



University of North Carolina at Chapel Hill  
Department of History

HIST 263H Honors Seminar

## War and Gender in Movies: European Warfare in Twentieth Century Feature Films

**SPRING 2013**

**Instructor: Dr. Karen Hagemann**

**Seminar and Film Discussion Sessions:** Monday & Wednesday 5:00-6:15 pm • Room GM 210  
**Film Sessions:** 5:00-7:30 pm • MRC Room 205 (see page 3 for dates)

**Office Hours:** Monday: 2:30-4:30 pm or by appointment

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### SHORT DESCRIPTION

Students in this seminar will examine the interrelations between changes in warfare, the military system, and the gender order in Europe from Medieval to Modern time, and its perception and reflection in international film.

## AIMS OF THE COURSE

Students in this seminar will examine the interrelations between changes in warfare, the military system, and the gender order in Europe from Medieval to Modern time, and its perception and reflection in international film.

The development from Medieval to Modern warfare witnessed major changes not only in the military system and the conduct of warfare, but also in the gender order. The course will begin with the mercenary system of the Medieval and Early Modern armies, which were organized like ‘moving cities’ with ‘iron walls.’ These caravans included a great number of women and children as camp followers. The course will analyze the change of this military system before and during the Thirty Years War (1618-1648) and its consequences for civil society. It will also look at the standing army system of the eighteenth century, and the way it conducted warfare and informed gender relations. Soldiers and their families were now bound to one territorial state and settled down during periods of peace in garrison cities, where a billeting system became the norm and forced soldiers to live in the households of ordinary citizens. An important example of the warfare in this period is the Seven Years Wars (1756-1763).

The course will furthermore investigate the major changes in military organization and warfare that took place all over Europe during the period of the Revolutionary and Napoleonic Wars (1792-1815). This was the first period when wars were conducted in Europe as national wars with mass armies based on different forms of conscription. These wars, which reached far beyond European shores and were linked to the continuing British-French conflicts for influence in the colonies, shaped European history in a more fundamental and lasting way than any other armed conflict between the Thirty Years War and the First World War. During this period, the civilian population contributed to war financing at a level that had never been seen before, and had to provide clothing, equipment, and food for the armies. These changes were only possible through changes in the gender order, in particular concepts of masculinity. All men were now constructed as protectors of home and country who had to take up arms when the fatherland was in danger.

During the nineteenth century, more and more European countries followed the French and Prussian examples and introduced a system of general conscription in one form or the other. The consequences for the gender system of military and war, but also civil society, were far reaching. Army leaders successfully excluded women from the military in the period following the Revolutionary and Napoleonic Wars by dramatically reducing the number of female camp followers in wartime. In peacetime they tried to control the marriage of soldiers more rigidly than before, and constricted the economic and social rights of soldiers' wives and children through various means. Therefore, the nineteenth century saw for the first time ‘all-male-armies’ with soldiers—either professionals or conscripts—living together in barracks during peacetime. The introduction of general conscription also had far reaching consequences for the gender structure of the political order, because the duty to protect home and country, as well as political rights, inter alia the right to vote, were closely related, and women consequently found themselves relegated to the status of second class citizens.

Finally the course will discuss the twentieth century, which was shaped by the far-reaching devastation of the First (1914-1918) and the Second World War (1939-1945), as the century of industrialized and ‘total’ warfare. Here again the changes in the relationships between military and civil society, home and front, and between men and women will play an important role. During the First and even more during the Second World War, all major war powers had to mobilize the home front in an unprecedented way. All parts of society were expected to work in one way or the other to support the war, whether on the battlefield, on the factory floor, or within the home. At the same time, civilians—mainly women and children—became more and more the targets of twentieth century warfare. During World War II, this development culminated in the bombing of cities and the Holocaust, which would have not been possible without the context of war.

Two main questions will frame the seminar:

1. How did major changes in the military system and warfare affect civil society, in particular the gender order? (i.e. the norms and concepts of femininity and masculinity, the legal gender system, the economic and social relations of men and women and the cultural practices of everyday lives of men and women)

2. How are the different wars presented and remembered in the feature films we analyze during the course? What role does a specific gender order, particularly the norms and concepts of femininity and masculinity, play in these perceptions? Why do moviemakers present individual wars in a particular way? This question is of utter importance, because feature films inform the ways wars and battles are remembered and judged by later generations.

Given the diversity of experiences in the various regions of Europe, this seminar cannot hope to achieve a comprehensive coverage. The emphasis will therefore rest upon Western Europe, especially Britain, France, and Germany.

## FORMAT OF THE SEMINAR

The research-oriented seminar will combine the discussion of required readings with the viewing and discussion of feature films. Covering European history from medieval to modern times, the *Seminar Sessions* will introduce students to the history of war, military and gender of different time periods. Students will have to prepare the discussion of the required readings by the posting 2-3 comments/questions on the Discussion Forum on *Sakai*. During the **Film Sessions on Monday** students will watch the movies together with the instructor and are invited to discuss their first impressions afterwards. Instead of the **Film Sessions on Wednesday** students will watch the movies assigned for this classes on their own and write a response paper on them

*Film session will take place in MRC Room 205 from 5:00-7:30 pm on the following dates:*

