GRC 311 (36750) = AMS 315 (27800) = STS 311 (44260) :
       The Movies Go to War, From World War I to Desert Storm

This course will introduce some of the most famous war films, and some less familiar ones, from the US and Europe-- from *Grand Illusion* through *Saving Private Ryan*. Each war has developed its own kinds of war movies, from World Wars I and II, through the Korean police action, and the Vietnam conflict.

These films will be used to introduce how to "read" films as part of cultural history and think critically about their content. Scenes from each war will be compared to the "real history" behind the film, to pose questions about how history can be written and rewritten in films.   Take a trip through cinematic battlefields, to see how films have helped their audiences think about the roles of the world's superpowers in world contexts!

Topics to be addressed include:
- cultural stereotypes of heroes, villains, and victims
- different countries and their takes on the same war experience
- the politics of war films
- rewriting history through war movies
- anti-war films
- documentary, docu-drama, mockumentary
- how to read point of view and cultural perspectives out of movies.

Readings:

Richard Goff, Walter Moss, Janice Terry, and Jiu-Hwa Upshur. *The Twentieth Century: A Brief Global History*, 6th ed. NY: McGraw-Hill. 2002. ISBN 0-07-234853-4).

Websites on each film, on each war, and on film vocabulary.

Films to be viewed outside of class; some with text analogues for reading

Most available for rent at Vulcan Video (vulcanvideo.com):
    north store: 609 W. 29th (corner of 29th & Guadalupe), 478-5325
    south store: 112 W. Elizabeth (behind Guero's) 326-2629
    lake creek store: 13729 Hwy 183 North, Suite 620 996-0377

OPTIONAL:
    James Monaco. *How To Read a Film: Book* (3rd ed.) and DVD-ROM. Harbor Electronic Publishing; 2000; ISBN: 0966974492

RECOMMENDED   BACKGROUND:

Mike Mayo, *Videohound's War Movies*. Detroit, MI: Visible Ink Press, 1999; ISBN 1-57859-089-2 (cast lists, production details, synopses,, arranged by wars)

Alun Evans. *Brassey's Guide to War Films*. Washington, DC: Brassey's, 2000; ISBN 1-57488-263-5 (encyclopedia format)

Assignments   and grading:
- Daily Quizzes: 10 % (2 points each: one for taking it, one for correctness)
- Online Short Tests = 4 x 10 % = 40 %
- Film Worksheets = 2 x 2.5 % = 5 %
- Group project, posted online = 10 %
- Midterm = 15 %
- Final = 20 %

FALL 2004
GRC 311: The Movies Go to War

*All readings are from Richard Goff, Walter Moss, Janice Terry, and Jiu-Hwa Upshur, *The Twentieth Century: A Brief Global History*, 6th ed. (New York: McGraw-Hill. 2002) (ISBN 0-07-234853-4). "REC" = readings that will help you make sense of the wars, but are not compulsory.

Week 1: 26 August
TH   Introduction to the Course:
            -logistics, texts, films, requirements
            -the question of representation

PART 1: Questions of Theory -- Setting up the problem
WEEK 2: 31 August, 2 September
TU   How to Read a Film: The question of point of view
            CLASS DISCUSSION: how to remember a war, how to represent a war -- the
                question of two memories juxtaposed

PART 2: World War I: The "War to End all Wars" (The Anti-War War?)
TH   The "Facts" of the Western War: The End of a Way of Life
            READ: Goff, Chapters 7 & 8
            REC: Goff, Chapters 1, 2, & 3
            CLASS DISCUSSION: the interest groups, motivations for participation

WEEK 3: 7, 9 September
        (FILM SHOWING: Wednesday, 8 September: *Gallipoli*)
TU   Four Views of Heroism
            The Blue Max (U.S. film)
            Grand Illusion (French)
            All Quiet on the Western Front (U.S. Film, German anti-war source
            Gallipoli (Australian)
            CLASS DISCUSSION: You'll see one clip from each film. What does a hero look
                like in each, and whose war is it? Come into class with ideas about what
                perspective on the war each country would have.

PART 3: World War II : "The Good War" in the European Theater . . .
TH   The War in Europe: Facts of the War
            READ: Goff, Chapter 11, 16 & 17
            REC: Chapters 9, 10, & 12
            CLASS DISCUSSION: How World War I made World War II possible.

WEEK 4: 14, 16 September
        (FILM SHOWING: Monday, 13 September: *The Longest Day*)
TU   Heroes: Stemming Nazi Aggression
            Bridge at Remagen
            The Longest Day
            Where Eagles Dare

CLASS DISCUSSION: These three films were made when World War II was still a
very live memory. How do we recognize an American war hero? Clips in
class as basis for discussion.
**WORLD WAR I QUIZ CLOSED

TH   Soldiers as Victims (stereotypes of concentration camp internees)
Stalag 17
Hart's War
CLASS DISCUSSION: These two films both deal with US soldiers held as POWs
(prisoners of war) in Europe. *Stalag 17* was made when the memory of
WWII was fresh; *Hart's War*, long after. Can concentration or POW camps
be represented metaphors?
**FILM PRÉCIS 1 DUE

WEEK 5: 21, 23 September
(FILM SHOWING: Monday, 20 September: *From Here to Eternity*)
TU   Two Sides of One War: Unwilling Heroes
READ: Goff, Chapter 18
Das Boot (German film)
U-571
CLASS DISCUSSION: Submarine crews are in a different kind of war. What
differences are there in stereotypes of various services?

PART 3a: . . in the East: Pearl Harbor and Beyond, The "Yellow Peril"
TH   When the Sleeping Giant Rises
From Here to Eternity
Pearl Harbor
CLASS DISCUSSION: Both these films recreate the bombing at Pearl Harbor, the
start of US participation in WW II. What differences in point of view are
there in the attack sequences?

