Honolulu Community College
Application Form for Diversification Designation
Certification and Renewal
Fall 2014

DATE: Sept. 2, 2014
APPLICANT: Patrick Patterson
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COURSE ALPHA and NUMBER: HIST 250
COURSE TITLE: World History Through Film
ESTIMATED NUMBER OF SECTIONS:

Fall: 0 Spring: 1

APPLICATION IS FOR:
☐ New Course ☒ Existing Course
☐ Certification
☐ Re-designation. Date of previous certification or renewal:
☒ Renewal. Date of certification or previous renewal: Fall 2010

DIVERSIFICATION AREA DESIGNATION(S) SOUGHT:
☐ DA (Arts) ☐ DP (Physical Sciences)
☐ DB (Biological Sciences) ☐ DS (Social Sciences)
☒ DH (Humanities) ☐ DY (Laboratory)
☐ DL (Literature and Language)

List other general education designations the course is approved for or designations you have applied for (Ethics, HAP, Speech, WI): WI

COURSE CONTENT AND CLASS MEETINGS REQUIREMENTS:
What percentage of the CONTENT of this course focuses on this diversification area? 100%
What percentage of CLASS MEETINGS focuses on this diversification area? 100%

Note: Applications must include documentation that at least two-thirds of the course content and class meetings focus on the diversification area(s). For new courses, documentation should be a Curriculum Action Proposal with the completed Course Outline form. For existing courses, documentation should be a course syllabus with a course calendar or outline showing topics covered and the number of class meetings dedicated to topics.
Complete the following for Certification and Renewal applications

1. **Hallmarks and SLOs.** Explain how course-specific SLOs align with each of the diversification area’s hallmarks. Use the following format. For each hallmark: (a) re-state the hallmark; (b) list which SLO(s) in the Course Outline form or syllabus align with the hallmark; and (c) provide a brief narrative explaining how the SLO(s) align with the hallmark.

   a) uses the terminology of historical, philosophical, language or religious studies;
   b) The course SLOs all indicate that the course fulfills this hallmark:

   1. **Demonstrate recognition of, and ability to think critically about, the contrast between history and historiography (historical interpretation)**
   2. **Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and questions.**
   3. **Demonstrate an ability to compare and contrast historical experiences across cultures and time.**
   4. **Demonstrate understanding of the historical roots of current events.**
   5. **Describe the ways in which history is used as a way to understand contemporary society.**
   6. **Create and sustain a critical written argument about the relationship of a film to history and to its own time.**
   7. **Demonstrate critical thinking skills including historical reasoning, precision in expressing ideas, accuracy, breadth and depth in understanding ideas, and critical fairness in expressing new thoughts.**

c) The course is essentially a very basic historiography course in which we explore the relationship between story and history. This requires a knowledge of historical thinking processes, methods of handling evidence, and standards and theories about writing history (historiography) that constitute a broad understanding of historical terminology and its uses.

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a) involves texts, artifacts, concepts, processes, theories or issues of concern in these studies;

b) The following SLOs show that the course delves into the processes, methods, and theories of history.

   a. **SLO 2: Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and question.**
   b. **Create and sustain a critical written argument about the relationship of a film to history and to its own time.**
   c. **Demonstrate critical thinking skills including historical reasoning, precision in expressing ideas, accuracy, breadth and depth in understanding ideas, and critical fairness in expressing new thoughts.**

c) These three SLOs demonstrate that the course is concerned both with students’ understanding and ability to undertake the historical reasoning process, including interrogation of data, employment of historical imagination, and recognition of contextual differences between different chronological situations, and their ability to recognize the inherent presentist motivations of writers and film-makers by contrasting film history with actual history and interrogating discovered differences for evidence of film-makers
concerns within their own historical context. In short, our questions about our own time are what drives questions about the past.

a) demonstrates inquiry that involves the methods of study, reflection, evidence-gathering, and argumentation that are employed in these studies.

b) The following SLOs demonstrate the course's concern with historical methods and processes:
   a. Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and questions
   b. Describe the ways in which history is used as a way to understand contemporary society
   c. Demonstrate recognition of, and ability to think critically about, the contrast between history and historiography (historical interpretation)

c) Historian Marc Bloch has discussed the fact that historians are not antiquarians. Our interest is in using the past to help understand the present. Historians are interested in change. This course is designed to teach that concept to students by showing them that, through investigation and close reading of films and comparison of those films with other historical texts, we can see the problems and questions with which film makers are concerned. This leads us to the conclusion that film makers, like historians, are trying to answer contemporary questions by referring to the past, looking for processes of change, and explanatory ideas. Since students are asked to do this with films, they are, in a sense, becoming historians themselves by engaging with a body of historical work and inserting themselves into the discourse about the meaning of particular historical events.

