5 points)

Purpose and Task:

Before we begin the course, please describe or explain your prior knowledge or perceptions about the following essential questions. There are no wrong answers, and if you struggle to know how to respond, discuss that. **DO NOT** CONSULT GOOGLE OR chatbots (AI) to explore ideas. The goal is to get your initial thoughts (which may even be a blank slate) on paper, which you can contemplate during the semester and will be assessed on the final exam.

1. What are the defining features of a historical documentary?
2. How do historians practice (or do) history?
3. How do filmmakers make documentaries?
4. Do documentarians have a moral or ethical obligation to be “truthful” to their audience?
5. What are the limits and possibilities of learning history from documentaries?

Submission:

² Jenae Cohn, *Skim, Dive, Surface: Teaching Digital Reading* (Morgantown, WV: West Virginia University Press, 2021), 128.

- Number your response to each question.
- Typed, single-spaced, and not to exceed 1 page.
- **Use Microsoft Word** to upload all written work to BRIGHTSPACE (i.e. file extension is a .doc or .docx. No PDF or ODT.
- Submit a copy to **BRIGHTSPACE → Assignment Folder** by the time indicated in the course calendar. (This is the only assignment where no hard copy is required.)

How will this be graded?

Not graded for content or composition, but whether you have made a good faith effort (more than a couple of sentences) to respond to each question (it is possible that even the questions might not yet make sense).

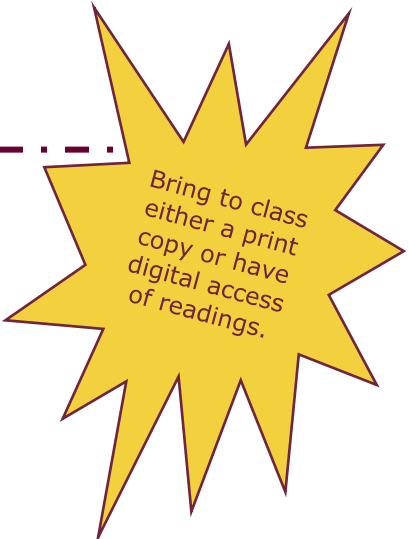
If you add the course after the due date, you should still submit within a few days of joining. This assignment folder has a 25 January (2:00 PM) deadline, but the folder will remain open until 2 February (11:59 PM).

Participation/Discussion Grade

(3 points for each discussion; 12 points)

Purpose & Task:

- On a few occasions, we will be discussing journal articles or book chapters. In those cases, please have access to these textual sources. Either print and bring to class or have access through a computing device.
- During discussions, students will need to point out what page number their classmates and professor should consult to discuss.
- We will also pause films to discuss filmmakers' techniques and their interpretation of history; attendance points are assigned each of these days.
- Discussion allows students to think through the material with their classmates; the professor serves as a facilitator so that we get the most out of this activity.
- Questions to guide your reading can be found in the syllabus calendar and in the writing-to-learn assignments.
- For everyone to benefit from discussion, everyone should be engaged.
- How is participation graded? It can take the form of **responding** to questions posed by the professor or your classmates; **asking** questions to clarify any confusion that you have about the content of the readings or the ideas they generate; **offering** your interpretation of questions posed, textual sources, and documentaries.
 - 0 points if you are absent.
 - 2 points if you attend discussion but never speak; if what you say is totally irrelevant or clearly un-informed by having read the assigned textual sources or viewed the documentary.
 - 2.5 points if you make at least one relevant contribution that is informed by the course material.
 - 2.75 points if you make at least two relevant contributions that is informed by the course material.
 - 3 points if you make three or more relevant contributions that are informed by the course material.



Bring to class either a print copy or have digital access of readings.

Stuff happens option: we all have bad days, fail to engage, or get overwhelmed with work, and cannot prepare adequately. Your lowest discussion grade will be dropped at the end of the semester. If you miss a discussion, this will be the lowest grade dropped. So, it is better to attend and be ill-prepared, than not to attend unless your reason is illness.

Makeup Discussion

Option 1: Your lowest grade is dropped which includes being absent.

Option 2: Schedule a one-on-one discussion with instructor.

Option 3: Take the questions posed in the calendar on the day you missed, compose written responses with answers supported by the readings being discussed. Upload to Makeup Discussion folder in Brightspace.

Non-Fiction/Historical Documentary Film Notes

(3 Points Each; 36 points)

Purpose:

- Watching documentaries requires engagement on many levels: content presentation and interpretation, visual, audio, textual, and editing choices.
- To facilitate this engagement, students are asked to keep film notes which can then be used for reference in Writing-to-Learn exercises and study for the final.

Task:

- You will be asked to respond to the following questions with each documentary.
 - These will be collected upon completion of the documentary or the next class meeting.
 - These questions will be distributed as a worksheet with each documentary that we view.
1. Every documentary has a purpose. In historical documentaries, the filmmakers have two goals: tell the happening and offer an interpretation of the event(s) (in the case of biographies, the individual). What are the interpretations being offered (we will also refer to this as a thesis, claim, goal, message, or lesson).
 2. Make notes on techniques used in the documentaries to inform/persuade the audience (record at least one example of each to practice skills):
 - A. Visual (includes archival footage, still pictures, reenactments, metaphorical images/objects/landscapes, CGI, etc.)
 - B. Audio (includes sounds, music, voices, etc.)
 - C. Text (includes identifications, subtitles, information, etc.)
 - D. Editing (includes cutaways, focus/zoom, etc.)
 3. What are the limits and possibilities of learning about the historical subject from this documentary? This can be answered by thinking about what was accomplished by the documentarian and what they might have left out (a bit harder to judge). Make specific connections to the film.