WEEK 6: 28, 30 September
(FILM SHOWING: Monday, 27 September: *Bridge on the River Kwai*)
TU   POWs and the *Other*
READ: Goff, Chapter 13
King Rat (British film, based on a novel by James Clavell)
Bridge on the River Kwai
CLASS DISCUSSION: The treatment of POWs in the Pacific Theater were used to
justify the bombing of Hiroshima. Do these Allies' films show the same
war?
**WORLD WAR II QUIZ CLOSED

PART 4. Aftermath
TH   Still-Open Wounds from Europe
Open City (Italian film, the first made in Allied Zones)
Best Years of Our Lives
White Christmas

CLASS DISCUSSION: Each of these films has a message of "normalization" required. What does each scene show about the on-going clean-up of the war?

WEEK 7: 5, 7 October
TU   Review for midterm
        Set up project partnerships

TH   Midterm

PART 5. Rethinking WW II: Re-presenting   Victims, Not Heroes
WEEK 8: 12, 14 October
        (FILM SHOWING: Monday, 11 October: *Empire of the Sun*)
TU   *Normal People . . .*
        Seventh Cross (Hollywood movie made from a leftist German novel of the war era)
        Schindler's List
        CLASS DISCUSSION: Each film dramatizes victims and victimizers. What is the point of each?

TH   *Children Victims*
        Tin Drum (German film from a novel by Günter Grass)
        Au revoir, les enfants (French film)
        Empire of the Sun
        CLASS DISCUSSION: Children are swept up in the wars and forced into lives apart. What do they become? What cases are being made?

WEEK 9: 19, 22 October
        (FILM SHOWING: Monday, 18 Oct.: *Saving Private Ryan*)
TU   *Soldier Victims: Rethinking   the War*
        The Ogre
        Saving Private Ryan
        CLASS DISCUSSION: These are two films made in the 1990s. They show unheroic soldiers and the insanity of war. What in each looks like earlier films, and what is new?

PART 6. Rewriting the History of WW II: Once Memories dim . . .
TH   "Documenting"   the Unthinkable,   or What Never Existed
        Mein Krieg (German documentary)
        The Wonderful Horrible Life of Leni Riefenstahl
        Max (international art film)
        CLASS DISCUSSION: These three films span the space from documentary to mockumentary (*Max*, which completely fictionalizes Hitler's biography). What kinds of memory are reworked in each? What audience factors play in?

PART 7. Endgame: After the "Greatest   Generation"   Passes
WEEK 10: 26, 28 October

(FILM SHOWING: Monday, 25 Oct.:   *Stalingrad*)
TU   When the Details are gone: Two "Memorials"   to War
Stalingrad (German film)
Enemy at the Gate (European movie with US star)
CLASS DISCUSSION: Both films are about Germany's devastating loss at
      Stalingrad - with huge casualties on both sides. What does each do to
      "package" the war for its respective viewers?
** GROUP PROJECT POSTING DUE

PART 8. The "Cold War":   War as Governmental   Lunacy,   Spy versus Spy
TH   The "Facts":   From Russia through the "Korean Police Action"
READ: Goff, Chapters 12, 20, 22, & 26

WEEK 11: 2, 4 November
(FILM SHOWING: Monday, 1 November: *Dr. Strangelove*)
TU   Governments   gone mad: Wars that aren't wars
Manchurian Candidate
M*A*S*H
CLASS DISCUSSION: Manchurian Candidate was so threatening it was essentially
      suppressed; M*A*S*H was about Korea, but made after Vietnam. How did
      the Cold War function at home (remember "duck and cover"), and how did
      these movies intervene?

TH   Spy versus Spy: Manufacturing   Threat
From Russia with Love ("Bond, James Bond")
Dr. Strangelove (British movie)
CLASS DISCUSSION: Both deal with saving the world from "the threat." What
      does each film, its super-heroes and super-villains, tell us?

PART 9. Vietnam: The Dirty War
WEEK 12: 9, 11 November
(FILM SHOWING: Monday, 8 November: *Apocalypse   Now*)
TU   Asia after WW II
READ: Goff, Chapters 27, 28, & 29

TH   Homefront: Vietnam and the Protests
Born on the Fourth of July
Berkeley in the 60s
CLASS DISCUSSION: How to speak to a divided nation about Vietnam.
**FILM PRÉCIS 2 DUE

WEEK 13: 16, 18 November
(FILM SHOWING: Monday, 15 November: *Wag the Dog*)
TU   *Full Metal Jacket*
Apocalypse Now
CLASS DISCUSSION: These two films are about soldiers trapped in the insanity of
      an unwinnable war; both are made long after Vietnam. What do they tell

the homefront about the war? Who are the "good soldiers" in these films --
compare these representations with older stereotypes.

PART 10: Be all that you can be: The New Armed Forces
TH   "An Army of One"
       READ: Goff, Chapter 31
       Top Gun
       CLASS DISCUSSION: Who is the new hero? Compare the film to armed forces
           recruitment today, and to earlier hero representations.
       **KOREA, VIETNAM, COLD WAR QUIZ CLOSES

WEEK 14: 23 November (+ Thanksgiving)
T   US as the World's Policemen (Mideast and Africa)
       READ: Goff, Chapter 15, 24, & 25
       Black Hawk Down
       CLASS DISCUSSION: What is the new army? What differences emerge in
           representing soldiers from the time of WW II and Vietnam?

TH   Thanksgiving

WEEK 15: 30 November, 2 December
T   Where the Real Wars Are: Media Realities
       Three Kings
       Wag the Dog
       CLASS DISCUSSION: In these two films, Gulf and Balkan wars are used as excuses
           for other deeds to be done. What do you see in the visual grammar of
           each?

