

UNIVERSITY OF CALGARY  
DEPARTMENT OF HISTORY  
FACULTY OF ARTS  
FALL 2018

*June 28, 2018*

Course: History 493.17 (War: History & Mythology)

Time: August 27-31, 2018 Monday – Friday, inclusive. 8:30am - 4:30 pm

Instructor: Anne Moore

Office Hours: MTWRF 8:00-8:30 a.m./ 4:30-5:30 p.m. and/or evenings over email

Telephone: (403) 220-3288 (Moore)

E-mail address: [amoore@ucalgary.ca](mailto:amoore@ucalgary.ca)

### **PRE-SESSION STUDY .**

#### **Required Text(s)**

Course Readings will be made available on DESIRE2LEARN in advance of the course. It is highly recommended that one read this material in advance of the course. These readings will be either in pdf. form or persistent URLs.

### **COURSE DESCRIPTION**

#### Block Course:

The course will run for five days (Monday-Friday), eight hours a day (8:30 a.m. to 4:30 p.m.). The course requires patience, endurance, and fortitude. Attendance and participation are compulsory in order to fulfill all the requirements. All the requirements of the course (except the feedback portion) must be completed and submitted. An incomplete or not submitted requirement will result in a grade of “F”.

#### **Students please note:**

The last day to drop a Block Week course (without it appearing on the student's transcript) shall be the end of the first day of lectures.

The last day to withdraw from a Block Week course shall be the final day of lectures during the Block Week.

For your patience, endurance, fortitude and submission of all the requirements, you will earn a half-course credit. You will also hopefully acquire a comprehension of the roles that history and collective memory, with its various mythic narratives, perform in creating our perceptions of war.

### **LEARNING GOALS**

The major activity is the critical examination of filmic expressions of popular culture in terms of how this media contributes to society's understanding of war. This requires comprehension of: how film communicates the history and realism of war; the use of narrative as historical interpretation; the role of collective memory, with its mythic narratives, and its connections with the representation of war; ideas concerning heroism, masculinity violence and war.

## **FILMS FOR THE COURSE WILL BE ANNOUNCED ON THE FIRST DAY OF LECTURES.**

Please Note: Several of the films are rated “R” within Alberta. There are scenes of violence, nudity, and sex and there is the speaking of foul language. The respective directors have considered these elements integral to the development of their film and we therefore accept their artistic vision.

### **REQUIREMENTS**

A schedule of each student’s requirements will be provided on the first day of the course. This schedule will specify the particular questions and specific deadlines for the presentations and essays required of each student. These requirements (except the Feedback) must be completed in order to pass the course. Requirements (except the Feedback) that are incomplete or not submitted will result in a grade of “F.” Assignments must be submitted in person unless special arrangements have been made. Do keep back-ups of your submission.

**The articles on D2L are intended to provide the ideas, considerations, and patterns for writing the various essays. I urge all students to review all these articles before writing any of the requirements.**

### **References and Bibliography**

The Department of History uses the most recent edition of the Chicago Manual of Style and requires references and bibliographies to adhere to the Chicago citation system. You can find a quick guide here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html). Alternatively please consult with the library staff for help and advice using the Chicago citation style or consult the Department of History’s Guide for Writing Essays ([https://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history\\_students\\_handbook\\_2015.pdf](https://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history_students_handbook_2015.pdf)).

1. Thematic Report 10%
  - a) Selecting one of the films, shown in class, that one is NOT analyzing for one’s Oral Report or Individual Reaction Paper, one is asked to identify one of the provided narrative, visual or sound techniques discussed in class and how it is used to further the narrative or theme of the film. This will be essay form and it should be around 500 words in length, double spaced, font size of 10 or 12 with margins of 1 or 1.5 inches.
  
2. Oral Report and Discussion 15%
  - a) Each day (at the start of class) 12-14 students will present a short oral report on the film viewed in class the previous day. Each student has been assigned a question and will orally present a 5-minute (maximum) response to the specified question. Students will be timed and stopped after 5 minutes. Therefore, it is vital that the presentations be fully prepared beforehand unless you are extremely confident at speaking. Power-point is

neither expected or required; however, if you choose to use Power-point, please arrive early to ensure the technology works. A mark will be assigned based on both the oral presentation and participation in the following discussion.