2. **Assessment tools and strategies.** Describe the assessment tools (e.g., surveys, embedded questions in an exam, performances) and strategies (e.g., when, how often) for measuring the degree to which students achieve course-specific SLOs. Specific information needed: (a) description of assessment tools and explanation of which tool will be or was used to assess each SLO; (b) explanation of how often assessment will be or was conducted; and (c) if there are multiple sections of the course, discussion of how assessment will be or was carried out across sections and instructors.

Students are asked to write multiple papers in this course. The first paper is about mise en scene, and is a way to understand the ways in which films depict their subjects through manipulation of costumes, background, and atmosphere. The second paper regards the idea that some history films are little more than costume dramas – not designed to teach history, but simply using a historical setting to add atmosphere or drama to a story that could be told in any time. The goal here is to help students learn to distinguish between what is and what is not history. The third paper is an attempt to investigate the purpose and success of a particular film in telling its historical story. The last paper investigates a body of work by a single filmmaker and attempts to determine whether we can call that film maker a historian. In all of these cases, the papers are graded according to an extensive rubric which takes into account students' writing (grammar, organization, clarity, accuracy, clarity of purpose). The rubric further delves into students habits of historical research and writing by looking at accuracy in a historical sense, proper use and interpretation of evidence, development of a sense of cause and effect in the paper. Last, the rubric requires students to show
intellectual integrity by asking them to dig deeply and avoid superficial or obvious analysis, to deal fairly and seriously with alternative explanations and to recognize the potential problems of their own interpretations.

The course also asks students to know and be able to discuss the terminology of film, including types of camera shots and their common uses and meanings, mise en scene, use of costumes, and various uses of time in the telling of stories. Knowledge of these things helps students to critically engage the story told by the director/producer and critique the message of the film as if it were a paper, according to the expectations of the rubric above.

A copy of the rubric has been included with this application.

Assessment tools used to assess SLOs

1. Demonstrate recognition of, and ability to think critically about, the contrast between history and historiography (historical interpretation) (Assessed in student papers according to the rubric, and in quizzes)
2. Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and questions. (Assessed in student papers according to the rubric)
3. Demonstrate an ability to compare and contrast historical experiences across cultures and time. (Assessed in student papers according to the rubric)
4. Demonstrate understanding of the historical roots of current events. (Assessed in quizzes and in student papers)
5. Describe the ways in which history is used as a way to understand contemporary society. (Assessed in student papers according to the rubric)
6. Create and sustain a critical written argument about the relationship of a film to history and to its own time. (Assessed in student papers according to the rubric)
7. Demonstrate critical thinking skills including historical reasoning, precision in expressing ideas, accuracy, breadth and depth in understanding ideas, and critical fairness in expressing new thoughts. (Assessed in student papers according to the rubric)

Complete the following for Renewal applications, only

3. Assessment results. Provide a summary of aggregated assessment results collected throughout the certification period.

The course has been taught two times since its approval in 2010. Once in the classroom, and once online. The answer to this question refers to both, since I take great care to make certain that the courses are equal in terms of content, rigor, and theoretical make-up. Since that time, the average grade of student papers has been a C+/B- based on the rubric mentioned above and included in this application. This is based on a small sample, as the class has only once had more than 10 students registered at the beginning of the semester, and has never had more than 8 students finish with a grade of any kind. The primary reason for students failing the course has to do with their inability to complete all of the papers involved.
Once the course has been offered online. This makes the delivery of films directly to students impossible, so students were required to watch films within a certain category, and then write the required essays about them. This delivery format was less than optimal. Student papers were, however, of about the same quality as those in the face to face course.