- **Monday, 28 January 2013:** 'Joan of Arc', USA, 1948 (we will watch this movie together)
- **Wednesday, 6 February 2013:** 'The Last Valley', Canada and USA, 1971 (you will watch this movie on your own and write a response paper on it)
- **Monday, 18 February 2013:** 'Barry Lyndon' (Part I, UK, 1975 (we will watch this movie together)
- **Wednesday, 27 February 2013:** 'Waterloo', Italy and SU, 1970 1971 (you will watch this movie on your own and write a response paper on it)
- **Monday, 18 March 2013:** 'The Charge of the Light Brigade', UK, 1968 (we will watch this movie together)
- **Wednesday, 27 March 2013:** 'All Quiet on the Western Front', USA, 1930 1971 (you will watch this movie on your own and write a response paper on it)
- **Monday, 8 April 2013:** 'In Which We Serve', UK, 1942 (we will watch this movie together)
- **Wednesday, 10 April 2013:** 'Hope and Glory', UK, 1987 1971 (you will watch this movie on your own and write a response paper on it in which you compare this movie with 'In Which We Serve'. Your paper can be up to 3-4 pages long)
- **Wednesday, 17 April 2013:** 'Days of Glory' (French title: 'Indigenes' – 'Natives'), France, 2006 1971 (you will watch this movie on your own and write a response per on it)

Each *Film Session* is followed by a *Film Discussion Session* during which students will discuss the movies based on their previous research, the reading of reviews and the background literature. All classes will proceed with the assumption that the students have seen the movies and have read the required readings.

In preparation for the *Film Discussion Sessions*, students are required to write 2-page response papers on five of the nine movies.

In addition, one student will prepare a 10-15 minute power-point on the movie, its production and its reception that should end with question and thesis for the discussion.

The seminar setting aims at cultivating active student participation. Therefore, all students are required to introduce one of the nine feature films alone or together with a classmate at the beginning of a film discussion section.

Finally students are required to write a *15-page research paper* (including cover page and bibliography) on one feature film of his/her choice, which needs to be related to the course subject.

## ASSIGNMENTS

1. **Class participation (25% of the grade):** You are expected to complete the reading before the date it is listed on the syllabus. Your participation grade will reflect *your attendance and active participation* in class. Read the required reading assignment, watch the movie and be prepared to discuss both of them. Each student has to post *2-3 questions/comments on the required reading* for the nine classes marked on the syllabus on the Discussion Forum on *Sakai* until 8:00 pm on the day before the Seminar Session.
2. **Preparation of one film discussion by a team of two students (15% of the grade):** All students will be asked to introduce one of the movies with a partner at the beginning of its Film Discussion Session. They should prepare a 10-15 minute-long power point presentation in which they inform their classmates briefly about the history of the movie, the historical context of its production, its director, its main plot and its gender dimension as well the perception of the movie.
3. **Film response papers to five of the nine movies (5% of the grade for each paper, together 25%):** Every student has to write a *2-page response paper* (double-spaced on standard-size paper with 1-inch margins) for *five of the nine movies* shown in class. *For more see the guide on Sakai*. Students should bring a stapled hard copy of the response paper to class.
4. **Research paper on one movie (35% of grade):** Every student will be responsible for writing a *15-page research paper* (including cover page and bibliography) *on a feature film focusing on a subject related to the theme of the course* (double-spaced on standard paper with 1-inch margins, following the Chicago Manual of Style).

*For more see the guide on Sakai*, where you also will find a *style sheet* that should help you to prepare the paper according to the Chicago Manual of Style. Students should select the film on their own, but need to discuss their selection with the professor. Latest on **FEBRUARY 11, 2013**, students have to hand in a **2-page exposé** of their planned research paper, in which they introduce the movie they want to work on and explain, why they believe this movie is important for the subject of the course, together with a bibliography. The **research paper** is due on **APRIL 29, 2013**.

I will allow groups of two students to write a comparative research paper of two versions of the same movie from different time periods together (for example a comparison of 'All Quiet on the Western Front' from 1930 and 1979) or two movies on a the same war and a similar theme produced in different or the same time periods. Each student has to be responsible for one of the two movies. Including the comparative part, the cover page and the bibliography, the complete comparative paper should not be longer than 25-30 pages. The comparative paper will have to be one consistent text. I will grade it with the same grade for both students.

## SUPPORT FOR YOUR RESEARCH

In this research-exposure course, you will be working with a Graduate Research Consultant (GRC), who will assist you in the research project. The GRC Program is sponsored by the Office for Undergraduate Research ([www.unc.edu/depts/our](http://www.unc.edu/depts/our)), and you may be able to use this research-exposure course to meet a requirement of the Carolina Research Scholars Program ([http://www.unc.edu/depts/our/students/students\\_crsp.html](http://www.unc.edu/depts/our/students/students_crsp.html)). I encourage you to visit the OUR website to learn about how you might engage in research, scholarship and creative performance while you are at Carolina.

The GRC will help all students with their research. She will participate in the first classes so that you get to know her, and afterwards will offer next to the instructor weekly office hours, during which you can come with all your questions and ask for support. The GRC will

- discuss your project idea with you;
- help you to find the necessary literature for your project, compile a bibliography, and develop and write the 1-page project exposé;
- support you in the process of your further research and the writing of the research paper;
- and offer you to hand in a draft of the research paper for feedback.
- Every student has to meet the GRC at least two times during the semester: First, in **JANUARY** before you hand in the exposé (on **FEBRUARY 11, 2013**), and second in **MARCH** to discuss your further developed plans for the research paper.