Criteria

- You earn a full three points if you have made a good faith effort to respond.
- Good faith means that you have not simply responded to the question, you have provided at least one example from the film to support #2A, #2B, #2C, #2D, and #3.
- Fourteen are collected.
- You will drop the two lowest grades (either a 0 or a non-submission).

Online Quizzes on Lecture Content and Required Readings

(Quizzes 1-3 are worth 5 points each; Quiz 4 is worth 10 points; total of 25 points)

Purpose

- Quizzing can help move information from working memory into long-term memory, we must practice retrieving that information, which will take the form of quizzes. It is an imperfect learning and teaching practice. Why? You may engage in mass practice, that is take the quiz so quickly after the lecture that you are testing your short-term recall skills. Or, because the quiz is online, you may take the quiz with “open notes” or seek out a friend’s help. Thus, the learning value of quizzes depends upon you (it always does). A portion of the final exam will include questions about lecture content and required readings. Therefore, I urge you to periodically test yourself on earlier lectures and required readings to deepen your learning.
- We have no textbook for the course, so foundational knowledge, in this case concepts about how historians do history and documentarians make films, vocabulary, terminology, must be delivered and learned from lectures, and a few select readings. Taken seriously by students, you learn to speak knowingly about the course content and answer the essential questions.

QUIZ Topics

Quiz 1: How do historians practice history? What is the historical context of World War I?

Quiz 2: How do filmmakers make documentaries?

Quiz 3: The History of Documentaries, Impact of Technology on Making and Accessing Documentaries, and What is the Historical Context of World War II

Quiz 4: Review of content listed in Quizzes 1-3

Criteria

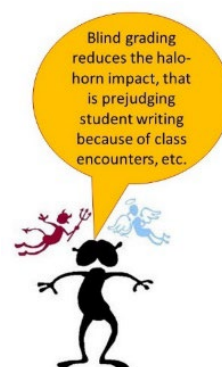
- Quizzes 1-3 will be made available for a period of five days as listed in the Calendar of Learning and Teaching Activities. Quiz 4 will be available for seven days.
- **NO MAKEUP for missed quizzes.** (Rare exceptions are made when I receive reports for extended illnesses.)
- Time limits are set to discourage students from relying heavily upon your notes so you are encouraged to retrieve knowledge from your memory.
- **Quiz Timer:** 10 minutes for Quizzes 1-3 and 20 minutes for Quiz 4. If students exceed the limit their results are “flagged,” but they are not kicked out. If you exceed the timer by more than five minutes, your quiz will be assigned a zero.
- Quizzes will include any combination of matching; true/false that requires explanation; multiple choice; ordering events; fill-in-the-blank; and short answers.
- Please notify me if you have an accommodation on quiz-taking.

Writing-To-Learn (WTLs)

(10 points each; total of 60 points)

General Guidelines

- See the AI (i.e. Chat GPT, Google Bard, etc.) policy below.
- These are informal writing assignments in which you respond to the questions posed and support with examples from relevant assigned reading, the documentaries, and lecture notes.
- Corroborate response to each question with two examples and do not ignore examples that might undermine your response.



- **Informal does not mean slipshod work thrown together at the last minute, nor random thoughts nor stream of consciousness.**
- **Informal means:**
 - As a reader, I focus on the substance of your ideas.
 - Your response to the questions offers interpretations that are supported with evidence from relevant assigned reading, the documentaries, and lecture notes.
 - Do NOT write introductions or conclusions.
 - Word choice and how clearly you articulate your responses can influence the grade, but I am not grading for grammar, punctuation, or spelling.
 - Proofread before you submit, ideally after distancing yourself from your work for at least a few hours.

Know your Audience:

- Do not assume the reader knows the course, its content, or the materials to be used in composing a WTL. HOWEVER, understand that the primary reader of your WTLs, me, knows what kind of sources you had at your disposal to support your responses.
- This assignment is based on the premise that writing about what you have read is a means of thinking through the material. Often the process of writing generates new thoughts -- when not completed in haste.

Should you cite your sources?

- Any idea not your own should be cited if you are paraphrasing, summarizing, or quoting. Common knowledge is not cited (stated by three or more experts; routinely found in textbooks or encyclopedias).
- Quotation marks must encase verbatim passages to signal the reader that these are not your words.
- You must authentically paraphrase; do not patch write by changing every third or fifth word.
- Cite even when you are paraphrasing or summarizing.

How should I cite?

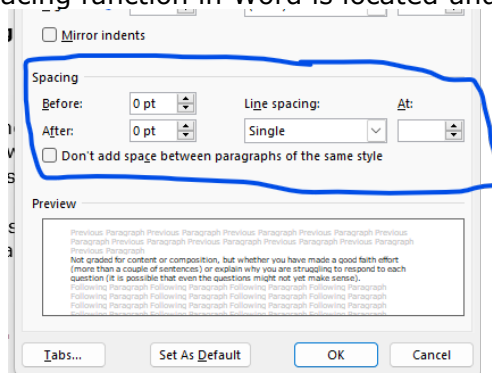
- Students may use either parenthetical citations or footnotes and include the following information, but we will forgo some formality in citing:
 - If it is a textual source, author's last name and page number.
 - If it is a film scene, name of film and beginning-ending time stamp for film segment. [the number range marks the beginning and end of a scene; hour:minute:second-hour:minute:second]
 - Normally, when citing you are required to provide a bibliography page, but we will forgo this formality since the only sources that you should be using are those assigned for the class.
- **Sample Parenthetical Citation** from a textual source:
Patricia Aufderheide acknowledges that securing funding can influence the documentary when she writes, "...many documentarians have struggled to speak truthfully about – and to – power." (Aufderheide, p. 6)
- **Sample Parenthetical Citation** from lecture:
Stallbaumer notes that historians are held to standards that do not allow them to invent evidence. (Stallbaumer, 6 February 2024) [date of lecture]
- **Sample Parenthetical Citation** for referencing film scenes.
In the documentary, *The Great War and the Shaping of the Twentieth Century* uses personal stories to help personalize the deaths of millions that audiences might find hard to grasp. For example, they share the death of Wilfried Owen to segue into thematic questions for the segment, *Explosion*. (0:04:35-0:05:50). If you make use of DVD extras or videos about the making of a film, these should be cited as well.
- Footnote references would include the same information but appear as a footnote.
- **NOTE:** film titles and the titles of books are italicized; journal articles and book chapters are put in quotation marks.