TH   Closing discussion
       **FILM TERMINOLOGY QUIZ CLOSED

FINAL EXAM: Saturday, 11 December, 2:00 to 5:00 pm

FALL 2004
GRC 311: The Movies Go to War
ASSIGNMENTS

GENERAL NOTE:

Each type of assignment and exam has its own description below or appended to this page. Please read them through carefully, because they constitute the contract that the instructor is making with you -- they are the basis for your grades. All written assignments must be submitted in hard copy at the start of the class period when they are due (the one exception is the group film analysis, which will be posted online). Neither the professor nor the TA (if we have one) will accept emailed assignments.

The class will be using its BlackBoard site, accessible to each of you through your UT Direct CLIPs page and the links posted there. Email reminders and updates will be sent using that emailer, as well. Make sure you have updated your email with the University (also through UT Direct); make sure you pick up your email and/or set your listservs on digest so that your email account does not fill up. The instructor is not responsible for emails rejected because your box is full, or lost because you've failed to update your address.

All assignment grades will be posted on the E-Gradebook off the CLIPs pages through UT Direct. The grades will be posted as points or percentages, with each assignment's point totals indicated. Check your grades often; protests will only be entertained within one week of grade postings. The final grade will be weighted as below, combining the individual elements posted.

The instructor answers email during business hours (M-F 8-5). Do not expect responses before class, in less than 24 hours, or on weekends. It might happen, but email must be used politely, as the equivalent of a phone call, not as an on-demand message board. The instructor cannot answer 80 emails an hour for this class the night before an assignment is due!!!

OVERVIEW OF GRADING:

Daily Quizzes: 10 %   (2 points each: one for taking it, one for correctness)
Online Short Tests = 4 x 10 % = 40 %
Film Worksheets = 2 x 2.5 % =   5 %
Group project, posted online = 10 %
Midterm = 15 %
Final = 20 %

No late work will be accepted without medical documentation or prior arrangement; no permissions for late work will be granted online by email later than ONE WEEK before the due date. If you need to be out of town, do your work before you leave, or arrange variants at least two weeks before the due date.

Readings:

        The readings listed on the syllabus are drawn from Richard Goff, Walter Moss, Janice Terry, and Jiu-Hwa Upshur, *The Twentieth Century: A Brief Global History*, 6th ed. (New York: McGraw-Hill. 2002) (ISBN 0-07-234853-4).

        Supplementary information is available on the class website: links to information pages for each film, to information pages for each war, to film terminology, and to handouts on how to "read" films and wars. Class powerpoints will be added to the syllabus on the website, where relevant.

        RECOMMENDED is James Monaco, *How To Read a Film: Book* (3rd ed.) and DVD-ROM (Harbor Electronic Publishing; 2000) (ISBN: 0966974492).

Film Viewing and Films on Syllabus:

        Many film clips will be shown in class for reasons of comparisons. You are responsible for reading all about them on the Internet Movie Data Base (the film list on the class website, under the "films" link, has hotlinks to one data page; the IMDB has more, so click around once you get there).

        You are responsible for knowing the following data on each film (which may be part of a day's quiz; see below):

        -release date
        -full title
        -director
        -country of origin
        -major awards won (if any)
        -lead actors (the main 4-6)
        -basic setting and synopsis (what year, what war, what country; see the posted
                Film Timeline Powerpoint that will also be used in class)
        -viewing the online trailer, if it exists.

The class sessions will assume that you know the "who, what, where, when" of the films to be discussed each day.

        Over the course of the semester, **you will be responsible for viewing at least 8 of the listed films all the way through.** You may choose which ones, but remember that you will need to distribute your viewing over all the wars -- two each from WW I, WW II, Korea/Vietnam, and the Cold War and beyond. Be sure that the two you choose are split in time or national origin, since you'll have to answer questions on the midterm and final that ask you to compare national points of view, or points of view from different eras. You will lose points on any examination if you only use the classroom clips for your examples; it will be expected that you do watch your eight films carefully.

        Some films will be shown to the group in special, **optional** showings, as noted on the syllabus. All are (or shortly will be) available at the Undergraduate Library for library viewing; all are currently available commercially at discount prices (and at sites like Amazon.com, often used, for very cheap prices), and so can be ordered quickly (DO IT NOW, IF YOU INTEND TO BUY); **Vulcan Video north** (29th & Guadalupe) has all the

films for rent (with one or two exceptions). You are responsible for planning your own viewing times and patterns, so that all the written assignments can be turned in on time.

Daily Quizzes:

Many days, the class will start with a pop quiz. These will consist of one or two questions, usually multiple choice, true/false, or a brief fill in the blank. The topic can be facts from readings, data on films, or something discussed in an earlier class. These quizzes will introduce the item type in the online quizzes.

No makes ups; no taking the day's quiz late (it will be OVER by 5 minutes into class). Don't' come late. Quizzes are worth 2 points each: one for taking it, and one for getting the answer(s) right.

Online Short Tests (4):

Tests on facts about the wars will be administered online, for you to login and complete at your convenience until the access to each is cancelled; close dates for each quiz are indicated on syllabus -- do the quiz BEFORE that day, or you will have no chance to get credit for that assignment. You will use your EID to log in to a URL listed on the CLIPS page.

The quizzes are short factual quizzes: multiple choice, matching, true-false, and short fill-in the blanks (including map labels -- identify the country).   When you log in, you will have 30 minutes to complete approximately 20 items (note that these are randomly-generated items: you will *not* get the same quiz as your friends). Due as Indicated on the syllabus.

There will be **one quiz each** on:

-World War I
-World War II
-Korea, Vietnam, and the Cold War
-film terminology (how to describe shots and scenes properly)

The online war tests will be based on lectures, the material in the Goff book, and main information contained in supplementary websites listed on the syllabus. The film terminology quiz will require you to learn terms on the list provided *either* by buying and reading the textbook by Monaco, *How to Read a Film*, *or* by consulting the websites dictionaries linked to the class website (they combine, too!). The Monaco book is a standard, but it can strain a budget; using the websites is free, but will take some work on your part.