## REQUIRED READING

### BOOKS

The following books will provide you with an overview on the **development of military, war and society** in Europe. We will discuss selected chapters of the following five books in class:

- Atkin, Nicholas (ed.), *Daily Lives of Civilians in Wartime Twentieth-century Europe*. Westport, CT: Greenwood Press, 2008. (*I recommend to buy this book*)
- Frey, Linda S. and Marsha L. Frey (eds.), *Daily Lives of Civilians in Wartime Europe, 1618–1900*. Westport, CT: Greenwood Press, 2007. ([Full text available via the UNC-Chapel Hill Libraries](#)) (*I recommend to buy this or access it online*)
- Howard, Michael, *War in European History*. London and New York: Oxford University Press, 2001 (first edition: 1976). (*I recommend to buy this book*)
- Lynn II, John A., *Women, Armies, and Warfare in Early Modern Europe*. Cambridge, MA: Cambridge University Press, 2008. (*The chapters we will read are on Sakai*)
- Strachan, Hew, *European Armies and the Conduct of War*. London and Boston: Allen & Unwin, 1983. (*The chapters we will read are on Sakai*)

You will also find these books in the *Textbook Department of the UNC Student Stores*.

As an introduction on the **history of film** I recommend:

- Thompson, Kristin and David Bordwell, *Film History: An Introduction*. Boston: McGraw-Hill, 2003.

As an introduction on **war in film** I recommend:

- Chapman, James, *War and Film*. [London]: Reaktion, 2008.

If you want to learn more about the approach of gender history the best introduction is:

- Rose, Sonya O., *What is Gender History?*, Cambridge: Polity Press 2010.

And finally an excellent introduction in the analysis of films is:

- Monaco, James, *How to Read a Film. Movies, Media, and Beyond: Art, Technology, Language, History, Theory*. Oxford and New York: Oxford University Press, 2009 (4th ed., completely rev. and expanded).

**All these books will be also on reserve in den Undergraduate Library.**

### ARTICLES AND BOOK CHAPTERS

Moreover, we will read journal articles, book chapters and film reviews as required reading. You will find them all as PDF files on *Sakai*.

## FEATURE FILMS

Students will find all feature films we will discuss in class in the **UNC Media Resource Center or on Netflix**. If they miss a film session they have to make sure that they watch the movie themselves before class.

## SAKAI

I will be using Sakai to make updates of the Syllabus, readings and other course materials, as well as announcements available to you.

- Under “*Course Information*” you will find the updated syllabus including the responsibilities and selected bibliography and a filmography that should help you with your research.
- Under “*Course Documents*” you will find all readings organized by class.
- Under “*Assignments*” you will find a guide for the assignments and a style sheet.

We also will use the “*Discussion Forum*” on *Sakai*, where you will have to place your questions/comments on the required reading. It will be organized by seminar sessions. You are expected to check *Sakai* regularly and are responsible for the material that appears on it.

For your feedback, comments and questions in respect of the course work I organized a special section in the *Discussion Forum* on *Sakai* that allows anonymous postings.

## COURSE SCHEDULE

### Week 1:

**Wednesday, 9 January 2013:**

#### *Welcome and Introduction*

*Questions for the start:*

- What do you expect from the course and the instructor?
- What are the main aims of this course?
- What are your main aims for this course?
- Why are you interested in the course subject?
- Why are we studying the history of war from a gender perspective?
- Why are we studying the history of war in feature films?

### Week 2:

## I. Introduction: War, Gender and Movies

**Monday, 14 January 2013:**

#### *Seminar Session: History and Movies*



*Required reading:*

- Thompson, Kristin and David Bordwell, "Introduction: Film History and How it is Done," in idem., *Film History*, 1-10.
- O'Connor, John E. (ed.), *Image as Artifact: The Historical Analysis Film and Television*, Malabar: Krieger Pub. Co., 1990, 27-95.

Please place 2-3 comments/questions on the required reading of this or to the following seminar session on the Discussion Forum on Sakai.

*Methodological theme:* At the beginning of this class we will discuss what types of questions and comments by students could be posted on Sakai and especially are helpful to spark a seminar discussion.

**Wednesday, 16 January 2013:*****Seminar Session: War, Film and Gender****Required reading:*

- Chapman, *War and Film*, 7-17.
- Rose, *What is Gender History?*, chapter 1: Why Gender History?

Please place 2-3 comments/questions on the required reading of this or to the earlier seminar session on the Discussion Forum on Sakai.

*Methodological theme:* At the beginning of this class we will discuss how to write a response paper to a movie and prepare the film discussion in class.

**Week 3:****II. Medieval and Early Modern Warfare****Monday, 21 January 2013:*****Martin-Luther-King Day – No Class*****Wednesday, 23 January 2013:*****Seminar Session: The Female Warrior in Medieval and Early Modern Warfare and Popular Culture****Required reading:*

- Hopkin, David, "The World Turned Upside Down: Female Soldiers in the French Army of the Revolutionary and Napoleonic Wars," in *Soldiers, Citizens and Civilians: Experiences and Perceptions of the Revolutionary and Napoleonic Wars, 1790-1820*, ed. by Alan Forrest, Karen Hagemann and Jane Rendall, Basingstoke 2008, 77-95.
- Aberth, John, "Movies and the Maid: Joan of Arc Films," in idem., *A Knight at the Movies: Medieval History on Film*. New York: Routledge, 2003, 257-98.

Please place 2-3 comments/questions on the required reading on Sakai.

*Methodological theme:* At the beginning of this class we will discuss the best strategies to find a movie for your research project. We also will talk about the possibility of a comparative research projects and a power point presentation workshop at the end of the course.

