



### Second summer session, 2009

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Office: SEM II - B3104  
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Class Sessions: Saturday and Sunday, 9-5 pm (August 1-30)  
Classroom: SEM II, E2109  
Program Website: <http://academic.evergreen.edu/curricular/haf/>

### *Program Description*

Historical films exert a powerful influence on the way we visualize the past. In this program we will screen and critically analyze several feature-length films for their aesthetic characteristics and historical authenticity. We will read historical texts to determine how films portray periods, events and characters. We will also explore how a variety of topics--such as popular culture, screen-writing techniques, media literacy, business and technology--affect the making and understanding of historical films.

### *Questions that form the basis of our learning goals include:*

- How has the portrayal of history on film evolved during the past century?
- How do the aesthetic differences between film and literary forms affect the study of historical subjects? For example, how does narrative impact the manner in which a film portrays history?
- What can we learn from a history book that we cannot learn from a film and vice versa?
- In what ways does form influence content in the making of historical films?
- How have films incorporated the "hero's journey" into the presentation of historical characters?
- In what ways do film images enhance or undermine our understanding of history?
- What roles do popular culture and technology play in the presentation of history on film?
- How does the business and culture of Hollywood (or the studio system) influence the portrayal of history in the screenwriting process? In the production process?
- Are independent films less likely to misrepresent history?

### *Required Books*

- Clooney and Heslov, *Good Night and Good Luck* (ISBN: 978-1557047144)
- Davis, Natalie Zemon. *The Return of Martin Guerre* (ISBN: 978-0674766914)
- Rosenstone, Robert. *Visions of the Past: the Challenge of Film to our Idea of History* (ISBN: 978-0674940987)
- Shakespeare. *Titus Andronicus* (Arden edition - ISBN: 978-1903436059)
- We will also read shorter materials posted on the web, including articles, book chapters, some of which will be excerpted from the following books:

### **Recommended books**

- *Film Art* (David Bordwell & Kristin Thompson)
- *The Hollywood Historical Film* (Robert Burgoyne)
- *The Historical Film* (Marcia Landry, ed.)
- *How to Read a Film* (James Monaco)
- *The Persistence of History* (Vivian Sobchack, ed.)
- *It's Your Misfortune and None of my Own* (Richard White)
- *Gunfighter Nation* (Richard Slotkin)

### **Films that will be screened during class**

- Week One, *Reds* (Aug. 1) and *Why We Fight* (Aug. 2)
- Week Two, *Gladiator* (Aug. 8) and *Titus* (Aug. 9)
- Week Three, *The Return of Martin Guerre* (Aug. 15) and *The Madness of King George* (Aug. 16)
- Week Four, *Glory* and *The Civil War* (Aug. 22) and *Unforgiven* (Aug. 23)
- Week Five, *Good Night and Good Luck* (Aug. 29) and *All the Presidents Men* (Aug. 30)

**The required screenings at home each week will be the basis of your portfolio papers. "Extra credit" films are also listed below and must be accompanied by a second portfolio paper using a topic of our own choosing but connected to the appropriate reading assignments. The extra credit films are entirely voluntary.**

- Week Two, August 8 (*JFK* required, extra credit for *Spartacus*)
- Week Three, August 15, (*Amadeus* required, extra credit for *The Taking of Power by Louis XIV*)
- Week Four, August 22 (*Little Big Man* required, extra credit for *Shane*)
- Week Five, August 29 (*Flags of our Fathers*, extra credit for *Schindler's List*)

**\*\*Screening films.** There is virtually no way to screen films at home unless you join Netflix for a month (if you don't already subscribe). Joining will guarantee that you have access to films at the lowest price. Netflix will also save you stress and the time spent going to the video store. The library does not have all the films we will be screening and there is absolutely no guarantee that you can find the required films at local video rental stores. The cost of Netflix was taken into account for this program when books were ordered.

### **PROGRAM REQUIREMENTS**

**Written assignments:** You are required to keep an organized portfolio. It will be turned in on the last day of class (August 30) in a small expandable file folder. There are five sections that must be included in your portfolio:

1. Class and reading notes, including a draft of your self-evaluation
2. Responses to weekly study questions posted on the website
3. Seminar papers (one page per week due on Saturdays)
4. Portfolio papers (one page per week due on Sundays)
5. Annotated bibliography (due on August 23)
6. If you've done extra credit screenings, they can be included in a 6<sup>th</sup> section

### **EVALUATION**

**Your evaluation will be based on the following criterion:**

- Successful completion of all program requirements including:
- Adherence to the syllabus and agreements in the covenant
- Excellent attendance, preparation for and participation in class and seminar
- The quality of ideas and the writing in your papers and projects
- Demonstration of acceptable understanding of program content and learning goals

***Incomplete status*** will be granted only for reasons of family crisis, illness, or similar emergencies. Evaluation conferences will be held at the end of the quarter. *Credit is not the same as positive evaluation.* Students receive credit for fulfilling minimum requirements and standards. The evaluation is a statement describing the quality of the student's work. It is possible for a student to receive credit but receive an evaluation that describes poor quality work. It is also possible for a student to attend regularly yet receive no or reduced credit because of unsatisfactory performance.