3. Individual Reaction Paper 20%

- a) Based on an assigned question, each student will complete an individual reaction paper related to a film viewed in class. The deadline for these papers will be indicated in the schedule of requirements. The paper will draw upon material in the course Pak and the lectures. The maximum length will be 4-6 pages, double-spaced, font size of 10 or 12 with margins of 1 or 1.5 inches.

4. In-Class Essay 20%

- a) There will be a 45-minute test focused on the film shown the final day.  
b) The question for the film will be provided on the same day of its showing. A response in essay format will be expected.

5. Analytical Essay of a Film 30%

- a) The individual analysis will be based on a film selected by the student but addressing the question provided in the schedule of requirements. The analysis is due on **Monday September 10<sup>th</sup>, 2018 by 4:00 p.m.** in the Department of History. Students will need to include a narrative outline of the film with their analysis. Maximum length is 6-8 pages, double-spaced, font size of 10 or 12 with margins of 1 or 1.5 inches.

6. Feedback 5%

- a) Students who physically pick-up their Thematic Report, Reaction Paper and Analytical Essay between October 1-31, 2018 5%.

Written assignments will be judged by several criteria, including the following:

1. The completeness and effectiveness with which one fulfilled the stated requirements of the assignment.
2. The logic of the presentation (meaning the flow and development of your ideas and argument).
3. The ability to summarize and rephrase key ideas and concepts thus revealing a clear understanding of those ideas and concepts drawn from the readings and lectures.
4. The ability to see the complexity of an issue and discuss its various aspects as drawn from the readings and lectures.
5. Spelling, grammar, punctuation and proper bibliographical format (see above).

**\*There will be no Registrar scheduled Final Exam for this course.**

## THEMATIC ESSAYS

1. Lincoln, Bruce, "Homeric *Lyssa*:"Wolfish Rage"." *Indogermanische Forschungen* 80 (1975): 98-105
2. Lincoln, Bruce, "Wars and Warriors: An Overview." *Encyclopedia of Religion*, edited by Lindsay Jones, 9679-9683. Vol. 14, Detroit: Macmillan Reference USA. 2005. Gale Virtual Reference Library.
3. White, Hayden. "Historiography and Historiophoty." *American Historical Review* 93, no.5 (1988): 1193-1199.
4. Rosenstone, Robert A. "History in Images/History in Words: Reflections on the Possibility of Really Putting History onto Film." *American Historical Review* 93, no.5 (1988): 1173-1185.
5. Olick, Jeffrey K. "Products, Processes, and Practices: A Non-Reificatory Approach to Collective Memory," *Biblical Theology Bulletin* 36, no. 1 (2006): 5-14.
6. Hutchinson, John " Warfare, Remembrance and National Identity." in *Nationalism and Ethnosymbolism: History, Culture and Ethnicity in the Formation of Nations*, edited by Athena Leoussi and Steven Grosby, 42-52. Edinburgh: Edinburgh University Press, 2006.
7. Hutchings, Kimberly, "Marking Sense of Masculinity and War," *Men and Masculinities* 10, no. 4 (2008): 389-404.
8. Bourke, Joanna, "The Warrior Myth," In *An Intimate History of Killing: Face-to-Face Killing in Twentieth –Century Warfare*, 44-68. London: Granta Books, 1999.
9. Woodward, Rachel "'It's a Man's Life!";" Soldiers, Masculinity and the Countryside," *Gender, Place and Culture: A Journal of Feminist Geography* 53, no. 3 (2010): 277-300.

## MONDAY AUGUST 27 2018

**While all the readings will be relevant, for today's lecture and film, these readings are particular useful.**

1. *The Pity of War*
2. *Battle of Vimy Ridge*
3. Tosh, John. "Masculinities in an Industrializing Society: Britain 1800-1914." *Journal of British Studies* 44 (2005): 330-42.
4. Kikkert, Peter and P. Whitney Lackenbauer "'Men of Frontier Experience": Yukoners, Frontier Masculinity, and the First World War," *The Northern Review* 44 (2017): 209-242.
5. Doran, Christopher "Unknown Soldiers: On the Comparative Absence of the Military from Canadian Entertainment Film and Television," *Topia: Journal of Canadian Culture* 23-24 (2010): 363-367.
6. New Opera Tells Little-Know Story of Canadian Nurses Killed in WW I Boat Sinking. CBC Radio June 15, 2018. The Sunday Edition.