Two study guides are part of your syllabus (and posted on the website): "How to Study a War" and "How to Study a Film." Each outlines what information you need to know *first* to orient yourself into discussions about wars. Take them as checklists for the *minimum* you need to do to qualify as "knowing about" a particular war and thus to pass the course -- for daily class quizzes, for the online short tests, and for the midterm and final.

Film Précis:
        A précis ('pray-see) is an assignment grid that helps you make an informed and consistent analysis of a text (book or film). You will have to turn in **two** one-page précis worksheets in the course of the class, on films of your choice (pick different wars; for the purpose of this assignment, the European Theater and the Pacific Theater of WW II may be considered different wars!). They will help you with your group project and with the essay tests in the course, because they show you how you might structure comparisons/contrasts between films and history.

        Attached to the assignments, find a general description of what a précis does, and a précis worksheet for you to copy as the basis for your assignments. A précis is about a page long. Focus on the matter at hand and continuity are rewarded, not length or wordiness.

        Each précis must be typed (use a table for layout!); they must be submitted in hard copy. No funny fonts. No inflated font sizes. Due dates indicated on syllabus.

Group Project:
        See separate how-to handout in syllabus; due as indicated on the syllabus.

Midterm:
        The in-class midterm will be a short essay examination that asks you to compare history and films or two or more films about one historical moment. You will come in prepared to compare/contrast films and history, and to speculate about which audience(s) the film is made for. You'll have a choice among more specific essay questions; you may choose your examples from the class and from the films that you have studied in more detail.

        Bring a new blue book to the exam. A "correct" answer must necessarily include a bibliographic entry on any film it refers to (as in précis header); answers that use as examples only those clips shown in class will lose points -- you are expected to draw in other examples from films you have seen.

Final:
        The final will be a 2-hour essay examination administered at the official final examination time; it will be comprehensive, requiring at least some of the materials from the first half of the course. Like the midterm, you will come in prepared to compare/contrasts films on a single incident, from different countries, eras, and perspectives. One additional analysis factor will come into play: how traditions of representation and intervening history necessarily *change* what the audience will understand. Thus be prepared to answer, for example, what impact the public's experience of Vietnam has on its memory of WW II. That is, how does the audience's

experience necessarily *change* what a filmmaker can say about WW II -- what scenes can or cannot be considered "obligatory" in the story-telling.

You'll have a choice among more specific essay questions; you may choose your examples from the class and from the films that you have studied in more detail.

Bring a new blue book to the exam. A "correct" answer must necessarily include a bibliographic entry on any film it refers to (as in a précis header); answers that use as examples only those clips shown in class will lose points -- you are expected to draw in other examples from films you have seen.

Instructions   for Group   Project

I. Preparing   your group   presentation:

1. Find a partner or two (this project is to be done in small groups of 2 or 3); select a film that you would like to focus on. Decide who does what when; when you submit the project, you will also *each* separately send the instructor an email with your assessment of who did what -- so that credit may be given fairly. This means that, in some cases, all members of a group may not get the same grade on the project.

2. Check out and note down the facts of the film (studio, year, director, writer and the like) on the www.imdb.com links from the class website.

3. Watch the film once or twice. Take notes during at least one viewing, and check the notes against historical facts and the film itself. Use the "How to Study a War" and "How to Study a Film" sheets for ideas about what you might consider as data to make your case.

4. Concentrate your efforts particularly on three parts of the movie:
   a) the opening sequence, which may include "pre-panels" with the production company's logo, the opening titles with material under it, and the first scenes or sequence of the actual film -- a sequence typically running between 3 and 8 minutes.
   b) the dénouement or closing scene: The last scene just prior to the words "The End" and/or the rolling of the final titles, and the final titles (these have grown A LOT since the 1960s)
   c) the turning point or moment of crisis, usually located somewhere toward the midpoint of the film.

5. Taking notes on a film: to figure out what kind of "spin" on history a film offers, it is useful to make a chart of reference points from film and history for comparison, as a breakdown of the film scenes you are looking at. In the example below, the first column indicates running time on your DVD clock; the second, indicators of historical facts; the third, technical and story-line data; and the final, sound issues. You'll have to watch your chosen scenes several times to figure out the patterns, and these notes will help.

An example of a possible log:

Time	History Reference	Visual/Storyline	Music/Sounds
0:00	Logo is in antique font	Paramount logo	Paramount theme music: Full orchestra
0:10	X	Screen is black	Silence

0:15	Landmarks: Paris; Cars =1940s or 50s	A dark street in a big city; Wide shot; bird's-eye view; camera pans, tracks a car	Sudden silence / Gunshots / A scream
0:30	After Hitler's election	Title sequence: White letters over dark background with action/ When car reaches the garage, picture moves into color, at end of title; Garage sign in "Nazi" script and swastika flag; sign about the burnt Reichstag on kiosk	Symphony orchestra music; a threatening mood

II. WRITING YOUR PROJECT:

1. Your group is responsible for posting its project on the class' Blackboard site, as a new thread on the Discussion Board. Title your thread with the film data: [Name of Film]. Dir. [NAME}. Country: Studio, Year. The first lines of the entry should have the names in your group.

2. The posting has the following parts:
    a. An introduction that sets up the problem, as you see it. The problem will, in all cases, be some kind of analysis of how the film represents the history in it, what is different between the two, and why those choices were made by the director for the particular audience.

    b. The first part of the presentation should start with a brief (1 paragraph) synopsis of the film and a brief (1 paragraph) synopsis of where the represented event(s) stand with relation to the "real" facts of the war.

    c. After that introduction, you should present three examples from the film (often from the opening, closing, and turning point sequences) that document the film's "spin" vis-à-vis history, making a case for each example by addressing issues like: facts kept in or out, camera angle, framing, lighting, music/sound, camera motion, stereotype representations of characters, places, and events, and obligatory scenes (narrative stereotypes).

    d. Close with an analysis of what that point of view and "spin" might be trying to do to the audience's idea of the film. Does it match the history books? Is it doing an alternate history? Who in the audience will agree with or reject the particular story told?