The most significant finding was that students have a very difficult time recognizing the difference between history and story. Students begin the course with a universal willingness to accept that a film (or a history book, for that matter) tells history "as it was." The course has achieved its goal of helping students to recognize that films use history to answer contemporary questions, and to tell a morality tale about contemporary issues, in 40% of papers. Likewise, student papers on the body of work of an individual film maker were able to correctly decide whether that film maker was a historian 35% of the time.

1. Demonstrate recognition of, and ability to think critically about, the contrast between history and historiography (historical interpretation)
   a. Students showed limited ability to make this distinction, but were remarkably interested. 35% of students were able by the end of the course to make this distinction. I plan to focus more on this in the coming semesters as it is a core concept in History and in the course.

2. Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and questions.
   a. This course is about helping students to learn to think about films as metaphors, going deeply into the historical viewpoint of the filmmaker and understanding why the story is told in the way it is. Students were able to grasp this 50% of the time. The biggest problem was that most students could not stop thinking about the course as about the accuracy of films, which it is not. This also needs more work in coming semesters.

3. Demonstrate an ability to compare and contrast historical experiences across cultures and time.
   a. Did not evaluate this SLO during this period.

4. Demonstrate understanding of the historical roots of current events.
   a. In line with SLO 1 and 2 above, students were unable to see filmmakers as historians talking mostly about contemporary problems and searching for their origins in personal visions of the past. About 20% of students were successful with the SLO, meaning that I have much more theoretical foundation-building in future courses.

5. Describe the ways in which history is used as a way to understand contemporary society.
   a. Related again to the first two, and the fourth SLO. Students did understand this a majority of the time. 85% of students were able to recognize that film is a way to think about contemporary problems, and films about the past are intended to inform our opinions of present problems.

6. Create and sustain a critical written argument about the relationship of a film to history and to its own time.
   a. 80% of students were able to write such critical papers with some success, although, again, much of their critique focused on the accuracy, rather than the metaphorical meaning of a film of the idea of film as text.

7. Demonstrate critical thinking skills including historical reasoning, precision in expressing
ideas, accuracy, breadth and depth in understanding ideas, and critical fairness in expressing new thoughts.

a. All of the students who finished the class were able to think about film in ways far more complex than they were capable of in the beginning of the course.

4. Utilization of assessment results. Explain how assessment results have been used to modify or improve the course throughout the certification period. The narrative should include recommendations discussed among all instructors teaching the courses.

In the most recent iteration of the course, I have changed my methods so that early in the semester this is the online version of the course. I want to stress that while changes have been made for reasons of delivery mode, the course is substantially the same as it was in the face-to-face class which was the first iteration. However, as I will do in a classroom setting as well, I present films that are most historically accurate, and compare those to historical writing. This, I hope, will have the effect of showing students that writing, or making films about, history involves decisions by the author as to what to leave in, and what to take out. These decisions are motivated by the question the author is asking, and the story the author/director wants to tell. Because history is, at heart, a narrative process, students will recognize by comparing films and books that film makers are engaging with history in similar ways to historians.

In the latest iteration of the course (Spring 2014), students were more successful in understanding these points than their predecessors had been. This is due, I think, to two other changes I made to the course. Because the course was online, I employed a blog in which I not only required students to write their raw notes about films they had watched, but through which I was able to participate with students. I watched films each week, took notes on the blog, and wrote my own papers according to the standards of the course, including style, in order to model what I expected. This had the effect that students were able to see not only the mechanics of writing, but also the thought process of understanding a film's narrative and its relation to history. Second, I actively edited student work as it was in-process using Google Docs and Laulima's blog to show students "on the fly" what was working and what was not. The result was a slight uptick in the quality of papers, and a higher persistence rate to the end of the course.
DIVERSIFICATION BOARD DECISION:

☑ Approved
  Renewal Due: Fall 2019

☐ Not approved
  Reasons:

Diversification Board Chair Signature: [Signature]
Date: 10/16/2014
Honolulu Community College
Patrick M Patterson

[HIST 250: WORLD HISTORY THROUGH FILM]
This is a syllabus of the Hist 250 course taught Fall Semester 2011 by Prof. Pat Patterson
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Instructor:

Pat Patterson  
Office: Building 7, Room 617  
Office Hours: M-Th 12:00-1:00 PM  
Phone: (808) 845-9417  
Course Website: http://laulima.hawaii.edu

Course Description

History 250 examines our varying interpretations of the meaning of global historical events as they have been explored through film. The course will further explore the use of metaphor and narrative, and perspective in the writing of history.