08:30 – 09:00 Introduction to the Course

09:00 – 10:00 The Medium of Film

10:00 – 11:00 History, Realism and Film

11:00 – 12:00 Collective Memory, Mythology and Heroes  
12:00 – 13:00 Break  
13:00 – 14:30 Wars, Heroes and Men  
14:30 – 16:30 *Film* (114 mins)

**Overnight preparation for presentation and discussion.**

## **TUESDAY AUGUST 28, 2018**

**While all the readings will be relevant, for today's lecture and film, these readings are particular useful.**

1. Complete History of World War II: Part One  
<https://www.youtube.com/watch?v=SPMBwSH3e58>
2. Complete History of World War II: Part Two  
<https://www.youtube.com/watch?v=ECKtl3jCK8o>
3. Hosking, Geoffrey, "The Second World War and Russian National Consciousness," *Past & Present* 175 (2002): 162-87.
4. Shepherd, Ben. "Introduction," In *War in the Wild East: The German Army and Soviet Partisans*, 1-33. Cambridge: Harvard University Press, 2009.
5. Shepherd, Ben. "Jew-Bolsheviks," Civilians and Partisans: The Opening Phrase, 1941," *War in the Wild East: The German Army and Soviet Partisans*, 58-83. Cambridge: Harvard University Press, 2009.
6. deGraffereid, Julie K. "The Art of Conflict: Images of Children and for Children at War," In *Sacrificing Childhood: Children and the Soviet State in the Great Patriotic War*, 104-131. Lawrence: University of Kansas, 2014.

08:30 – 10:00 Presentations and discussion  
10:00 – 11:00 Visual Violence  
11:00 – 12:00 Spectrum of Violence  
12:00 – 13:00 Break  
13:00 – 14:00 War and Civilians  
14:00 – 16:30 *Film* (150 mins)

**Overnight preparation for presentation and discussion.**

## **WEDNESDAY AUGUST 29, 2018**

**While all the readings will be relevant, for today's lecture and film, these readings are particular useful.**

1. The Big Picture, Episode 674: Why Vietnam in Records of the Chief Signal Officer (RG111) of United States National Archives and Record Administration,. Federal Records in Big Picture, 74 (District of Columbia: Amy Pictorial Service).
2. Meeuf, Russell, "Men at Work in Tight Spaces: Masculinity, Professionalism, and Politics in Rio Bravo and The Alamo," In *John Wayne's World: Transnational Masculinity and the Fiftys*, 152-177. Austin: University of Texas, 2013.
3. Kieran, David. "We See a Lot of Parallels Between the Man at the Alamo and Ourselves." In *Recovering from Vietnam at the Alamo*, "Forever Vietnam: How a

- Divisive War Changed America Public Memory Culture, Politics and the Cold War*, edited by Christian G. Appy, 89-126. Amherst: University of Massachusetts Press, 2014
4. Lifton, Robert Jay, "The Hero Versus the Socialized Warrior." In *Home From the War*, 23-32. New York: Simon and Schuster, 1973.
  5. Frazer, James, "The Killing of the Divine King," In *The Golden Bough: A Study in Magic and Religion* (New York: MacMillan, 1922), 308-319.
  6. Kelman, Herbert and V. Lee Hamilton, "The My Lai Massacre: A Military Crime of Obedience," in *Sociology 10 Readings: Exploring the Architecture of Everyday Life*. 10th ed. Edited by David M. Newman, Jodi O'Brien and Michelle Robertson, 14-26. Los Angeles, CA: Sage, 2015.