3. Note that these parts do NOT have to be connected prose; each paragraph can stand on its own. Your grade will depend primarily on the argument you make and the evidence you muster, not on rhetoric (although spelling, punctuation, and the form of the assignment will be taken into account).

4. When your project is ready, upload it to the class Blackboard site AS TEXT, *NOT* as an attachment. You can format text with bolds and italics, should you need to, by using HTML commands.   When that is done, all the members of your group should write a brief note to the instructor (copy to TA) with your name and your assessment of what each person in your group contributed. Include ALL THE NAMES FROM YOUR GROUP on your note.

5. Others in the class are encouraged to ask questions or react as part of a discussion thread; the instructor will comment online about each presentation, mentioning something done well, as feedback for others to read. Each individual will get his/her own grade and comments.

6. An "A" project will balance off analysis of historical facts, film story, and film techniques; it will have all the parts listed above, presented clearly, correctly, and grammatically. A "B" project will be weaker in this balance, sometimes overlooking obvious connections and taking a less consistent point of view for analysis. A "C" presentation is perfunctory, not attempting consistently to balance off facts, representation, and technique; it may be missing sections. "D" and "F" presentations show greater defects in these areas.
"A" = 95; "B" = 85; "C" = 75; "D" = 65; "F" = below 60. A plus (+) or minus (-) can raise or lower a grade from 2 to 5 points.

GRC 311: The Movies Go to War
Film Précis

HEADER: Include your name and the date; the film title, director, date, country, and studio (in the form: *Title*. Dir. NAME. Country: studio, date.)

FOCUS: How [film x] represents [battle, war, situation] for its audience, and what those choices tell the audience about its content -- what case is being made about the justification for, conduct of, success or failure of, or the importance of the event for a particular audience.

LOGIC and GOAL: By comparing [some sets of facts] from [the war, battle, etc. situation depicted in a film] with the historical facts, the biases of the film and the audience toward which it is directed reveal themselves, trying to convince that audience [of what].

ISSUE: facts in history versus those in films	IMPLICATION: what's highlighted, suppressed in this choice, and why that's important

EXAMPLE 1:
Starting date:
      War started (for that country)=
      Film starts =
 	
Ending date:
      War started (for that country)=
      Film starts =
 	
YOU ADD TWO OR THREE OTHER EXAMPLES: be sure to refer to *specifics* in the film (scenes, names, framing, lighting . . . ; see the class handouts on how to read films and wars for ideas)
	EXAMPLE 1:
	  [e.g. *Saving Private Ryan* starts on D-Day, stops before Hiroshima, and so makes US soldiers the heroes. But this ignores the US's late involvement and its diplomatic failures; it makes the soldiers heroes -- no partisan politics, no allied command]

IMPLICATION (address in 1-2 paragraphs what these choices tell us about the filmmaker's agenda and his/her assessment of the audience):

Format for Precis (weekly assignments)

There is a difference between a text's facts and the strategy used to present those facts. A "precis" (`pray-see`) reflects this difference. It is designed to reflect the structure of a text's argument, not just a set of notes on the text's contents. A precis is one typed page long.

   No matter what type, a precis has three sections:
   1) A statement about the text's **FOCUS**. This is the main issue that the text addresses.
   ****You write*** a concise statement (1-2 sentences) of that focus.
   Likely alternatives:
   -issues or problems
   -representative concerns of a group, or its interlocked set of beliefs
   -institutions/systems
   -events and their characteristics or repercussions
   E.G.: "The structure of the mind and how it relates to behavior in the social world."
   What <u>not</u> to do: Do not include journalistic commentary, or examples, or evaluations -- just state what the topic is.

   2) A statement of **LOGIC** and **GOAL** (its **Intent**), which will introduce a **CHART WITH HEADINGS** encompassing the text's data in two parallel columns of notes (usually with page references to the reading).
   ****You write*** a sentence describing the logic pattern (E.g., "By examining the sources of _____, the author shows the consequences of _____";
   "In order to _____, the text correlates the _____ and _____ of social behaviors.")
   Typical verbs indicating such logic: compare, contrast, link causally, cause, follow from . . .
   ****After that, you write*** two column headings creating classes of information which the author systematically correlates with each other. Under these headings, you typically add three or four examples which fit the content of the text into its form.
   Typical categories of information:
   -characteristics of a model, role, event
   -stages in an event or process
   -sources, conditions, or restrictions on a contexts
   -participants or interest groups
   -effects, impact, consequences
   -goals, purposes to be realized.

   3) A paragraph (ca. 3 sentences) indicating the **IMPLICATIONS** of the information pattern. This is **not** a description of the information pattern or focus, but rather an extension of the covert statement implied by the information and pattern. ***That is,*** what is this text/precis *good for*, especially as seen from the outside? In setting the argument up this way, what is being hidden, asserted, or brushed aside? What is new or old-fashioned about the correlations made? Who would profit most by this arrangement?

Grading
   clear focus = + 1
   logic statement clear = + 1
   information pattern clear and pertinent = + 1
   consistency (does logic match information match focus match implication?) = + 1
   implications (are they pertinent, well-expressed, well-thought-out? do they follow from
   the development of the argument, or come from nowhere? = + 1   *TOTALS: + 5 = A; +4 = B; + 3 = C; + 2 = D; + 1 = F. Assignments are **one** page long; top grade is 90 (unless extraordinary synthesis happens in the implications).*

Analytic, Synthetic, and Interpretive Precis: Three Rhetorical Genres

While the precis format given on the previous page applies to all types of analysis, it may nonetheless be used for several other purposes, reflecting different purposes for the writer and reader.