Method of Instruction

The course will involve viewing films about historical events and issues, and using those films as a pathway to understanding the stories we tell ourselves about our own past and the purposes behind those stories.

This is a writing intensive course. As such, the major goal of the course, and the primary method of learning, will be through writing. You will learn to explore your ideas, and historical events, through the process of writing - learning to use writing as a tool for thinking and problem-solving. More than 70% of your course grade will be based on writing assignments. You will be required to produce at least sixteen pages of finished, graded written work before the end of the semester. Failure to meet this requirement will constitute failure in the course regardless of scores earned on exams and papers. Contact with the instructor and active effort to improve your writing skills are required, and will be a critical part of the evaluation and grading process.

Transfer of Credit

This course transfers to all other UH System campuses as a WI and Diversifications/Humanities course.
Student Learning Outcomes

In this course, you will learn, and be able to demonstrate the ability to:

1. Demonstrate recognition of, and ability to think critically about, the contrast between history and historiography (historical interpretation)
2. Describe the way in which key ideas and events in history as portrayed in film and literature are metaphors for contemporary problems and questions.
3. Demonstrate an ability to compare and contrast historical experiences across cultures and time.
4. Demonstrate understanding of the historical roots of current events.
5. Describe the ways in which history is used as a way to understand contemporary society.
6. Create and sustain a critical written argument about the relationship of a film to history and to its own time.
7. Demonstrate critical thinking skills including historical reasoning, precision in expressing ideas, accuracy, breadth and depth in understanding ideas, and critical fairness in expressing new thoughts.

Textbooks Required

- Rosenstone. History on Film, Film on History
- Corrigan. A Short Guide to Writing About Film
- Ravina. The Last Samurai
- Morton. Amadeus: Music On Film Series

Critical Essays: Since this is a writing intensive course, the major part of the grade will come from formal written work. Four essays of four or more pages in length will be required during the semester. Each of these essays will require you to turn in one draft for comments before turning in the final draft for a grade. In addition, at least once during the semester each student is required to have a writing conference with the instructor, during which advice about writing in general and the paper in question more specifically can be given. Failure to turn in all four papers, lack of appropriate length in any paper, and failure to turn in drafts and attend the writing conference will be grounds for failure of the course.

Exams: In addition to the papers, the course will require a midterm and a final exam to help the instructor assess your factual knowledge of the historical and film topics covered.
<table>
<thead>
<tr>
<th>Assignments and Examinations</th>
<th>Total Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Critical Essays of 4-6 pages each</td>
<td>60%</td>
</tr>
<tr>
<td>Unit Discussion blog</td>
<td>20%</td>
</tr>
<tr>
<td>1 mid-term exam</td>
<td>10%</td>
</tr>
<tr>
<td>Final Examination</td>
<td>10%</td>
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</tbody>
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**Students with Disabilities Statement**

Students in this class who need accommodations for a disability should submit documentation and requests to the Services for Students with Disabilities Office (SSD) in Bldg. 2, Room 108A. Phone 845-9282 voice/text or 845-9272 voice/text for more information. If you have already registered your requests with SSD this semester, please contact the instructor and be prepared to provide a current verification letter from SSD. (rev. 3-29-2004)

**Student Conduct Code**

Students in this class will be expected to follow the HCC and UH student conduct code (http://honolulu.hawaii.edu/intranet/policies/scc.pdf)

**SAFE Zone**

This classroom is a Safe Zone. You may disagree with other students or the instructor, but you are required to listen/read with respect and to address others' ideas seriously and respectfully. We can have a debate without intimidation or anger. Disruption, intimidation, or other forms of physical, verbal, or digital abuse or harassment will result in expulsion from the class temporarily or permanently and will have a negative impact on grades up to and including a failing grade for assignments and/or the course as a whole.

**Late Assignments and Exams**

Late assignments will not be accepted. Discussions, exercises, and class notes may not be turned in late for any reason. Personal injury or illness, the illness, injury, or even loss of loved ones is tragic, and I sympathize and have experienced those things myself. These are not reasons to delay coursework. You may turn any assignment in early for one of these reasons. You may choose to miss an assignment for these or other reasons, and those choices are yours to make. However, turning them in late is not an option in this course.
Make-up Exams

Make-up exams will be different from the exam the class takes. For all late exams, regardless of the reason, a grade penalty equivalent to one full grade level for each week the exam is late will be exacted. (The first week begins on the day immediately after the day the exam is due. So, if an exam is scheduled for Monday, and you are given a make-up exam, and take it on the Tuesday immediately after the exam was due, your penalty is to lose one grade level - if you earned a B, it will be recorded as a C, for example).