08:30 – 10:00 Presentations and discussion  
 10:00 – 11:00 Every War Needs Music  
 11:00 – 12:00 Shifting Mythologies, Changing Heroes  
 12:00 – 13:00 Break  
 13:00 – 16:30 *Film* (202 mins)

**Overnight preparation for presentation and discussion.**

**THURSDAY AUGUST 30, 2018**

**While all the readings will be relevant, for today's lecture and film, these readings are particular useful.**

1. O'Brien, Browne, "Revolution in the 1950s, Algerian Rebels Fought the French for Independence, Losing Every Battle by Winning the War." *MHQ: The Quarterly Journal of Military History* 23, No. 4 (2011): 78-87.
2. Craddock, Christopher, M.L.R. Smith, "No Fixed Values: A Reinterpretation of the Influence of the Theory of Guerre Révolutionnaire and the Battle of Algiers, 1956-1957." *Journal of Cold War Studies* 9, no. 4 (2007): 68-105.
3. Crane, Sheila. "Rewriting the Battle of Algiers: Ephemeral Tactics in the City of War." *Space and Culture* 18, no. 4 (2015): 387-410.
4. Gorrara, Claire. "Black October: Comics, Memory and Cultural Representations of 17 October, 1961." *French Politics, Culture & Society* 36, no. 1 (2018): 128-147.
5. Quinan, Christie, "Postcolonial Memory and Masculinity in Algeria." *Interventions: The International Journal of Postcolonial Studies* 19, no. 1 (2017): 17-35.
6. Aissaoui, Rabah, "For Progress and Civilization: History, Memory and Alterity in 19<sup>th</sup> century Colonial Algeria," *French History* 31, no. 4 (2017): 470-494.

08:30 – 10:00 Presentations and discussion  
 10:00 – 11:00 Different Types of War  
 11:00 – 12:00 Fictional Realism  
 12:00 – 13:00 Break  
 13:00 – 14:30 Media, Collective Memory and War  
 14:20 – 16:30 *Film* (121 mins)

**Overnight preparation for presentation and discussion.**

**FRIDAY AUGUST 31, 2018**

08:30 – 10:00 Presentations and discussion  
10:00 – 11:00 War: Macro to Micro  
11:00 – 11:30 Student Survey  
11:30 – 12:30 Break  
12:30 – 14:45 *Film* (130 mins)  
14:45 – 15:30 Break  
15:30 – 16:30 Test

**Important Departmental, Faculty, and University Information**

***\*Attention history majors: History 300 is a required course for all history majors. You should normally take it in your second year.\****

***Department Twitter @ucalgaryhist***

**Faculty of Arts Program Advising and Student Information Resources:**

- Have a question, but not sure where to start? The Arts Students Centre (ASC) is your information resource for everything in Arts! Drop in at Social Sciences 102, call 403-220-3580, or email [artsads@ucalgary.ca](mailto:artsads@ucalgary.ca). For detailed information on common academic concerns, you can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate>.
- For program planning and advice, contact the Arts Students Centre (ASC) in SS 102, call 403-220-3580, email [artsads@ucalgary.ca](mailto:artsads@ucalgary.ca), or visit <http://arts.ucalgary.ca/advising>.
- For registration issues, paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK (7625), visit the office in the MacKimmie Library Block (MLB) or their website at <http://www.ucalgary.ca/registrar/>.

**Writing:**

This course will include written assignments. Faculty policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Research papers must be properly documented.

**Writing Support:**

Students are also encouraged to use Writing Support Services and other Student Success Centre Services, located on the 3<sup>rd</sup> floor of the Taylor Family Digital Library

(TFDL). Writing Support Services assist with a variety of assignments, from essays to lab reports. Students can book 30-minute one-on-one appointments online, sign up for 15-minute drop-in appointments, and register for a variety of writing workshops. For more information on this and other Student Success Centre services, please visit [www.ucalgary.ca/ssc](http://www.ucalgary.ca/ssc).

**Copyright:**

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. This means that instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. What this simply means is that no copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print course pack from the University of Calgary bookstore or that you will have to consult books on reserve at the library. For more information on the University of Calgary’s copyright policy, see <http://library.ucalgary.ca/copyright>.