Please schedule an appointment with the instructor *to discuss your ideas for the research paper during week 3.*

## Week 4:

**Monday, 28 January 2013, 5:00-7:30 pm: MRC Room 205:**

### **Film Session: 'Joan of Arc'**

USA, 1948, director: Victor Fleming (145 min. VHS, DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Lerner, Gerda, "Joan of Arc: Three Films," in Mark C. Carnes (ed.), *Past Imperfect: History According to the Movies* (New York: Henry Holt, 1995), 54-59.
- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/Joan\\_of\\_Arc](http://en.wikipedia.org/wiki/Joan_of_Arc)
- <http://www.imdb.com/title/tt0040491/>
- [http://www.lib.unc.edu/house/mrc/films/full.php?film\\_id=9236](http://www.lib.unc.edu/house/mrc/films/full.php?film_id=9236)[http://en.wikipedia.org/wiki/Joan\\_of\\_Arc](http://en.wikipedia.org/wiki/Joan_of_Arc)
- [http://de.wikipedia.org/wiki/Johanna\\_von\\_Orleans\\_\(1948\)](http://de.wikipedia.org/wiki/Johanna_von_Orleans_(1948))



*Possible film for a comparative research paper:*

For the 1928 and 1999 movie versions of 'Joan of Arc' see the Filmography on Sakai.

## Wednesday, 30 January 2013:

### **Film Discussion: 'Joan of Arc'**

*Required reading:*

- Benson, Edward, "Oh, What a Lovely War! Joan of Arc on Screen," *The Medieval Hero on Screen: Representations from Beowulf to Buffy*, ed. Martha W. Driver and Sid Ray. Jefferson, N.C.: McFarland, 2004, 217-37.
- Rosenstone, Robert A., "The Reel Joan of Arc: Reflections on the Theory and Practice of the Historical Film", *Public Historian* 25:3 (2003): 61-77.

*Methodological theme:* At the beginning of this class we will discuss the best strategies to find literature and websites for your research project.

## Week 5:

### **Monday, 4 February 2013:**

#### **Seminar Session: The Gender Order of Medieval and Early Modern Warfare**

*Required reading:*

- Tryntje Helfferich and Paul Sonnino, "Civilians in the Thirty Years' War," in Frey and Frey, *Daily Lives*, 23-58
- Lynn, *Women, Armies and Warfare*, 18-65.



*Recommended background reading:*

- Howard, *War in European History*, 1-37.

Please place 2-3 comments/questions on the required reading on *Sakai*.

*Methodological theme:* At the beginning of this class we will discuss the preparation of the 1-page exposé for your research project.

### Wednesday, 6 February 2013

#### **Film Session: 'The Last Valley'**

Canada and USA, 1971, director: James Clavell (138 min. DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

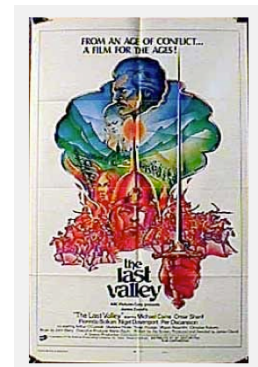
- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/Thirty\\_Years%27\\_War](http://en.wikipedia.org/wiki/Thirty_Years%27_War)
- <http://www.imdb.com/title/tt0065969/>
- [http://en.wikipedia.org/wiki/The\\_Last\\_Valley](http://en.wikipedia.org/wiki/The_Last_Valley)

On the 1959 novel "The Last Valley" by the English author John Barclay [Pick](#) see:

- [http://en.wikipedia.org/wiki/The\\_Last\\_Valley\\_%28novel%29](http://en.wikipedia.org/wiki/The_Last_Valley_%28novel%29)



## Week 6:

### Monday, 11 February 2013:

#### **Film Discussion: 'The Last Valley'**

*Required reading (the same as for 4 and 6 February 2013):*

- Tryntje Helfferich and Paul Sonnino, "Civilians in the Thirty Years' War," in Frey and Frey, *Daily Lives*, 23-58 (the same as for Sept. 14).
- Lynn, *Women, Armies and Warfare*, 18-65 (the same as Sept. 14).

Please bring a stapled hard copy of your response paper to the movie with you to class.

The one-page exposé for your research papers is due today!

### Wednesday, 13 February 2013:

#### **Seminar Session: The Gender Order Eighteenth Century Armies and Wars**

*Required reading:*

- Dennis Showalter, "Matrices: Soldiers and Civilians in Early Modern Europe, 1648-1789," in Frey and Frey, *Daily Lives*, 59-92
- McCormack, Matthew, "The New Militia: War, Politics and Gender in 1750s Britain," *Gender & History* 19:3 (2007): 483-500.

*Recommended background reading:*

- Howard, *War in European History*, 54-74.

Please place 2-3 comments/questions on the required reading on *Sakai*.