Criteria:

- See rubric below.
- Bonus: if you earn 8 points or higher on ALL WTLs, you will earn 5 bonus points.

Details for Format and Submission:Crucial
to Know

- **See Stallbaumer's Absence and Assignment Deadline policy below.**
- Bring a hard copy to class with your name written on the back of the page so that I may **grade blindly**. (We can also cover your name with a post-it note.)
- If you do not attend class on the day an assignment is due, and you are not using a "stuff happens" option, you are responsible for getting a hard copy to me. I do not check the Brightspace submission folder until after I have read and graded all submissions.
- **Also**, upload the word version to BRIGHTSPACE before class begins that day as a word document (ending in **.doc or .docx**). Mac/Apple users have access to Office 365 though the university.
- **No** PDFs should be uploaded to Brightspace.
- Please note that Turn-it-In Similarity Report is activated for each submission.
- Length: Single Spaced, about 1 page in length, not to exceed 2 pages single-spaced. The spacing function in Word is located under "Paragraph" in the ribbon tab.



- Number the questions to organize your responses. No need to retype the question.
- Suggested Fonts: Verdana 10 point font or Calibri 11 point font. (These fonts use less ink.)

Stuff Happens Option: Recognizing stuff happens that could interfere with submitting written work on time, you are allowed to use the "stuff happens" excuse **once** for a WTL. This provides you with an additional 72 hours beyond the deadline to complete your assignment. To use your "stuff happens option," you need to email me before the assignment is due, so that I can keep records.

Note: 72 hours from the **deadline** listed in the Calendar of Learning and Teaching Activities. This means 2:00 PM three days later. If this 72-hour extension lands on a weekend, I print your WTLs.

WTL 1

Draw upon your readings of Patricia Aufderheide, "Defining Documentary," and "Historical Documentary," respond to the following questions. Support your responses by inferring from and referencing Aufderheide.

1. What are the defining features of a documentary, specifically a historical documentary?
2. Given what we have discovered about the creation of documentaries, what are the limits and possibilities of learning history through these non-fictional interpretations?

3. Do documentarians have the “power” to shape public memory of the past? If so, do they have a moral or ethical obligation to be “truthful” with their audiences?

WTL 2

Drawing upon your viewing and understanding of *The Great War and the Shaping of the Twentieth Century* Episode 1: *Explosion* AND *The First World War*, Episode 1: *To Arms*, respond to the following questions:

1. How do the two documentaries make their subject matter a “useable past”?
2. What does each film suggest were the origins of the First World War? (Be careful not to oversimplify similarities or exaggerate differences. Also, their interpretations are not always explicitly stated but woven through the narratives.)
3. What do you discover about the limits **and** possibilities of learning the history of the origins of World War I from these two documentaries? Be sure to discuss both.
4. Which, if either, would you recommend? Explain why.

WTL 3

This WTL requires that your response make use of several sources (textual and digital).

1. *The Great War and the Shaping of the Twentieth Century* Episode 4: *Slaughter* and *They Shall Not Grow Old* are both dedicated to shedding light on soldiers’ experiences. What discoveries will audiences make about those experiences from each film? Be specific and do not oversimplify similarities and differences.
2. By “bringing the past vividly alive” in *They Shall Not Grow Old*, has Peter Jackson created a useable past at the expense of uncovering the history of soldiers in World War I?
3. Why do historians Allison Tanine and Alice Kelly find fault with *They Shall Not Grow Old*? Demonstrate that you can explain their objections.
4. Do you agree or disagree with Tanine and Kelly’s analyses? Be rational, not reactionary, in your response and support your claims with examples from textual sources and films.

WTL 4

Drawing upon the essays by Jerome Kuehl, Raye Farr, and Susan McConachy in “The World at War’: The Making of a Historical Documentary,” respond to the following questions. Be sure to support by making specific references to the authors.

1. The authors discuss the production choices and research for making the series. What do you discover about relying upon this series to learn the history of World War II (try to focus on European examples)? To answer consider their discussions about what they included and what they left out.
2. What do you discover about how business and economic considerations influenced the research and production of the series? Did these individuals express any concern about a moral or ethical obligation to be “truthful” to their audiences?
3. What are two insights that you discover from Kuehl, from Farr, and from McConachy on their roles in the production of the *World at War* that deepens your understanding of how documentaries are made? Be sure to discuss two examples for each author.

WTL 5

The goal of this WTL is to compare documentary explanations for the origins of war in Europe in September 1939 and June 1941. Use these films to answer the questions below: *World at War*, Episode 1: *A New Germany, 1933-1939*; *World at War*, Episode 5: *Barbarossa (June-December 1941)*; *The Nazis a Warning from History: The Wrong War*.

1. A friend asks you to recommend a film that explains how and why Germany invaded Poland in September 1939. Which film would you recommend and why?

2. That same friend asks you to recommend a film that explains how and why Germany invaded the Soviet Union. Which film would you recommend and why?
3. What do your discoveries suggest about the limits and possibilities of learning history of the origins of war from these documentaries?