An analytic precis aims at recreating the focus, strategy/goal (intent), and information *of one particular text.* You, as the writer, intrude only at the level of evaluation (in the implications). Your job is to present and assess the claims made by a particular text as text-generated criteria, and then to specify the (outside) contexts in which those claims are valid, dangerous, useful, etc.

A synthetic precis sets up a comparison/contrast between two (or more) texts. Its focus is the/an issue shared by the two texts. However, it is up to you, the writer, to specify (as the strategy/goal statement) on which grounds and to what end the comparison will be carried out. The information pattern will be drawn from the text; the implication is again provided by you, in terms of "why do this comparison."

An interpretive precis uses one text to read another (applies one systematic strategy to a text). That is, you pretend to be the writer of one text, and read another as s/he would; at the conclusion, you step out of the role-play, and evaluate the relation between the two points of view. It places a still higher burden on you as writer: you must specify the focus (the interpretive issue that the precis will address, and the strategy/goal of how you will explicate that issue -- all before you start. The information pattern will often be arranged as an "issue/example" format, with the issues drawn *systematically* (i.e., in recognizeable form) from the strategy text and the examples *also systematically* drawn from the text to be interpreted. An interpretation will not be successful if either text is treated willfully (e.g., against the spirit of its internal organization). Your implication is, again, directed at explaining why you bothered to set up this interpretation this way -- what it is good for.

[*A creative precis* exists, as well-- usually as an outline for an original essay. The writer uses it as an organizer for rhetorical strategy and for information generally drawn from meny sources, without particular address to the argumentation of those sources.]

How do I turn these into essays, and what kinds of essays are they?

An analytic precis turns into something like a good book review or proposal evaluation -- the introduction introduces the central issue and the rhetorical tactic that the source text (issue, or party) uses, together with the writer's goal of bothering to explain these. The body of the paper fleshes out the execution of the text's logic, and presents interim evaluations that set up the big evaluation that is the conclusion of the piece.

A synthetic precis resolves a conflict in the favor of one party or another, or shows how the two positions are totally compatible (despite their seeming differences in terminology). The introduction for its essay version must state the basis for the comparison, and the strategy through which the comparison is stated. It will end with a hint as to why this comparison is illustrative or important. The body of the paper must contain a balanced presentation of comparable points (each comparison introduced in terms of the more general overview). The conclusion must decide which side wins -- in terms of a stated set of outside needs/problems that the information addresses.

An interpretive precis applies a point of view to a text explicitly. The introduction to the essay version must state which systematic point of view will be applied to what issue (who you are playing, and why), why that point of view was chosen, how the point of view will be applied

(strategy/goal of the evaluation), and hint at what the goal of the particular interpretation will be. The body of the paper must contain a running *dialogue* between the p.o.v. and the textual information -- it must move stepwise through the p.o.v. and re-interpret the text's data through that lens -- no matter your individual preferences as writer. You will therefore have two levels of critique in the paper: first, a decisive critique of one writer from the p.o.v. of the chosen role, and second, your suggestions about what bringing these two other voices together has achieved. You must interject a decisive critique of both p.o.v.'s as part of the work's final implications (only correctives can be hinted at as it goes along, or foreshadowings of a larger objection that will be dealt with in detail <u>after</u> the immediate analysis is concluded -- don't subvert the voice you're playing at being until you're through).

[A creative precis will set up an op/ed piece or any literary essay, like Robert Benchley's -- the writer is only responsible for the fictive universe set up by the precis, even in the implication. And the implications <u>disappear</u> -- there is no outside, except in the mind of the readers.]

How to Study a War

To understand how a culture understands its wars, you have to learn
      1) the standard reference points for any war, and
      2) a small number of key events, players, etc., that become code words in
themselves -- moments that have been turned into reference points for the culture's
thinking about its own history.

      There is, therefore, not *the* war shared across a culture, but rather various
histories or memories of war, some of which are "officially sanctioned" and others which
come from more individual, possibly critical or traumatic, sites within society.

FOR ANY WAR, You need to know:
      -geographical location(s): country/ies, continent(s), city/ies (especially
            capitals), involved nations, and important map points. For example:
            rivers, mountain ranges of note, harbors or other landmarks of note (like
            'Omaha Beach" for D-Day)
      -combatant nations, and their official politics: who supports whom in treaties,
            official politics, and interests. Why does the government of each support
            the war; do their arguments remain the same throughout the war?
      -"start date" and "end date" for each participant nation's war. That is, which
            event is arguably the trigger for what is now identified as the war (which
            may *not* be the start date for another country's version of the war);
            what is the closing act/treaty?
      -issues: why start it, what do you use as legal justification, why did this
            particular set of participants get drawn in, who is empowered to speak as
            negotiator, etc.

FOR EACH COUNTRY IN THE WAR, you need to have a sense:
      -what groups in the society support or do not support "the war effort'? Think of
            issues like age, ethnicity, race, income, gender, religion, region, and other
            demographic variables to define which groups might take on their own
            identities vis-à-vis the war. Different armed services and different
            industries might even have different opinions about the war.
      -its particular set of noteworthy events within the war (e.g. "The Blitz" in London
            in WW II). Remember that "noteworthy" is defined differently for each
            group involved. Thus, for example, WW II is remembered by Native
            Americans with reference to the Navajo "code talkers" who served in the
            Pacific Theater; by African-Americans, with reference to the Tuskegee
            Airmen.
      -the official politics that anchors these facts into a national ideology

How to Study a Film

To study a film, you have to study both its content (its scenario or story-board, its story theme and the stereotypes on which it relies, its strategy of story-telling, its strategy for characterization) and its technical form, its cinematography.