## Week 7:

**Monday, 18 February 2013, 5:00–7:30 pm: MRC Room 205:**

### **Film Session: 'Barry Lyndon' (Part I)**

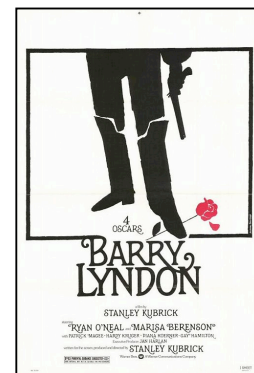
UK, 1975, director: Stanley Kubrick (Part I and II 184 min. VHS, DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/Seven\\_Years%27\\_War](http://en.wikipedia.org/wiki/Seven_Years%27_War)
- [http://www.lib.unc.edu/house/mrc/films/full.php?film\\_id=503](http://www.lib.unc.edu/house/mrc/films/full.php?film_id=503)
- <http://www.imdb.com/find?s=all&q=Barry+Lyndon+&x=0&y=0>
- [http://de.wikipedia.org/wiki/Barry\\_Lyndon](http://de.wikipedia.org/wiki/Barry_Lyndon)



## Wednesday, 20 February 2013:

### **Film Discussion: 'Barry Lyndon'**

*Required reading:*

- Wickre, Bille, "Pictures, Plurality, and Puns: A Visual Approach to Barry Lyndon," in *Depth of Field: Stanley Kubrick, Film, and the Uses of History*, ed. Geoffrey Cocks, James Diedrick, and Glenn Perusek. Madison, Wis.: University of Wisconsin Press, 2006, 165-185.

*Recommended background reading:*

- McCormack, Matthew, "Citizenship, Nationhood, and Masculinity in the Affair of the Hanoverian Soldier, 1756", *Historical Journal* 49:4 (2006): 971-93.

Please schedule an appointment with the instructor to discuss your exposé of the research paper during week 7.

## Week 8:

### **III. The Period of the Wars of the Revolution and the Nation**

## Monday, 25 February 2013:

### **Seminar Session: Military, War and Gender in the French Revolutionary and Napoleonic Wars**

*Required reading:*

- Broers, Michael, "Civilians in the Napoleonic Wars," in Frey and Frey, *Daily Lives*, 133-75.
- Hagemann, Karen, "The Military and Masculinity: Gendering the History of the French Wars, 1792–1815," in *War in an Age of Revolution, 1775-1815*, eds. Roger Chickering and Stig Förster, Cambridge and New York, 2009, 331-52.

*Recommended background reading:*

- Howard, *European Armies*, 75-94.

- Rowe, Michael, "Civilians and Warfare during the French Revolutionary Wars," in Frey and Frey, *Daily Lives*, 93-132.

Please place 2-3 comments/questions on the required reading on *Sakai*.

*Methodological Theme:* At the beginning of this class I will give a general feedback to your exposés of the research paper.

**Wednesday, 27 February 2013**

**Film: 'Waterloo'**

Italy and SU, 1970, director: Sergei Bondarchuk (132 min. VHS, DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/Battle\\_of\\_Waterloo](http://en.wikipedia.org/wiki/Battle_of_Waterloo)
- [http://de.wikipedia.org/wiki/Napoleon\\_Bonaparte](http://de.wikipedia.org/wiki/Napoleon_Bonaparte)
- [http://www.lib.unc.edu/house/mrc/films/full.php?film\\_id=5367](http://www.lib.unc.edu/house/mrc/films/full.php?film_id=5367)
- <http://us.imdb.com/title/tt0066549/>
- [http://de.wikipedia.org/wiki/Waterloo\\_\(Film\)](http://de.wikipedia.org/wiki/Waterloo_(Film))



**Alternative for the Film Session: 'War and Peace'**

USA, 1956, director King Vidor (208 min. VHS, DVD, UNC, Netflix)

First English-language film version of the novel *War and Peace* (1869) by [Leo Tolstoy](#) (1828-1910). This [208-minute long American 1956 film](#) was directed by [King Vidor](#) and starred [Audrey Hepburn](#) (Natasha), [Henry Fonda](#) (Pierre) and [Mel Ferrer](#) (Andrei). Audrey Hepburn was nominated for a [BAFTA Award](#) for best British actress and for a [Golden Globe Award](#) for best actress in a drama production.



*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/War\\_and\\_Peace](http://en.wikipedia.org/wiki/War_and_Peace)
- [http://en.wikipedia.org/wiki/Leo\\_Tolstoy](http://en.wikipedia.org/wiki/Leo_Tolstoy)
- [http://en.wikipedia.org/wiki/War\\_and\\_Peace\\_%281956\\_film%29](http://en.wikipedia.org/wiki/War_and_Peace_%281956_film%29)
- <http://www.imdb.com/title/tt0049934/>
- [http://en.wikipedia.org/wiki/French\\_invasion\\_of\\_Russia](http://en.wikipedia.org/wiki/French_invasion_of_Russia)



## Week 9:

**Monday, 4 March 2013:**

### ***Film Discussion: 'Waterloo' or 'War and Peace'***

*Required reading:*

- Hazareesingh, Sudhiri, "Memory and Political Imagination: The Legend of Napoleon Revisited," *French History* 18:4 (2004): 463-83.

*Recommended background reading:*

- Landes, Joan, "Republican Citizenship and Heterosocial Desire: Concepts of Masculinity in Revolutionary France", in *Masculinities in Politics and War: Gendering Modern History*, ed. Stefan Dudink, Karen Hagemann and John Tosh, Manchester and New York: Manchester University Press, 2004, 96-115.

*Methodological Theme:* At the beginning of this class we will discuss the next steps for your research project and paper.

**Wednesday, 6 March 2013:**

### ***Seminar Session: The Wars of the Nations***

*Required Reading:*

- Neiberg, Michael S., "Civilians and War in Europe, 1815–1900," in Frey and Frey, *Daily Lives*, 175-128.

*Recommended background reading:*

- Howard, *European Armies*, 94-115.

Please place 2-3 comments/questions on the required reading on *Sakai*.