Examination Rules

Each exam must be taken during the time designated.

Late exams will not be accepted. Make-up exams will be accepted only under the circumstances described in the Late Assignments and Exams, and Assignments and Examinations sections of the syllabus.

Exams MUST be taken in class except in the case of disability or an approved make-up exam.

During the exams, no assistance will be allowed. No notes, no books, and no websites other than the examination window on Laulima are allowed. This includes a ban on the use of other functions of Laulima - no reference to discussions, e-mail, or other Laulima tools or functions is permitted.

No personal music players, no electronic dictionaries, no cellular phones or other personal media players or personal digital assistants of any kind may be used during the exam. If your phone rings during the exam, and you choose to answer, or to even look at the screen, you will be directed to stop your exam at that point. What you have finished by that time will be graded by the instructor. You will not be allowed to continue after you finish your call, regardless of the subject. Be prepared, tell friends and relatives you cannot receive calls during the exam, and turn off your phone, i-pod and any similar devices.

It is your responsibility to check the syllabus and to arrive on time for the exam. You will not be allowed to retake your exam if you are late or mistake the exam date.

Use your best judgment when taking exams. Don't plagiarize, don't cheat. The test is there to evaluate your skills, and represent those skills back to you as an indicator of your current knowledge and ability, and give you goals to strive for as you try to improve. It is not a measurement of you as a person. Cheating on an exam is really cheating yourself as well as cheating those other students who put effort in despite their own challenging lives.
Paper and Bog Rules

Writing will be the primary means of learning, and of assessment, for this course. Your papers and blog entries must be original – yours, and not a rehash of someone else’s ideas. No plagiarized papers, or even sentences, will be accepted this semester.

Writing will be graded according to rubrics based on several key elements that address mechanics, content, style, and method. Those elements include a solid thesis statement that is appropriate to the type of writing being undertaken, and the degree to which the thesis statement and organization of the paper addresses the question or subject at hand; the quality of grammar, syntax, and spelling. The content elements will include accuracy, precision, clarity, and relevance. The method/critical thinking elements will include logic, depth, breadth, and fairness.

Below are the things I will be looking for in each category as I evaluate your writing.

Presentation elements:

- Thesis statement: The purpose and focus are clear and consistent
- Grammar: Sentences are executed correctly and are easy to understand. Words are spelled correctly.
- Organization: The organization of the written work is clear, purposeful, and effective

Content elements:

- Precision: The paper makes use of specific vocabulary and careful distinction of meaning when making points.
- Accuracy: The paper draws conclusions from evidence and facts that can be easily found by others.
- Clarity: The main points are clear and useful.
- Relevance: All statements, evidence, and paragraphs are relevant to the goals and focus of the paper.
Critical Thinking/Method elements:

- **Logic**: The statements and analysis of the paper make sense in a logical way. The paper uses cause/effect and other logic in reaching its conclusions.
- **Depth**: The paper addresses the complexities of the question, and avoids superficial analysis or obvious but superficial comparisons.
- **Breadth**: The paper considers other points of view on the question and deals with them in terms of the same criteria used in the main argument.
- **Fairness**: Relevant viewpoints are considered in good faith - the paper takes seriously opposing points of view and arguments rather than making fun of them.

**Plagiarism (Copying)**

Plagiarism will not be tolerated in this class. If you do not know what plagiarism is, be sure to learn. I will be checking every paper and every presentation for plagiarism. Any use of the words, or the ideas of another person without giving credit to them is plagiarism. Further, any re-use of your own or another student's work, turned in for another class or another assignment, is also plagiarism. According to the UH Student Conduct Code, any instance of plagiarism is grounds for expulsion.

My policy is very simple. If you plagiarize once, you fail the assignment on which plagiarism was found. There is no appeal and no credit. If you plagiarize twice, you fail the course, and the Administration will be notified. I don't bend on this.