WTL 6

Drawing upon your reading of Ulrike Weckel, "People who once were Human Beings Like You and Me," and your viewing of *Liberation of Auschwitz* and *Memory of the Camps*, respond to the following questions:

1. How does *Liberation of Auschwitz* and *Memory of the Camps* differ in goals and in content? Provide specific examples.
2. Ulrike Weckel offers an interpretation on why the western Allies, for example in the *Memory of the Camps*, maximized horror and universalized the victims. What are the essential ideas in each claim?
3. Do you believe that the horror shown in the documentaries victimized the survivors again? Was it appropriate to universalize the victims? Be sure to discuss both films and demonstrate an ability to apply Weckel's concepts, though you are not required to agree with them.

WTL Holistic Rubric for Documentaries (used as a guide not a calculator) Draft Updated 21 January 2024	
9 points	<input type="checkbox"/> Corroborates examples used to support responses to each question <input type="checkbox"/> Examples from required sources support claims persuasively (an insider knows and an outsider would have no questions) <input type="checkbox"/> Responds to all questions evenly and thoughtfully <input type="checkbox"/> Well chosen quotations that persuade <input type="checkbox"/> Reader, even one without insider perspective, has no difficulty comprehending the substance of ideas, little to no need to clarify <input type="checkbox"/> Articulate, well-written <input type="checkbox"/> Correctly uses specialized language/vocabulary expressed in course readings and lectures for Hollywood and History <input type="checkbox"/> Word choice is specific, uses dates, names
8 points	<input type="checkbox"/> Reader might ask for clarification in one or two places <input type="checkbox"/> Supports claims from required sources, but an insider could think of better examples <input type="checkbox"/> Quotations would have made the response more persuasive <input type="checkbox"/> Corroborates claims with two examples but may not fully explain what the examples prove <input type="checkbox"/> Response to all questions but perhaps a bit uneven (an insider could suggest ways to elaborate and make claims more plausible) <input type="checkbox"/> Word choice lacks specificity in isolated places or occasionally fails to provide dates, names, events (an insider can tease out context, an outsider would need clarification)
7 points	<input type="checkbox"/> Reader might be confused and definitely ask for clarification, though an insider could tease out the meaning <input type="checkbox"/> Responds but not even or thoughtful <input type="checkbox"/> Supports with examples from required sources but not explained convincingly (suggests a struggle or hasty completion) <input type="checkbox"/> Corroboration is unconvincing (may provide two examples, but does not explain and/or poorly chosen as judged by an insider) <input type="checkbox"/> Still not misrepresenting/misinterpreting required sources but word choice hints at a struggle

-
- Cites page numbers when paraphrasing, summarizing, or quoting
-
-
- Cites film frames
-
-
- Places verbatim language from film or text in quotation marks
-
-
- Paraphrases authentically

	<input type="checkbox"/> Student's language suggest they are struggling with understanding the historical context <input type="checkbox"/> Student's language suggests they are struggling to apply specialized vocabulary expressed in course readings or lectures <input type="checkbox"/> Rarely or completely fails to provide names, dates, events leaving an insider to question competency	
6.9 points or lower	<input type="checkbox"/> Does not answer each question <input type="checkbox"/> Does not corroborate claims with examples <input type="checkbox"/> Does not explain examples used to support claims <input type="checkbox"/> Empty claims <input type="checkbox"/> Appears to be written by AI <input type="checkbox"/> Response uninformed by required sources <input type="checkbox"/> Misrepresenting/misinterpreting required sources <input type="checkbox"/> Incoherent	Fails to <input type="checkbox"/> Cite page numbers when paraphrasing, summarizing, or quoting <input type="checkbox"/> Cite film frames <input type="checkbox"/> Place verbatim language from film or text in quotation marks <input type="checkbox"/> Paraphrase authentically

Final Exam

Part 1: Objective (10-20 points)

- Tests your knowledge of lecture content and recall of required readings.
- Questions can take the form of multiple choice, matching, fill-in-the-blank, and short answers.

Parts 2 and 3 will ask you to recall how you originally responded to these questions in your Prior Knowledge/Perception compared to what you know now. Students are expected to support their responses with examples from documentaries and evidence from readings and lecture.

Part 2: Paragraph length responses to the following questions (10 points):

1. How do historians practice (or do) history?
2. How do filmmakers make documentaries?

Part 3: Essay length responses to the following questions (20 points):

3. Do documentarians have a moral or ethical obligation to be "truthful" to their audiences?
4. What are the limits and possibilities of learning history from documentaries?

As we get closer to the final exam, these details will be more specific. So, there may be some revision to the point distribution.

Grading Scale

Grades are earned and not based on "effort"; the letter grade communicates a level of competency: excellent (A range); above average (B range); average (C range); below average (D range); and unacceptable (F range). Total points are determined at the end of the semester (the points will approximately be 193 points). A letter grade will be based on the percentage of total points earned.