## Week 9:

***Reading Break – No Class***

## Week 10:

**Monday, 18 March 2013, 5:00-7:30 pm: MRC Room 205:**

### ***Film Session: 'The Charge of the Light Brigade'***

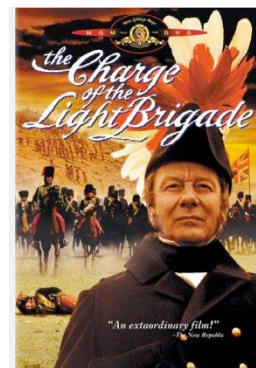
UK, 1968, director: Tony Richardson (139 min. VHS, DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://en.wikipedia.org/wiki/Crimean\\_War](http://en.wikipedia.org/wiki/Crimean_War)
- [http://en.wikipedia.org/wiki/Charge\\_of\\_the\\_Light\\_Brigade](http://en.wikipedia.org/wiki/Charge_of_the_Light_Brigade)
- <http://www.imdb.com/title/tt0062790/>
- <http://search.lib.unc.edu/filmfinder/search?R=UNCb2592752>



*Possible film for a comparative research paper:*

For the 1936 movie version of ‘The Charge of the Light Brigade’ see the Filmography on Sakai.

**Wednesday, 20 March 2013:**

**Film Discussion: ‘The Charge of the Light Brigade’**

*Required reading:*

- Chapman, James, “Decline and Fall: The Charge of the Light Brigade (1968),” in idem., *Past and Present: National Identity and the British Historical Film*. London and New York, NY: I. B. Tauris; New York, NY: In the United States of America and Canada distributed by Palgrave Macmillan, 2005, 229-54.

*Recommended background reading:*

- Anne Summers, “Pride and Prejudice: Ladies and Nurses in the Crimean War,” *History Workshop Journal* 16 (Oct. 1983): 33-56.

*Methodological Theme:* At the beginning of this class we will discuss your questions in respect of the research paper.

**Week 11:**

## IV. The Century of the Two World Wars

**Monday, 25 March 2013:**

**Seminar Session: Home and Front: Military and Civil Society During World War I**

*Required Reading:*

- Cochet, François, “World War One, 1814-18: Daily Life in Western Societies,” in: Atkin, *Daily Lives*, 23-48.
- Watson, Janet S. K., “Khaki Girls, VADs, and Tommy’s Sisters: Gender and Class in First World War Britain,” in *International Historical Review* 19:1 (1997): 32-51.

*Recommended background reading:*

- Strachan, *European Armies*, 130-49

Please place 2-3 comments/questions on the required reading on Sakai.

**Wednesday, 27 March 2013**

**Film: ‘All Quiet on the Western Front’**

USA, 1930, director: Lewis Milestone (130 min. VHS, DVD, UNC, Netflix)

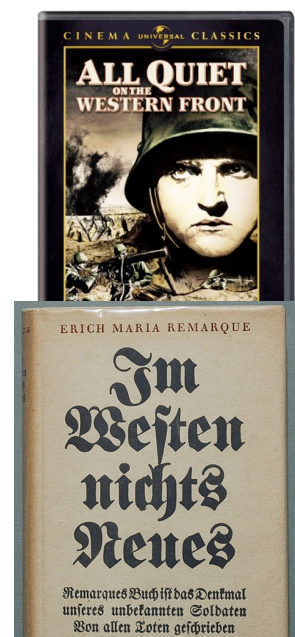
*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- <http://www.bbc.co.uk/history/worldwars/wwone/>
- [http://www.lib.unc.edu/house/mrc/films/full.php?film\\_id=239](http://www.lib.unc.edu/house/mrc/films/full.php?film_id=239)

December 30, 2012



- <http://www.imdb.com/title/tt0020629/>
- [http://de.wikipedia.org/wiki/All\\_Quiet\\_on\\_the\\_Western\\_Front](http://de.wikipedia.org/wiki/All_Quiet_on_the_Western_Front)

On the novel *All Quiet on the Western Front* by Erich Maria Remarque, which was first published in German as *Im Westen nichts Neues* in January 1929 see:

- [http://en.wikipedia.org/wiki/All\\_Quiet\\_on\\_the\\_Western\\_Front](http://en.wikipedia.org/wiki/All_Quiet_on_the_Western_Front)

Possible film for a **comparative research paper**:

For the 1979 movie versions of 'All Quiet on the Western Front' see the see the Filmography on *Sakai*.

## Week 12:

**Monday, 1 April 2013:**

**Film Discussion: 'All Quiet on the Western Front'**

*Required reading:*

- Eksteins, Modris, "War, Memory, and Politics: the Fate of the Film all Quiet on the Western Front", *Central European History* 13:1 (1980): 60-82.
- Chambers, John W., "All Quiet on the Western Front (1930): The Antiwar Film and the Image of the First World War", *Historical Journal of Film, Radio and Television* 14:4 (1994): 377-411.

*Recommended background reading:*

- Imhoof, David, "Culture Wars and the Local Screen: The Reception of Westfront 1918 and All Quiet on the Western Front in One German City," in *Why We Fought: America's Wars in Film and History*, ed. Peter C. Rollins and John E. O'Connor. Lexington, Ky.: University Press of Kentucky, 2008, 175-196.

**Wednesday, 3 April 2013:**

**Seminar Session: Home and Front: Military and Civil Society During World War II (FB)**

*Required reading:*

- Nikolas Atkin, "The Civilian Experience of World War Two: Displacement, Government, Adjustment, Comportment," in: Atkin, *Daily Lives*, 105-40.
- Rose, Sonya O., "Sex, Citizenship and the Nation in World War II Britain", *American Historical Review* 103 (October 1998): 1147-76.