**Cheating on Exams and Quizzes**

Any student who is found to be cheating will fail the course, and the administration will be notified. According to the UH Code of Student Conduct:

"Cheating includes, but is not limited to, giving or receiving unauthorized assistance during an examination; obtaining or distributing unauthorized information about an examination before it is given; using inappropriate or unallowable sources of information during an examination; falsifying data in experiments or other research; altering the record of any grade; altering answers after an examination has been submitted; falsifying any official University record; or misrepresenting the facts in order to obtain exemptions from course requirements."
Keeping Records of Your Work

Keep all assignments you turn in for class. If the instructor requires copies in order to verify grades, you must be able to provide them. This is the responsibility of the student and helps to avoid the problems that can occur in the event of unintentional loss of data.

Technology Problems and Class Work

We all use technology, and we all need to learn to manage it effectively. Problems with servers, computers, connections, and modems, among so many others, are all a part of life. They are not emergencies, and they are not an excuse for late work. Make allowances for the possibility of technology failure. Do your work early and often. Back up everything you do for this course, including e-mails. E-mail lost in cyberspace, a broken server connection, or a virus-infected computer will not be accepted as excuses or reasons for late work.

Effort and Assigning Grades

Grades in this course will be assigned based on performance only. The instructor has no way to measure how long you studied, or how hard you may have tried. If you wish to dispute a grade, you may do so. Understand that disputes will be adjudicated based on the grading rubric for the assignment, and references to effort and time spent will have no effect. Appeals to need of a grade for GPA reasons, or need to pass in order to graduate also will have no merit in adjudicating grading disputes.
Class Schedule:

- **8/22** Course Explanation/ Costume Dramas: *The Name of the Rose*
  - **Read**: Rosenstone, Ch. 1, and Corrigan, Ch. 1-3
  - **Assignment #1**: Movie Review (draft due 8/24)
  - **Blog** about a costume drama that you have seen. Explain why you classify it as a costume drama. (due 8/29 by the beginning of class.)
- **8/24** *The Name of the Rose, Continued, Movie Review Draft due.*
- **8/29** Rosenstone's evaluation of *Glory*
  - **Quiz**: Film terminology
  - **Presentation** of Assignment #1
  - **Read** Rosenstone Ch. 2, 3.
- **8/31** Begin viewing *Glory*; **Blog due**
- **9/5** Labor Day – No Class
- **9/7** *Glory, Continued, final draft of movie review due for grading.*
- **9/12** Analysis of *Glory*
  - **Read** Corrigan Ch. 4, 7
- **9/14** The Biography – lesson; **Assignment #2**: 4 to 5-minute historical movie script (draft due 9/19); **Blog due**
- **9/19** *Amadeus*; Movie Script draft due
  - **Read** Rosenstone Ch. 6
- **9/21** *Amadeus*; **Blog entry due**
- **9/26** Analysis of Amadeus;
  - **Read** Morton entire
- **9/28** *Elizabeth*; **Blog entry due, Assignment #2 final draft due for grading*
- **10/3** *Elizabeth*, to the end.
- **10/5** Midterm Exam
- **10/10** The Film-maker as historian
  - **Read** Rosenstone, Ch. 7
- **10/12** *Battleship Potemkin*, **Blog entry due**
- **10/17** *Flags of Our Fathers*
- **10/19** *Flags of Our Fathers; Assignment #3*: Evaluate the body of work of a particular film maker as historian, **Blog entry due**
- **10/24** *Letters from Iwo Jima*
- **10/26** *Letters from Iwo Jima*, **Blog entry due**
- **10/31** Discussion of “The filmmaker as historian” and historical “body of work”
- **11/2** Assignment #3 draft due
- **11/7** The Problem of the Documentary
- **11/9** *Barbarians II*; **Blog entry due**
• 11/14 History on Film;
  o Read Rosenstone Ch. 9
• 11/16 The “true” story of the “Last Samurai”; Read Ravina, entire, Blog entry due
• 11/21 Present Assignment #3 Results
• 11/23 The Last Samurai
• 11/28 The Last Samurai; Instructor conferences (last chance)
• 11/30 Assignment #3 final draft due by end of class;
• 11/5 The History of the World, Part I
• 11/7 The History of the World, Part I
• 11/12-16 – Final Exam Thursday, Dec. 15, 1:00 PM