A Range

A 94-100%

A- 90-93%

B Range

B+ 87-89%

B 84-86%

C Range

C+ 77-79%

C 74-76%

D Range

D+ 67-69%

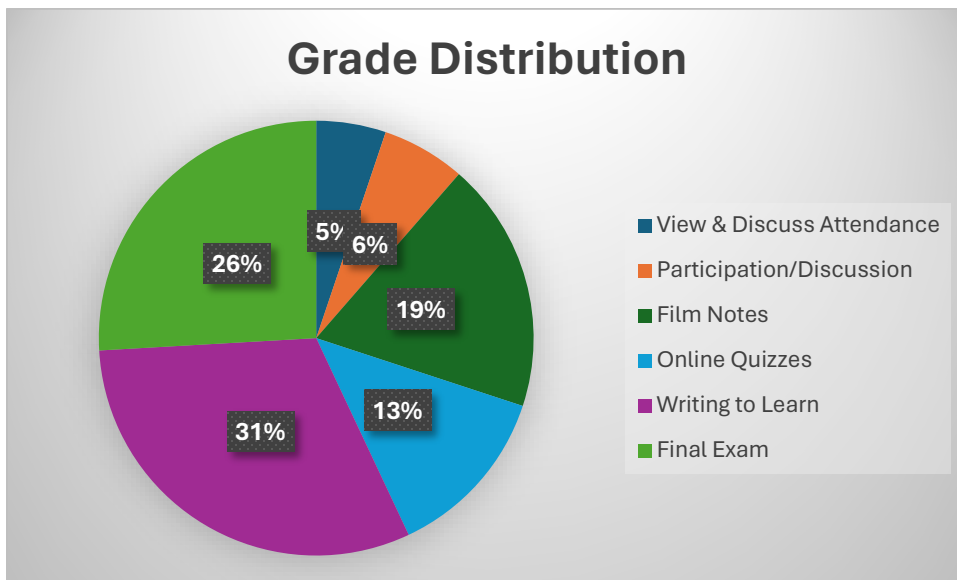
D 60-66%

F Range

F 0-59%

B- 80-83%

C- 70-73%



Technology Requirements & Policies

- The most reliable internet browsers for Brightspace are Google Chrome and Mozilla Firefox. If you struggle accessing material through one browser, try a different one.
- Be sure you routinely update internet browsers and other apps.
- If you watch films outside of class, having high-speed internet (no dial up) may be necessary.
- You know how and can access all course materials from BRIGHTSPACE.
- **Use Microsoft Word** to upload all written work to BRIGHTSPACE or to me (i.e. file extension is a .doc or .docx).
- Every student has access to **Office 365** through the University – Even Mac users!



Device Policy and Digital Reading

- **Put your cell phone** in silent mode upon beginning class and squirrel it away somewhere so you won't be tempted to check your phone.
- Leaving class to answer your phone or text a message is an inappropriate use of class time.
- If you bring a laptop, please have a G-rated screen saver. Turn off all notifications and close all windows.
- Research shows that using a device in class can distract people around you. If you must have a laptop or tablet to facilitate your learning in this course, close all apps and alerts, so you and others will not be distracted. Distractions are not conducive to learning. Even when our phones buzz in silent mode, some individuals are distracted.
- Laptops will not be necessary when we are watching a film.
- Accessing reading material through BRIGHTSPACE is an appropriate use of a device, however, research shows that most students read more effectively when they read from hard copy. **Why?** When we read digital sources, we often follow a pattern to create shortcuts to the information. The reading that you will complete for this course "is ultimately an encounter between [you] and another

mind [the author of the text or document]" and making shortcuts undermines your engagement.

- If you read digitally, you need to develop a note-making system that deepens your learning; turn-off pop ups and notifications to reduce distractions.
- There will be times when I will simply tell you to close your laptop unless you have an accommodation.

Consequences? You may be asked to leave the class if you are found to be violating the above policies. You will be asked not to bring your laptop to class or to leave if you are making inappropriate use of your laptop or mobile device.

You are expected to be familiar with the following university policies:

Academic Integrity

Academic dishonesty includes cheating, plagiarism, fabrication, misrepresenting circumstances, impersonation, obtaining an unfair advantage, aiding and abetting of academic dishonesty, falsification of records and official documents, and unauthorized access to computerized academic or administrative records or systems. For detailed definitions of these examples of academic dishonesty, consult Bloomsburg University's: <https://www.bloomu.edu/prp-3512-academic-integrity-policy>

Artificial Intelligence, Chatbots and Academic Integrity

- I have no interest in reading something created by AI. I want to know what you think. So, do not use it.
- Learning requires struggle, and using AI as a short cut undermines learning.
- Study the assigned sources, watch the films, attend class meetings, and engage with the course material, and you will not need to resort to getting "help" from AI.
- Much like I cannot prevent a student from Googling to look for "inspiration" in their writing, students can also use Chat GPT, Google Bard, etc. If students are resorting to these web-based tools because they have not been engaged in the course readings and discussion, missing class meetings and lecture, or are desperately completing work in haste, then drawing upon AI is a violation of academic integrity. You are not engaged in the learning process, but simply trying to complete an assignment to earn points.
- Be aware that the material generated by AI may be inaccurate, incomplete, and otherwise problematic. It especially fails to address the assignment prompts for the courses using the assigned textual sources and films.
- Most written work for the course lacks absolute right or wrong answers, and chatbots and googling do not handle ambiguity well.
- A gray area in the use of AI to improve what you have already written or to help organize your thoughts even though you have engaged with the course content. In these cases, it makes more sense to consult the professor for additional support or visit WALES and seek help on writing, than using AI or Googling. But if you resort to AI or Googling, you must submit the chatbot text as a separate file with the assignment in Brightspace.
- The goal of the course is to get you to think, not to earn a passing grade *per se*, and having played with Chat GPT and Google Bard, the AI results are inferior to the assigned materials. The chat is predictable, common, and does not make effective, persuasive use of the assigned readings, films, and lectures. Indeed, the vocabulary is atypical for most undergraduates.
- Every assignment submission requires that you upload to a Brightspace folder and bring a hard copy to class. If you do not upload your assignment as a word document to Brightspace, you will not be given a grade or have your work returned.

- If I find an AI report of thirty percent or more, I will assume that you have violated my academic integrity policy.