*Recommended background reading:*

- Strachan, *European Armies*, 150-87.

Please place 2-3 comments/questions on the required reading on *Sakai*.



## Week 13:

**Monday, 8 April 2013: 5:00–7:30 pm: MRC Room 205:**

**Film Session: 'In Which We Serve'**

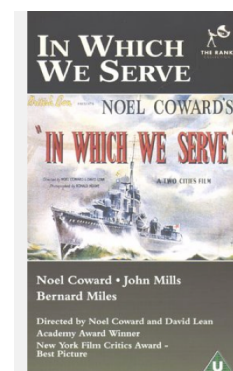
UK, 1942, directors: Noel Coward and David Lean (115 min. VHS, DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- <http://www.bbc.co.uk/history/worldwars/wwtwo/>
- <http://www.imdb.com/title/tt0034891/>
- <http://search.lib.unc.edu/filmfinder/search?Ntt=In+Which+We+Serve&Ntk=Title&Nty=1>
- [http://en.wikipedia.org/wiki/In\\_Which\\_We\\_Serve](http://en.wikipedia.org/wiki/In_Which_We_Serve)



**Wednesday, 10 April 2013**

**Film: 'Hope and Glory'**

UK, 1987, director: John Boorman (118 min., DVD, UNC, Netflix)

*Required reading also for the following film discussion session on the movie:*

- Reviews of the movie

*Please inform yourself about the movie and its historical background:*

- [http://de.wikipedia.org/wiki/Land\\_of\\_Hope\\_and\\_Glory](http://de.wikipedia.org/wiki/Land_of_Hope_and_Glory)
- <http://search.lib.unc.edu/filmfinder/search?R=UNCb2249905>
- <http://www.imdb.com/title/tt0093209/>



## Week 14:

**Monday, 15 April 2013:**

**Comparative Film Discussion of 'In Which We Serve' and 'Hope and Glory'**

*Required reading:*

- Fox, Jo, "Millions like Us? Accented Language and the 'Ordinary' in British Films of the Second World War", *Journal of British Studies* 45:4 (2006): 819-45.
- Goodman, Phil, "'Patriotic Femininity': Women's Morals and Men's Morale during the Second World War", *Gender & History* 10:2 (1998): 278-93.

Please bring a stapled hard copy of your response paper to the two movies with you to class in which you compare 'In Which We Serve' and 'Hope and Glory'. Your paper can be up to 3-4 pages long]

**14th Annual Celebration of Undergraduate Research on April 15, 2013**

For more information see

December 30, 2012

[http://www.unc.edu/depts/our/symposia/symposia\\_cur.html](http://www.unc.edu/depts/our/symposia/symposia_cur.html)

**Wednesday, 17 April 2013:**

**Film : 'Days of Glory' (French title: 'Indigènes' – 'Natives')**

France, 2006, director: Rachid Bouchareb (125 min, DVD, UNC, Netflix)

*Please inform yourself about the movie and its historical background:*

- <http://www.imdb.com/title/tt0444182/>
- [http://en.wikipedia.org/wiki/Days\\_of\\_Glory\\_%282006\\_film%29](http://en.wikipedia.org/wiki/Days_of_Glory_%282006_film%29)

*Reviews:*

- <http://film-forward.com/daysofgl.html>
- <http://movies.nytimes.com/2006/12/06/movies/06glor.html?pagewanted=all>
- <http://anhkhoi.blogspot.com/2009/06/indigenes-days-of-glory.html>
- [http://www.bbc.co.uk/films/2007/03/26/days\\_of\\_glory\\_2007\\_review.shtml](http://www.bbc.co.uk/films/2007/03/26/days_of_glory_2007_review.shtml)
- <http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/20070222/REVIEWS/702220301>
- <http://www.wsws.org/articles/2007/apr2007/indi-a02.shtml>

*Required reading:*

- Chafer, Tony, "Forgotten Soldiers," *History Today*, Vol. 58, Issue 11 (Nov. 2008).  
<http://ehis.ebscohost.com.libproxy.lib.unc.edu/ehost/detail?sid=d63050cb-2a66-4680-b3b8-fe9085d79693%40sessionmgr11&vid=4&hid=1&bdata=JnNpdGU9ZWhvc3QtbGl2ZSZZY29wZT1zaXRl#db=hia&AN=35139806>
- Van Galen, Dick, "Black Shame," *History Today*, Vol. 56, Issue 10 (Oct. 2006).  
<http://ehis.ebscohost.com.libproxy.lib.unc.edu/ehost/detail?sid=d63050cb-2a66-4680-b3b8-fe9085d79693%40sessionmgr11&vid=4&hid=1&bdata=JnNpdGU9ZWhvc3QtbGl2ZSZZY29wZT1zaXRl#db=hia&AN=22740831>

**Please bring your response paper to the movie with you to class.**



**Week 15:**

**Monday, 22 April 2013, 5:00-7:30 pm**

**Film Discussion: Days of Glory / Indigènes**

*Background information:*

- [http://en.wikipedia.org/wiki/North\\_African\\_Campaign](http://en.wikipedia.org/wiki/North_African_Campaign)
- [http://en.wikipedia.org/wiki/Senegalese\\_Tirailleurs](http://en.wikipedia.org/wiki/Senegalese_Tirailleurs)

**Wednesday, 24 April 2013:**

**Final Class: Evaluation of Class and "End of the Term" Celebration**

Research paper is due: Monday, 29 April 2013.