### ***EXPECTATIONS***

The faculty member assumes that students have well-rounded college-level skills. In case of deficiencies in basic skills, students are expected to work with the Learning Resources Center. The faculty member does not assume that students initially will be conversant with critical terminology or special techniques for discussing the works to be assigned. It is assumed that by the end of the program, students will have developed the ability--both in the terminology appropriate for more advanced discussion and in their own works--to think, to speak, and to write about the issues and themes of the program. In addition, they will have improved their ability to participate in the various collaborative activities of the program.

In general, students are expected to fully participate in all aspects of the class, to thoroughly prepare for each class session, and to complete all assignments on time. Late assignments may not be evaluated. Attendance and being on time for class are essential. Unexcused absences, late, incomplete or unsatisfactory completion of assignments or plagiarism will constitute grounds for loss of credit.

Faculty are expected to be prepared for lectures and class sessions, to provide feedback on written assignments in a timely manner, to be available for consultation by appointment and to provide a written evaluation of the student's overall work in the program. Please refer to covenant for further details.

### ***Access Services***

If you are a student with **disability** who would benefit from support or services to ensure full access to this course, please contact Access Services in Library 2120 in the Student Advising Center, PH: 360-867-6348. In order for your program faculty to make accommodations, we must be informed no later than the second week of the quarter *by the student and in writing from Access Services.*

### ***SEMINAR GUIDELINES ON OPPOSITE SIDE***

## Seminar Guidelines

### *What is seminar?*

History According to Film will have one or more seminars during every day of class. We will conduct seminars using three formats: full class seminar, seminar in two groups or smaller seminar groups of 4 or 5.

Seminar is *not* an informal conversation or an entertaining chat with friends about some books. Nor is seminar group therapy. You are encouraged to engage in all of the preceding at appropriate times and places but not during seminar time. Since the subject of our discourse in seminar is not casual, the form of our discourse must also be distinguished from that of casual conversation. We need not speak with the same clarity and carefully constructed structure of an academic essay, but we can eliminate excessive repetition, unnecessary fillers such as “um”, “like”, “you know”, “like”, “I dunno”, or “like”, and talking just to avoid awkward silences.

Seminar is an essential part of your education at Evergreen. It is a verbal, social way of constructing knowledge and of building a learning community. During seminar, serious, honest differences should arise (unless we are all clones) and be respectfully considered. Evergreen values diversity and learning across differences – this is a challenge to all of us, but it does not mean capitulation or agreement with every point of view. Seminar is a way to demonstrate knowledge of program content and to demonstrate higher order of analysis and critical thinking skills. Consequently, participation in seminar is *evaluated*.

In order to participate in seminar, each participant must bring his/her seminar ticket as described in the syllabus. The ticket will be turned in at the end of seminar.

### *How is seminar conducted and what are expected behaviors?*

Each of our seminars will begin with a round robin, that is, each member will briefly read from her/his seminar ticket. In this way, everyone is heard and the group has an idea of its collective starting point. Since one of the purposes of seminar is to cultivate a learning community, we must make every effort to make the (limited) time available for all to contribute. This should be self-policed but faculty may intervene if necessary.

Please do your best to observe the “rule of three” in seminar. That is, **three comments per student unless everyone has contributed** or someone is specifically invited to speak. Seminar members will allow each person to complete her/his statements, that is, cutting speakers off or interrupting are not appropriate behaviors.

Sometimes silence is needed to allow for reflection and even if it is uncomfortable, this is an important part of processing information. If things get quiet, just assume that everyone is thinking so hard they can’t speak quite yet. Different members of the seminar group may have radically different learning styles – this enriches the discourse and allows students to learn across differences. We must allow for and be respectful of a wide range of approaches to learning.

Seminar is centered on content in the texts we read. Form will inevitably come up as well. Our discourse must refer to the texts in a meaningful way but should also include individual, outside learning or experience that is relevant. In this way, the community is enriched by the collective knowledge, insights and experience of its members.

Personal experiences, anecdotes, or revelations shared in classroom or seminar discussions will be considered confidential.