**Red Box Policy:**

Essays and other assignments may be handed in to the red box located outside of the History Department office (Social Sciences, Room 656). Please include the following information on your assignment: **1) course name and number, 2) instructor, 3) your name and 4) your student number**. Assignments received after 4:00 p.m. will be date stamped with the date of the next business day. We do not time stamp any papers. Please do not bring your paper into the office to be stamped. The box is emptied promptly at 8:30 a.m. and at 4:00 p.m. Monday to Friday.

**Departmental Grading System:**

The following percentage-to-letter grade conversion scheme has been adopted for use in all Canadian Studies, History, and Latin American Studies courses.

Percentage	Letter Grade	Grade Point Value	Description
90–100	A+	4.00	Outstanding
85–89	A	4.00	Excellent—superior performance showing comprehensive understanding of subject matter.
80–84	A–	3.70	



Percentage	Letter Grade	Grade Point Value	Description
77-79	B+	3.30	
73-76	B	3.00	Good—clearly above average performance with knowledge of subject matter generally complete.
70-72	B-	2.70	
67-69	C+	2.30	
63-66	C	2.00	Satisfactory—basic understanding of the subject matter.
60-62	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation.
56-59	D+	1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject.
50-55	D	1.00	
0-49	F	0	Fail—unsatisfactory performance or failure to meet course requirements.

**Plagiarism:**

Plagiarism occurs when one submits or presents one’s work in a course, or ideas and/or passages in a written piece of work, as if it were one’s own work done expressly for that particular course, when, in fact, it is not. As noted in *The History Student’s Handbook*

([http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history\\_students\\_handbook\\_2015.pdf](http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history_students_handbook_2015.pdf)), plagiarism may take several forms:

- Failure to cite sources properly may be considered plagiarism. This could include quotations, and wording used from another source but not acknowledged.
- Borrowed, purchased, and/or ghostwritten papers are considered plagiarism, as is submitting one's own work for more than one course without the permission of the instructor(s) involved.

- Extensive paraphrasing of one or a few sources is also considered plagiarism, even when notes are used, unless the essay is a critical analysis of those works.
- The use of notes does not justify the sustained presentation of another author's language and ideas as one's own.

Plagiarism is a serious academic offence and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Arts' associate deans of students who will apply the penalties specified in the *University of Calgary Calendar*.

### **Universal Student Ratings of Instruction (USRI):**

At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses ([www.ucalgary.ca/usri](http://www.ucalgary.ca/usri)). Your responses make a difference. Please participate in USRI surveys.

### **Academic Accommodations (implemented July 1, 2015):**

The student accommodation policy can be found at: [ucalgary.ca/access/accommodations/policy](http://ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities [ucalgary.ca/policies/files/policies/student-accommodation-policy](http://ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

### **Campus Resources for Mental Health:**

The University of Calgary recognizes the pivotal role that student mental health plays in physical health, social connectedness and academic success, and aspires to create a caring and supportive campus community where individuals can freely talk about mental health and receive supports when needed. We encourage you to explore the excellent mental health resources available throughout the university community, such as counselling, self-help resources, peer support or skills-building available through the SU Wellness Centre (Room 370, MacEwan Student Centre, <https://www.ucalgary.ca/wellnesscentre/services/mental-health-services>) and the Campus Mental Health Strategy website (<http://www.ucalgary.ca/mentalhealth/>).

### **Other Useful Information:**

- Faculty of Arts Representatives: 403-220-6551, [arts1@su.ucalgary.ca](mailto:arts1@su.ucalgary.ca), [arts2@su.ucalgary.ca](mailto:arts2@su.ucalgary.ca), [arts3@su.ucalgary.ca](mailto:arts3@su.ucalgary.ca), [arts4@su.ucalgary.ca](mailto:arts4@su.ucalgary.ca).
- Campus Security & Safewalk: 403-220-5333, <http://www.ucalgary.ca/security/safewalk>.
- Freedom of Information: <http://www.ucalgary.ca/legalservices/foip/foip-hia>.
- Emergency Evacuation Assembly  
Points: <http://www.ucalgary.ca/emergencyplan/assemblypoints>.
- Student Union Information: <http://www.su.ucalgary.ca/>.
- Graduate Student Association: <http://www.ucalgary.ca/gsa/>.
- Student Ombudsman Office: <http://www.ucalgary.ca/provost/students/ombuds>

*Fall 2018*