Student Code of Conduct

<https://www.bloomu.edu/documents/student-code-conduct>

Student Disruptive Behavior Policy

<https://www.bloomu.edu/prp-3881-student-disruptive-behavior-policy>

University Attendance Policy

<https://www.bloomu.edu/prp-3506-class-attendance-policy>

Dr. Stallbaumer's Attendance and Assignment Deadlines' Policies

- ✘ Regular in-person classroom attendance is expected.
- ✘ When students have more than three absences during the semester, I find that many of them do not do well. **Why?** In-person class sessions make learning a community effort. You may miss details that cannot be explained in the syllabus. You are not engaged in the learning.
- ✘ An absence is excused if you have a varsity sports event, religious holy days, military and military reserve activity, illness.
- ✘ An absence is excused if you suspect that you may have COVID, or if you suspect having been exposed to COVID and must quarantine.
- ✘ I will not ask for documentation for excused absences. It creates a burden for students to get the documentation, and because I hope that every student will behave honorably. **Falsely representing** your absence is a violation of academic integrity.
- ✘ There is no makeup for unexcused absences; examples include but not limited to court dates, sleeping in, studying for other classes, leaving campus early or arriving late because of ridesharing, family vacations, and seeking to remote in because you do not feel like walking to class. In short, activities within your control that prompt you to choose to skip class.
- ✘ It is the **student's responsibility** to contact the professor to make up work promptly. **Do not wait until the next class meeting.**
- ✘ **Deadlines for written work.**
 - You are required to turn in hard copies of your assignments and upload to Brightspace on time, unless you have an excused absence as defined in the policies above. In which case, contact me to arrange to print your submission. Another option is to ask a classmate to bring your printed work to class.
 - **Late work** is simply not accepted.
 - Students are offered "stuff happens" to provide some flexibility which are explained in the assignments.
- ✘ Online quizzes are open for several days, and so students should have no expectation that they will be re-opened.
- ✘ You should always keep an electronic "mail trail" that indicates you have submitted your assignments to the BRIGHTSPACE Coursework → Assignment Submission Folder.
- ✘ You should always have backup copies of your files, so you do not lose your work.

[Food Assistance](#), [Counseling and Human Development](#), [Husky Success](#), which allows you to request help, are just three of the major ways the university can help students who struggle, pandemic or no pandemic.



Need Help with Study Skills and Writing?

BU's Writing and Literacy Engagement Studio (WALES) Support for Writing and Reading

The Writing and Literacy Engagement Studio (WALES), supports students' growth as writers and readers. We enjoy easing the writing process for all students from any background working in any major. We also enjoy helping students develop strategies for reading and making sense of research and course material. Students set the agenda for each appointment—whether they're concerned about their reading material, about getting started on a writing project, about improving clarity, grammar, organization, or citations, or about any other aspect of reading, writing, or the English language. Our diverse group of WALES Consultants represent a variety of majors and share the common goal of working with students to develop skills and strategies that help them grow as readers and writers.

WALES will be open in BAKELESS 206 and also available online via ZOOM.

To make a WALES appointment, either come to BCH 206 or use your Huskies email to contact wales@bloomu.edu. You might also be able to just drop in to BCH 206 and work with the first available consultant, often immediately.

Please see the WALES website <https://www.bloomu.edu/offices-directory/writing-and-literacy-engagement-studio-wales> for more information.

Hours

- WALES Consultants can work in person or via Zoom during most of our hours, but night and weekend hours are available only via Zoom.
- Saturdays and Sundays (Zoom only) 7:00 pm to 11:00 pm
- Mondays - Thursdays (in person or via Zoom) 10:00 am to 9:00 pm
- (Zoom only) from 9:00 pm to 11:00 pm
- Fridays (In person or via Zoom) 10:00 am to 3:30 pm

University Learning Center (formerly Tutorial Services):

If you feel you need extra help to improve your academic performance in this or any of your courses, please consider reaching out to the University Learning Center. The Learning Center offers peer tutoring, supplemental learning, and academic coaching at no charge to Bloomsburg University students. The ULC office is located in Warren Student Services Center, Room 119.

University Disability Services

- Any students eligible for classroom accommodations are invited to meet with me to discuss their concerns and to present their disclosure forms from the University Disability Services.
- Our university provides reasonable accommodations to students who have documented disabilities. If you have a documented disability that requires academic accommodations and are not registered with the University Disability Services, please contact this office in the Warren Student Services Center as soon as possible to establish your eligibility.

Calendar of Learning & Teaching Activities

Hollywood and History: World War I and II Documentaries (History 270-06)

Spring 2024

Meeting Room: 018 AAB

Meeting Times: 2:00-3:15 PM Tu/Th

(12020)

Syllabus updated 21 January 2024

Dr. Stallbaumer-Beishline

Office: 251 AAB

Phones: 570-389-4979 (AAB)

Email: lstaalba@commonwealthu.edu

Student Drop-in Hours (251 AAB)

Mondays: 2:00-3:00 PM

Tuesdays: 3:30-5:00 PM

Wednesdays: 2:00-3:00 PM

Thursdays: 3:30 PM-5:00 PM

Happy to schedule appointments outside these times as well; just contact me.

Email Etiquette:

- Always include in which course you are enrolled
- Always include the topic of your email in the memo line
- Never assume that I read my email more than once a day, or that I will respond immediately when you send a message
- The lack of planning on your part does not constitute an emergency on my part

According to the schedule below, you should have studied, not just read, by the date of the class meeting the assigned readings to be discussed. Please note when assignments are due. Any revisions that I make on the calendar will be made in the Content modules, placed in announcements, and sent to your school email. It is your responsibility to check for these notifications. If in doubt, please do not hesitate to contact me.

All assignment guidelines are explained in the document entitled "Syllabus Details," and located in BRIGHTSPACE Content Modules. A brief overview of everything is explained in an infographic.

