

UNIVERSITY OF CALGARY  
DEPARTMENT OF HISTORY  
FACULTY OF ARTS  
FALL 2019

Course: History 493.17 (War: History & Mythology)

Time: August 26-30, 2019 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

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### **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**

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.

#### 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.

### **COURSE LEARNING OUTCOMES**

At the end of this course, students will be able to:

1. Deconstruct how film presents history and war.
2. Assess and reflect how film contributes to a society's collective memory about war.
3. Evaluate the role of masculinity, mythic narratives, and concepts of violence in the creation and viewing of war films.
4. Discuss and evaluate diverse interpretations of war films.
5. Formulate and compose one own's critical analyses of war films.

## **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.

### **ASSIGNMENTS**

A schedule of each student’s assignments 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 assignments must be completed in order to pass the course. Requirements that are incomplete or not submitted will result in a grade of “F.”

#### **Guidelines for Submitting Assignments**

The Information Literacy Assignment and the Primary Source Assignment are to be uploaded in D2L. They are to be submitted in Word format. Note: It is the student’s responsibility to keep a copy of each submitted assignment and to ensure the proper version is submitted.

#### **Policy with regard to missed assignments/assessments:**

Alternative dates for exams will be permitted only with PRIOR arrangement with the instructor. In the case of a deferred exam, the student MUST contact the instructor within 24 hours of a missed exam. Extra credit work is not permitted in this course. This is to ensure the fairness, equity and respect of all students in the course.

*A penalty of 25% per day (including weekends) will be deducted for late assignments.*

**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). OR 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

#### **1. Thematic Report**

10%

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%

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%

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 readings 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%

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 **Tuesday September 10<sup>th</sup>, 2019 by 4:00 p.m.** 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. Participation 5%

This mark will be based on the contributions made during the class discussions following the oral presentations.

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, "Wars and Warriors: An Overview." In *Encyclopedia of Religion*, edited by Lindsay Jones, 9679-9683. Vol. 14, Detroit: Macmillan Reference USA. 2005. Gale Virtual Reference Library.
2. 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.
3. 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. ProQuest ELibrary.

## MONDAY AUGUST 26, 2019

**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. <https://doi.org/10.1086/427129>.
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. <https://doi.org/10.22584/nr44.2017.010>.
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-Known 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 27, 2019**

**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. <http://www.jstor.org/stable/3600771>.
4. Shepherd, Ben. "Introduction," In *War in the Wild East: The German Army and Soviet Partisans*, 1-33. Cambridge: Harvard University Press, 2009. ProQuest ELibrary.
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. ProQuest ELibrary.
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 28, 2019**

**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. ProQuest ELibrary.
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.

ProQuest ELibrary.

4. Lifton, Robert Jay, "The Hero Versus the Socialized Warrior." In *Home From the War*, 23-32. New York: Simon and Schuster, 1973.
5. 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 29, 2019**

**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. Gale Virtual Reference Library.
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. Project Muse.
3. Gorrara, Claire. "Black October: Comics, Memory and Cultural Representations of 17 October, 1961." *French Politics, Culture & Society* 36, no. 1 (2018): 128-147. <https://doi.org/10.3167/fpcs2018.360106>.
4. Quinan, Christie, "Postcolonial Memory and Masculinity in Algeria." *Interventions: The International Journal of Postcolonial Studies* 19, no. 1 (2017): 17-35. Taylor & Francis Online.
5. 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 30, 2019**

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

**Program Advising and Student Information Resources:**

- **Attention history majors: History 300 is a required course for all history majors. You should normally take it in your second year.**
- For program advising in the Faculty of Arts, contact the Arts Students Centre (ASC) in SS 102, call 403-220-3580, email [artsads@ucalgary.ca](mailto:artsads@ucalgary.ca), or book an appointment with an ASC advisor at <https://arts.ucalgary.ca/current-students/undergraduate>.
- For further information on academic advising and degree planning for arts students, see <https://arts.ucalgary.ca/current-students/undergraduate/academic-advising>.
- For registration issues, paying fees, and assistance with MyUofC, contact Enrolment Services in MacKimmie Library Block (MLB), call 403-210-ROCK (7625), or visit <http://www.ucalgary.ca/registrar/>.
- Registration changes and exemption requests: <https://www.ucalgary.ca/registrar/registration/appeals>.

**Departmental Grading System:**

The following percentage-to-letter grade conversion scheme is used in all Canadian Studies, History, and Latin American Studies courses, except for HTST 200.

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	
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	

Percentage	Letter Grade	Grade Point Value	Description
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.

### Writing:

All written assignments and written exam responses are assessed partly on writing skills. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. Research papers must be properly referenced.

### Red Box Policy:

Essays and other assignments may be dropped into 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. are date stamped 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 at 4:00 p.m. Monday to Friday.

### 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* <https://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history-students-handbook-2019.pdf>

Plagiarism may take several forms:

- Failing to cite sources properly
- Submitting borrowed, purchased, and/or ghostwritten papers
- 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, even when referenced properly, unless the essay is a critical analysis of those works
- Using 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 is reported to the Faculty of Arts' associate deans of students who will apply the penalties specified in the *University of Calgary Calendar, Section K*. <https://www.ucalgary.ca/pubs/calendar/current/k.html>

**Copyright:**

Instructors in all University of Calgary courses strictly adhere to the Copyright Act regulations and educational exceptions permitted by the Act for both print and digital course material. No copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, you may be required to purchase a print course pack from the University of Calgary bookstore or consult books on reserve at the library. For more information on the University of Calgary's copyright policy, see <http://library.ucalgary.ca/copyright>.

**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 contact Student Accessibility Services (<https://www.ucalgary.ca/access/>) 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 contact, preferably in writing, the course instructor.

**Other Useful Information:**

- Department Twitter @ucalgaryhist

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information on:

- Wellness and Mental Health
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

*Fall 2019*