## RULES OF THE ROAD

1. **Attendance** will be taken in every class. *Not more than three missed classes will be accepted.* If you have to miss more classes in the case of documented emergencies you can make them up with a 2-page response paper.
2. **No late papers or other written work will be accepted except in the case of documented emergencies.** Remember to make back-up copies of your drafts and papers; a hard disk crash a day or two before papers are due is not an acceptable excuse for turning in a late paper.
3. **Plagiarism:** to take or pass off as one's own the ideas, key writings, etc. of another; to copy the exact words or to use key phrases from another author; to steal key ideas, even if you put them in your own words. If you do any of these things, without using a footnote to indicate your source, you are guilty of plagiarism. The exact words of another author must be put in quotation marks. Be forewarned that it is extremely easy to trace sources of plagiarism with software and on the web. If you plagiarize a paper you will receive a zero on that piece of work, and you will be subject to prosecution under the UNC Honor Code. It is your responsibility to familiarize yourself with the Honor Code (<http://instrument.unc.edu>).
4. **Finally - Electronics:** I support "old school" communication and note-taking during classes, however, will allow laptops in seminar sessions and film discussion sessions as a tool for your class work. Cell phones are *not* allowed during classes. Please turn off all electronic devices including, but not limited to, iPhones, cell phones, iPods or any other devices that ring, buzz or ding. These devices should be properly secured *in your backpack* and may not be used to make or take calls or for notation during discussion.

## BIOS, RESEARCH PATH AND CURRENT RESEARCH INTERESTS OF THE INSTRUCTORS

**Karen Hagemann** is James G. Kenan Distinguished Professor of History at the University of North Carolina at Chapel Hill. Her research focuses on the history of Germany and Europe from the late eighteenth to the twentieth century, women's and gender history, and military history. From October 2003 till June 2005 she was Professor of History and Co-Director of the Centre for Border Studies at the University of Glamorgan, Wales. 1987 till 2003 she taught Modern German and European History and Gender History (18th till 20th centuries) first at the Department of History and since 1995 at the Centre for Interdisciplinary Studies on Women and Gender of the Technical University of Berlin, which she co-founded. In the academic year 1991 she was a member of the Swedish Collegium for Advanced Studies in the Social Sciences in Uppsala, Sweden, and in the academic year 2000/01 a member of the Institute for Advanced Study in Princeton, USA. In the summer term 2000 the TU-Berlin and the University of Salzburg offered her visiting professorships. 2002/03 the University of Toronto invited her as the DAAD-Chair for German and European Studies at the Munk Centre for International Studies. For the summer term 2003 the University of Trier, Germany, offered her the Rheinland-Pfalz-Chair for International and Interdisciplinary Studies on Women and Gender. In spring and summer 2004 she was a research fellow of the Social Science Research Center Berlin, and in fall 2008 she is a research fellow at the UNC Institute for Arts & Humanities. In the academic year 2011/12 she was the John G. Medlin, Jr, Fellow National Humanities Center at the National Humanities Center.

Her research in Modern German and European history and Gender history (19<sup>th</sup> - 20<sup>th</sup> centuries) includes studies in the fields of the history of welfare states, social, and education policies, the gendered history of working-class culture and the labor movement, the history of the women's movement, family history and the history of everyday lives. The more current research focuses on the intellectual history of gendered political concepts, and a gendered

cultural history of the military and war, the nation, nationalism and regional/national identities as well as popular national memories. Her books include *'Männlicher Muth und Deutsche Ehre': Nation, Militär und Geschlecht zur Zeit der Antinapoleonischen Kriege Preußens* (2002); *Gendered Nations: Nationalisms and Gender Order in the Long Nineteenth Century*, ed. with Ida Blom and Catherine Hall (2000); *Masculinities in Politics and War: Gendering Modern History*, ed. with Stefan Dudink and John Tosh (2004); *Gendering Modern German History: Rewriting Historiography*, ed. with Jean H. Quataert (2007); *Representing Masculinity: Male Citizenship in Modern Western Culture*, ed. with Stefan Dudink and Anna Clark (2007); *Civil Society and Gender Justice: Historical and Comparative Perspectives*, ed. with Sonya Michel and Gunilla Budde (2008 / 2011); *Gender, War, and Politics: Transatlantic Perspectives, 1775–1830*, ed. with Gisela Mettele und Jane Rendall (2010); and *Children, Families and States: Time Policies of Child Care, Preschool and Primary Schooling in Europe*, ed. with Konrad H. Jarausch and Cristina Allemann-Ghionda (2011). Currently she is finishing a monograph for Cambridge University Press titled “Revisiting Prussia’s Wars against Napoleon; War, Political Culture and Memory” and is preparing the Oxford Handbook on “Gender, War and the Western World since 1650”.

**My personal favorite movie on the subject of the course in a global context:**

**Where do we go now? (Canada, 2012. 102 min.); director: Nadine Labaki (UNC, Netflix)**

**GRC: Alexandria Ruble** is a Ph.D student in Modern European and Gender History at the University of North Carolina at Chapel Hill. She got her B.A. in History at Christopher Newport University in May 2010. Her research interests include modern European and German history, women’s and gender history, political history, and social history. Her M.A. thesis analyzed the political debates over “the equality of men and women” in the Bundestag, the West German parliament, the two major parties—the ruling Christian Democratic Party (CDU) and the oppositional Social Democratic Party (SPD) and their women’s organizations.