If we are forced online, our scheduled class meetings will be held via Zoom. If we were to watch a film or listen to a lecture, you will be asked to complete those before class, and we will discuss in class. If we already were planning to have a discussion, this can easily occur via Zoom.

Estimated Reading or Study Times (ERT or EST) are just that – an estimate. When we encounter people, places, and concepts that are unfamiliar to us, reading takes longer. What is more, the reading times do not account for short breaks or time taken to make notes.

"...knowing how to read something results almost automatically from knowing why we are reading, and without some purpose, reading is an aimless activity." ~ Katherine Gottschalk and Keith Hjortshoj¹



This Syllabus is subject to Change

Class Meeting Dates	Schedule of Assignment Deadlines, Readings, Class Meetings
Tues, 23 Jan	Course Introduction

Between classes do the following	<input type="checkbox"/> Submit Prior Knowledge/Perception to Brightspace by 2:00 PM, 25 January (no need for a hard copy on this assignment) <input type="checkbox"/> Review syllabus and calendar and bring questions to class
Thu, 25 Jan	<ul style="list-style-type: none"> • What is a documentary? Exercise and Discussion • Address questions about the syllabus
Between classes do the following	<input type="checkbox"/> Read and make notes to prepare for discussion: Patricia Aufderheide, "Defining the Documentary" (ERT: 60 minutes) <input type="checkbox"/> Preview WTL 1 <input type="checkbox"/> New students should submit Prior Knowledge/Perception to Brightspace no later than 2 February (11:59 PM)
Tue, 30 Jan	Discussion: What is a documentary? <ol style="list-style-type: none"> 1. Why is it important to develop a working definition of a documentary? 2. What are conventions in making documentaries? 3. How do business realities shape conventions? 4. Documentarians do not have formal ethical standards. Should they? If so, what might they include?
Between classes do the following	<input type="checkbox"/> Read and make notes to prepare for discussion: Patricia Aufderheide, "Historical Documentary" (ERT: 60 minutes) <input type="checkbox"/> Bring a hardcopy of WTL 1 to class and upload to Brightspace by 2:00 PM, Thursday, 1 February
Thu, 1 Feb	Discussion: Historical Documentaries <ol style="list-style-type: none"> 1. What are the challenges the documentarians face in telling history? 2. What differentiates historical documentaries from propaganda? 3. If biographies are character driven, how might that impact documentarians' interpretations, that is what they include and what they leave out? 4. What does it mean for a historical documentary to create a "useable past"? 5. What new elements have documentarians brought to their interpretations of history and biography? 6. How might documentaries shape public or collective memory?
Between classes do the following	
Tue, 6 Feb	Lecture: How do historians practice history (or what does it mean to "do history")?
Between classes do the following	<input type="checkbox"/> Review lecture notes in preparation for Online Quiz 1
Thu, 8 Feb	Lecture: <ul style="list-style-type: none"> • How do historians practice history (or what does it mean to "do history")? • What is the historical context of World War I?

Between classes do the following	<input type="checkbox"/> Online Quiz 1 opens at 4:00 PM, Thursday, 8 February; closes at 11:59 PM on Tuesday, 13 February <input type="checkbox"/> Preview WTL 2
Tue, 13 Feb	View and Discuss: <ul style="list-style-type: none"> • <i>The Great War and the Shaping of the Twentieth Century</i> Episode 1: <i>Explosion</i> (50 minutes) • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Review and contemplate WTL 2
Thu, 15 Feb	View and Discuss: <ul style="list-style-type: none"> • <i>The First World War</i>, Episode 1: <i>To Arms</i> (50 minutes) • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Bring a hardcopy of WTL 2 to class and upload to Brightspace by 2:00 PM, Thursday, 20 February
Tue, 20 Feb	Lecture: How do filmmakers make documentaries?
Between classes do the following	<input type="checkbox"/> Review lecture notes in preparation for Online Quiz 2
Thu, 22 Feb	Lecture: How do filmmakers make documentaries?
Between classes do the following	<input type="checkbox"/> Online Quiz 2 opens at 4:00 PM, Thursday, 22 February; closes at 11:59 PM on Tuesday, 27 February <input type="checkbox"/> Preview WTL 3 <input type="checkbox"/> View and Complete Film Notes: <i>The Great War and the Shaping of the Twentieth Century</i> Episode 4: <i>Slaughter</i> (50 minutes) (this will be relevant to WTL 3) <input type="checkbox"/> Submit Film Notes in class on 27 February for <i>The Great War and the Shaping of the Twentieth Century</i> Episode 4: <i>Slaughter</i>
Tue, 27 Feb	View and Discuss: <i>They Shall Not Grow Old</i>
Between classes do the following	<input type="checkbox"/> Preview WTL 3 <input type="checkbox"/> Start reading in preparation for WTL 3
Thu, 29 Feb	Finish Viewing and Discuss: <ul style="list-style-type: none"> • <i>They Shall Not Grow Old</i> (100 minutes) • Complete and submit Film Notes for <i>They Shall Not Grow Old</i> • If time permits, view <i>The Making of They Shall Not Grow Old</i>
Between classes do the following	<input type="checkbox"/> View <i>The Making of They Shall Not Grow Old</i> (30 minutes) if we were not able to view in class <input type="checkbox"/> Read and make notes for discussion:

	<input type="checkbox"/> Allison Tanine, "Digital Film Restoration and the Politics of Whiteness in Peter Jackson's <i>They Shall Not Grow Old</i> " (ERT 60 minutes) <input type="checkbox"/> Alice Kelly, " <i>They Shall Not Grow Old</i> : World War I film a masterpiece of skill and artistry – just don't call it a documentary" (ERT 4 minutes)
Tue, 5 Mar	Discussion: Tanine and Kelly Critique of TSNGO <ol style="list-style-type: none"> 1. Is <i>They Shall Not Grow Old</i> a documentary? ... a restoration? ... something else? 2. Given what we know about why the film was commissioned, did Peter Jackson have an obligation to tell more stories than the British soldier's experience in <i>They Shall Not Grow Old</i>? 3. What are the strengths and weaknesses of criticisms of Tanine and Kelly?
Between classes do the following	<input type="checkbox"/> Bring a hardcopy of WTL 3 to class and upload to Brightspace by 2:00 PM, Thursday, 7 March
Thu, 7 Mar	Lecture: The History of Documentaries
11-15 Mar	Spring Break 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸
Tue, 19 Mar	Lecture: <ul style="list-style-type: none"> • The impact of technology on the making and accessibility of documentaries • What is the historical context of World War II?
Between classes do the following	<input type="checkbox"/> Online Quiz 3 opens at 4:00 PM, Thursday, 21 March; closes at 11:59 PM on Tuesday, 26 March
Thu, 21 Mar	View and discuss: Documentary Style Propaganda Films of WWII <ul style="list-style-type: none"> • <i>Why we Fight</i>, Information Film #2: <i>The Nazis Strike</i> • <i>Campaign in Poland (Feldzug in Polen)</i> • Complete and submit Film Notes (use one worksheet for both films)
Between classes do the following	<input type="checkbox"/> Read and make notes for discussion: "The World at War: The Making of a Historical Documentary" (Introduction by Alan and essays by Rosenthal, Jerome Kuehl, Raye Farr, and Susan McConachy) (ERT: 90 minutes) <input type="checkbox"/> Bring a hardcopy of WTL 4 to class and upload to Brightspace by 2:00 PM, Thursday, 26 March
Tue, 26 Mar	Discussion: Making a Historical Documentary <ol style="list-style-type: none"> 1. Creating the series <i>World at War</i> was a massive undertaking, how do they explain the filmmaking process given their role in production? 2. Who was the audience for <i>World at War</i>? How did that shape choices? 3. How does knowing about the production help us evaluate the historical content of the documentaries? 4. What do you discover about the business side of production from Kuehl, Farr, and McConachy?

	5. What do you discover about making documentaries from Kuehl, Farr, and McConachy?
Between classes do the following	<input type="checkbox"/> Optional: several segments of the <i>World at War</i> series will be available for viewing through Brightspace. In addition, the series is available on Internet Archive .
Thu, 28 Mar	View and Discuss: <ul style="list-style-type: none"> • <i>World at War</i>, Episode 1: <i>A New Germany, 1933-1939</i> • <i>World at War</i>, Episode 2: <i>The Distant War</i> (first few minutes) • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Review notes for all lectures in preparation for Online Quiz 4
Tue, 2 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>World at War</i>, Episode 5: <i>Barbarossa (June-December 1941)</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Online Quiz 4 opens at 4:00 PM, Tuesday, 2 April; closes at 11:59 PM on Tuesday, 9 April
Thu, 4 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>The Nazis, a Warning from History: The Wrong War</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Online Quiz 4 closes at 11:59 PM on Tuesday, 9 April <input type="checkbox"/> Bring a hardcopy of WTL 5 to class and upload to Brightspace by 2:00 PM, Tuesday, 9 April
Tue, 9 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>The Nazis, a Warning from History: Road to Treblinka</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Optional Film: <i>World at War</i> , Episode 20: <i>Genocide</i>
Thu, 11 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>War of the Century, Part 2, The Spiral of Terror</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Preview WTL 6
Tue, 16 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>Liberation of Auschwitz</i> • Complete and submit Film Notes

Between classes do the following	<input type="checkbox"/> Read and Make Notes to prepare for discussion: Ulrike Weckel, "People who once were Human Beings Like You and Me" <input type="checkbox"/> Review notes and start pondering your responses to WTL 6
Thu, 18 Apr	Discussion: Limits to Representation? <ol style="list-style-type: none"> 1. Are there limits to the images that should be shown in documentaries? 2. Why does Weckel conclude that the victims of German atrocity were not dehumanized in the films taken when the camps were liberated?
Between classes do the following	<input type="checkbox"/> Review notes and start composing WTL 6
Tue, 23 Apr	View and Discuss: <i>Memory of the Camps</i> (this film is NOT in Brightspace) Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Bring a hardcopy of WTL 6 to class and upload to Brightspace by 2:00 PM, Thursday, 25 April <input type="checkbox"/> Optional: <i>War of the Century</i> , Part 4, <i>Vengeance</i> (52 minutes) <input type="checkbox"/> Optional: <i>World at War</i> , Episode 25: <i>Reckoning</i> (April 1945) (51 minutes) <input type="checkbox"/> Optional: <i>The Nazis, a Warning from History: Fighting to the Bitter End</i> (52 minutes)
Thu 25 Apr	View and Discuss: <ul style="list-style-type: none"> • <i>World at War</i>, Episode 21 <i>Nemesis (February-March 1941)</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Optional: <i>The Nuremberg Trials</i> (1947, a Soviet Production) <input type="checkbox"/> Read and make notes: Michael Biddis, "Victors' Justice: the Nuremberg Tribunal" (ERT 30 minutes)
Tue, 30 Apr	View and Discuss: Was Nuremberg "Victors' Justice"? <ul style="list-style-type: none"> • <i>Nuremberg: Tyranny on Trial</i> • Complete and submit Film Notes
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
Thu, 2 May	Discuss and Review for Final Exam
Between classes do the following	<input type="checkbox"/> Be studying for the final exam
6-9 May Final Exam Week	Thursday, 9 May 2024, 12:30-2:30 PM