

# 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

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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

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 Hjortshoj<sup>1</sup>



### 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"/> <b>Submit Prior Knowledge/Perception</b> 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"> <li>• What is a documentary? Exercise and Discussion</li> <li>• Address questions about the syllabus</li> </ul>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes to prepare for discussion:</b> 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	<p><b>Discussion: What is a documentary?</b></p> <ol style="list-style-type: none"> <li>1. Why is it important to develop a working definition of a documentary?</li> <li>2. What are conventions in making documentaries?</li> <li>3. How do business realities shape conventions?</li> <li>4. Documentarians do not have formal ethical standards. Should they? If so, what might they include?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes to prepare for discussion:</b> Patricia Aufderheide, "Historical Documentary" (ERT: 60 minutes) <input type="checkbox"/> <b>Bring a hardcopy of WTL 1</b> to class and upload to Brightspace by 2:00 PM, Thursday, 1 February
Thu, 1 Feb	<p><b>Discussion: Historical Documentaries</b></p> <ol style="list-style-type: none"> <li>1. What are the challenges the documentarians face in telling history?</li> <li>2. What differentiates historical documentaries from propaganda?</li> <li>3. If biographies are character driven, how might that impact documentarians' interpretations, that is what they include and what they leave out?</li> <li>4. What does it mean for a historical documentary to create a "useable past"?</li> <li>5. What new elements have documentarians brought to their interpretations of history and biography?</li> <li>6. How might documentaries shape public or collective memory?</li> </ol>
Between classes do the following	
Tue, 6 Feb	<p><b>Lecture:</b> How do historians practice history (or what does it mean to "do history")?</p>
Between classes do the following	<input type="checkbox"/> Review lecture notes in preparation for Online Quiz 1
Thu, 8 Feb	<p><b>Lecture:</b></p> <ul style="list-style-type: none"> <li>• How do historians practice history (or what does it mean to "do history")?</li> <li>• What is the historical context of World War I?</li> </ul>

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

	<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	<b>Discussion: Tanine and Kelly Critique of TSNGO</b> <ol style="list-style-type: none"> <li>1. Is <i>They Shall Not Grow Old</i> a documentary? ... a restoration? ... something else?</li> <li>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>?</li> <li>3. What are the strengths and weaknesses of criticisms of Tanine and Kelly?</li> </ol>
Between classes do the following	<input type="checkbox"/> <b>Bring a hardcopy of WTL 3</b> to class and upload to Brightspace by 2:00 PM, Thursday, 7 March
Thu, 7 Mar	<b>Lecture:</b> The History of Documentaries
11-15 Mar	<b>Spring Break</b> 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸 🌸
Tue, 19 Mar	<b>Lecture:</b> <ul style="list-style-type: none"> <li>• The impact of technology on the making and accessibility of documentaries</li> <li>• What is the historical context of World War II?</li> </ul>
Between classes do the following	<input type="checkbox"/> <b>Online Quiz 3 opens</b> at 4:00 PM, Thursday, 21 March; <b>closes</b> at 11:59 PM on Tuesday, 26 March
Thu, 21 Mar	<b>View and discuss:</b> Documentary Style Propaganda Films of WWII <ul style="list-style-type: none"> <li>• <i>Why we Fight</i>, Information Film #2: <i>The Nazis Strike</i></li> <li>• <i>Campaign in Poland (Feldzug in Polen)</i></li> <li>• Complete and submit Film Notes (use one worksheet for both films)</li> </ul>
Between classes do the following	<input type="checkbox"/> <b>Read and make notes for discussion:</b> "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"/> <b>Bring a hardcopy of WTL 4</b> to class and upload to Brightspace by 2:00 PM, Thursday, 26 March
Tue, 26 Mar	<b>Discussion: Making a Historical Documentary</b> <ol style="list-style-type: none"> <li>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?</li> <li>2. Who was the audience for <i>World at War</i>? How did that shape choices?</li> <li>3. How does knowing about the production help us evaluate the historical content of the documentaries?</li> <li>4. What do you discover about the business side of production from Kuehl, Farr, and McConachy?</li> </ol>

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

Between classes do the following	<input type="checkbox"/> <b>Read and Make Notes to prepare for discussion:</b> 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	<b>Discussion: Limits to Representation?</b> <ol style="list-style-type: none"> <li>Are there limits to the images that should be shown in documentaries?</li> <li>Why does Weckel conclude that the victims of German atrocity were not dehumanized in the films taken when the camps were liberated?</li> </ol>
Between classes do the following	<input type="checkbox"/> Review notes and start composing WTL 6
Tue, 23 Apr	<b>View and Discuss:</b> <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"/> <b>Bring a hardcopy of WTL 6</b> 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	<b>View and Discuss:</b> <ul style="list-style-type: none"> <li><i>World at War</i>, Episode 21 <i>Nemesis (February-March 1941)</i></li> <li>Complete and submit Film Notes</li> </ul>
Between classes do the following	<input type="checkbox"/> Optional: <i>The Nuremberg Trials</i> (1947, a Soviet Production) <input type="checkbox"/> <b>Read and make notes:</b> Michael Biddis, "Victors' Justice: the Nuremberg Tribunal" (ERT 30 minutes)
Tue, 30 Apr	<b>View and Discuss:</b> Was Nuremberg "Victors' Justice"? <ul style="list-style-type: none"> <li><i>Nuremberg: Tyranny on Trial</i></li> <li>Complete and submit Film Notes</li> </ul>
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