To study the content of a film:

The content of war films is a representation of war events, participants, and motivations. That representation is built up as a story to be told. That story has its conventional elements, so that it can be comprehensible to its audience, and its innovative ones, which the audience has to be "taught" to understand. The story, or *scenario*, is often worked up by the writer and director into a *treatment* and/or a *storyboard*, which then gets worked into a script and a shooting script (with shot instructions). Each story has conventional elements that make it "well-told" for its audience -- certain "obligatory scenes." If a scenario has the hero die, then it is almost obligatory for the film to show that death. Similarly, there are expectations about what heroes and villains, lovers and warriors, look like, act, speak, and react that are obligatory -- these are expectations that the audience will bring to the film. Many times, these expectations, these stereotypes, need to be "rewritten" by the film, and so they need to be quoted in order to be refuted in the course of the film.

So it is important to track:

-what's in and what's out: what adaptation in the source materials were made

-what stereotypes are being used as "quick identification tags" for the viewers

-what stereotyped scenes, locations, sets, etc. are being used to orient the viewers, and what elements *violate* this set of obligatory story elements.

Taken together, these choices will indicate who the audience is: a film has to operate from the familiar into its own space, its own story. In cases where the film is a landmark, it also often creates its own *story grammar*, a new way of telling stories that can be used by further filmmakers.

To make a case about the message of a film, it is useful to track sets of these elements from the opening sequences, a turning point or climax sequence, and the final sequences (denouement or resolution sequence).

To study the cinematography of a film:

The message of the film depends not only on *what* is represented, but also on *how* it is represented. There is a set of obligatory shots and sequences, traditions of shooting, lighting, sound effects, and framing, and genre conventions (what differentiates a "special effects" film from other adventure films, for example). That is, there is a set of *technical grammars* that convey meaning just as surely as the content does, and that draw in film history in their own ways.

Pay attention to:

a. camera movement: is the camera handheld, a steadicam, or on a dolly, boom, or vehicle? When does it pan, tilt, zoom in or out, track, or change its depth of field and focus?)

b. framing and composition of camera shots (angle, lighting, depth of field -- how

much is in focus --, color choices, how wide or narrow, close-up or far away the shot is, who or what plays in the center or the periphery)

c. lens and film selection: is the film clear or grainy, black and white or color, hand tinted? Do the lenses distort, or zoom? Is the format academy or television mask, video, widescreen, cinemascope, or a format that pays a tribute to something in history?

d. editing: who gets frame time? What rhythms are made, what is shown or not shown? What kinds of cuts, fades, or superimpositions are made, and do they speed up the action, slow it down, make the viewer nervous, . . . ?

e. lighting: what color and light schemes are associated with which people, locales, or events? Do they reinforce or enhance the mood, "say" something that foreshadows something not evident? Does it work for or against the frame, any particular character?

f. foley, other sound, music: do they work *with* or *against* what is being shown or told overtly? Does the sound *comment on* the action (e.g. a satirical song, or a dramatic swell of music when something important is happening)?

g. point of view: does the perspective from which the story is told technically weight or tilt attention toward some particular part of the story?

h. special effects: these can work for or against any of the other grammars, because they are completely flexible, completely able to manipulate.

SOUND
sound track
ADR (automatic
    dialogue
    replacement)
voice-over
loop(ing), dubbing
mickey mousing
foley
ambiant sound
actual sound
background noise
direct sound
bridge music
score

DIRECTOR'S
   CONCERNS
coverage
shot, take
boom shot
cover shot
pickups
framing
cinematography
mise-en-scene
subjective camera
three-camera
    technique
fixed camera
fluid camera
pan
tilt
track
scenario, treatment
breakdown
buildup
denouement
anticlimax

shot analysis
remake
diegesis
semiotics
adaptation
macguffin / weenie

CONVENTIONS
bridging shot
guiding shot
master shot
crowd shot
re-/establishing shot
point of view shot
discovery shot
detail shot
extreme close-up
close-up
dolly shot
dutch angle
full face shot
head-on shot
follow shot
passing shot
reaction shot
cutaway
knee shot
long take
mirror shot
fifty-fifty (two-shot)
aerial perspective
bird's-eye-view
cameo shot
reverse angle shot
running shot
zoom
freeze frame
tracking shot

EDITING TERMS
continuity
frame
cut
montage
overlap
rough cut/ fine cut
pop-in, pop-out
jump cut
action cutting
cross-cutting
intercutting
invisible cutting
defocus transition
flipover
wipe
dissolve
iris-in/iris-out
flashback
flashforward
fast motion
reverse motion
cutaway
dissolve
fade in / out (go-to-
    black)

TECH TRICKS
matte (artist, box,
    painting, shot,
    stationary,
    traveling)
front projection
back projection (rear
    projection,
    process
    photography)
glass shot
stop motion
go-motion

morphing
blue screen process
colorization
key animation
limbo
ghosting

OBJECTS
diorama
slate / clapper
(electronic) storyboard
dailies, rushes
moviola
stock footage, library
    footage
story-board
academy mask
television mask
trims, out-takes
squib
dry-ice generator
wind machine
steadicam
boom (camera, mike)

ACTORS
hit the mark
double take
method acting
typecasting
cameo role

(OPTIONAL)

GENRES
"a" picture
"b" picture
compilation film
didactic films
documentary
docudrama
melodrama
nostalgia film
short (short subject)
black comedy
anthology film
buddy film
cult film, movie
escape film
escapist film
ethnic film
ethnographic film
film noir
oater
slapstick comedy
war film
cavalcade
brechtian cinema
romantic comedy
women's film
weepie
mockumentary
vignette

Complete Film List
GRC 311: The Movies Go to War

•Note that each film title in the online version of this list is linked to an entry on the Internet Movie Database, which contains the data on each film. Most films in the IMDB also have their movie posters, stills, and theatrical trailers availale. Don't forget to consider these materials when you approach the film's point of view, because they represent the point of view that the studios thought they were marketing to.

The last element in each entry is the call number for the DVD or VHS version of the film from the Undergraduate Library collection, where they may be viewed. (A few are missing because the films are on order.)

"All Quiet on the Western Front." Dir. Lewis Milestone. USA: Universal Home Video, 1930. 133 min. DVD 799.

"Apocalypse Now." Dir. Francis Ford Coppola. USA: Paramount, 1979. 153 min. DVD 321

"Au revoir les enfants." Dir. Louis Malle. France: Orion Home Video, 1987. 103 min. VIDCASS 7481.

"Berkeley in the '60s." Dir. Mark Kitchell. USA: California Newsreel, 1990. 117 min. DVD 1197.

"The Best Years of Our Lives." Dir. William Wyler. USA: HBO Video, 1946. 170 min. DVD 61.

"Black Hawk Down." Dir. Ridley Scott. USA: Columbia Pictures Corporation, 2001. 142 min. DVD 2364.

"The Blue Max." Dir. John Guillermin. USA: 20th Century Fox, 1966. 156 min.

"Born on the Fourth of July." Dir. Oliver Stone. USA: MCA Home Video, 1989. 145 min. VIDCASS 4981.

"The Bridge at Remagen." Dir. Brian G. Hutton. USA: Warner Bros., 1968. 155 min.

"The Bridge on the River Kwai." Dir. David Lean. USA: Columbia TriStar Home Video, 1957. 162 min. DVD 909.

"Das Boot." Dir. Wolfgang Petersen. [Culver City, Calif.]: Columbia TriStar Home Video, 1981. 209 min. VIDCASS 6740.

"Dr. Strangelove Or: How I Learned to Stop Worrying and Love the Bomb." Dir. Stanley Kubrick. USA: Columbia Tristar Home Video, 1964. 93 min. DVD 176.

"Empire of the Sun." Dir. Steven Spielberg. USA: Warner Bros Home Entertainment, 1987. 152 min.

"Enemy at the Gates." Dir. Jean-Jacques Annaud. USA/France: Paramount, 2001. 131 min. DVD 781.

"From Here to Eternity." Dir. Fred Zinnemann. USA: Columbia Pictures, 1953. 118 min. DVD 750.

"From Russia with Love." Dir. Terence Young. United Kingdom: Criterion, 1963. 115 min. VIDDISC 292.

"Full Metal Jacket." Dir. Stanley Kubrick. USA: Warner Home Video, 1987. 116 min. DVD 175.

"Gallipoli." Dir. Peter Weir. Hollywood, Calif.: Paramount, 1981. 111 min. VIDCASS 3600.

"Germany Year Zero." Dir. Roberto Rosselini. Italy: Image Entertainment, 1947. 71 min. VIDCASS 7766.

"Grand Illusion." Dir. Jean Renoir. France, 1938. 114 min. DVD 264.

"Hart's War." Dir. Gregory Hoblit. USA: MGM DVD, 2002. 125 min. LAW VIDEO-CASSETTE FEATURE FILM H257 2002.

"King Rat." Dir. Bryan Forbes. USA: Columbia Classics, 1965. 135 min.

"The Longest Day." Dir. Ken Annakin and Andrew Marton. USA: 20th Century Fox, 1962. 180 min. DVD 779 UGL.

"M*A*S*H." Dir. Robert Altman. USA: Twentieth Century Fox Home Entertainment, 1970. 116 min. DVD 965.

"The Manchurian Candidate." Dir. John Frankenheimer. USA: MGM Home Entertainment, 1962. 129 min. DVD 71.

"Max." Dir. Menno Meyjes. USA: AAMPI Inc., Alliance Atlantis Communications, 2002. 106 min. DVD 1510.

"Mein Krieg." Dir. Harriet Eder and Thomas Kufus. Germany: Kino on Video, 1997. 90 min. VIDCASS 6709.

"The Ogre." Dir. Volker Schlöndorff. Germany: Kino Video, 1996. 117 min.

"Open City." Dir. Roberto Rosselini. Italy: Image Entertainment, 1945. 105 min. DVD 445.

"Pearl Harbor." Dir. Michael Bay. USA: Buena Vista Home Entertainment, 2001. 184 min. DVD 597.

"Saving Private Ryan." Dir. Steven Spielberg. USA: DreamWorks Home Video, 1998. 170 min. DVD 163.

"Schindler's List." Dir. Steven Spielberg. USA: Universal, 1993. 196 min. DVD 1996.

"The Seventh Cross." Dir. Fred Zinneman. USA: MGM/UA, 1944. 122 min. DVD 899.

"Stalag 17." Dir. Billy Wilder. USA: Paramount, 1953. 120 min. DVD 1090.

"Stalingrad." Dir. Joseph Vilsmaier. German: Fox Lorber Home Video, 1993. 150 min. DVD 2156.

"Three Kings." Dir. David O. Russell. USA: Warner Home Video, 1999. 115 min. DVD 205.

"The Tin Drum." Dir. Volker Schlöndorff. Germany: Image Entertainment, 1979. 142 min. DVD 160.

"Top Gun." Dir. Tony Scott. USA: Paramount Pictures, 1986. 110 min.

"U-571." Dir. Jonathan Mostow. USA: Universal Pictures, 2000. 116 min. VIDCASS 9112 (DVD on order).

"Wag the Dog." Dir. Barry Levinson. USA: Baltimore Pictures, 1997. 97 min. DVD 196.

"Where Eagles Dare." Dir. Brian G. Hutton. USA: Metro-Goldwyn-Mayer (MGM), 1968. 158 min.

"White Christmas." Dir. Michael Curtiz. USA: Paramount Home Video, 1954. 120 min.

"The Wonderful Horrible Life of Leni Riefenstahl." Dir. Ray Müller. Germany: Kino International Corp, 1995. 181 min. VIDCASS 5149.