

Films, novels, memoirs, poetry, art, and architecture shape collective memory of an historical event. This six-session course will look at three specific instances of war and remembrance in film: *All Quiet on the Western Front* (2022), *Saving Private Ryan* (1998), and *The Deer Hunter* (1978). Some of the questions we will try to answer are: what narrative of the war does this film construct? How is that narrative constructed via the cinematography and the screen play as well as the overarching narrative? Does it comport with popular ideas of that war, then? Now?

1. Introduction and background material

No assignment, we'll get organized, discuss war film, and watch part of *Gallipoli*.

2. The War to End All Wars? The Great War 1914-1918

Come to our meeting having watched *All Quiet* (2022) and with thoughts on the viewing questions.

3. The Greatest Generation's Greatest War? World War Two 1939-1945

Come to our meeting having watched *Saving Private Ryan* and with thoughts on the viewing questions.

4. Wrong War in the Wrong Place at the Wrong Time? The Vietnam War 1954-1975

Come to class having watched the *The Deer Hunter*, and with thoughts on the viewing questions.

5. Does Humor Work? M*A*S*H

We will watch two episodes together. If you have a favorite, please let me know.

6. Remembering or Forgetting?

Let's take a look at the controversy over what we should remember and how, and what we should forget and why? This is an issue that comes up in film and all other types of remembrance.

Come to class having done some research on a structure (anywhere in the world) that remembers a complicated event. Does it reflect the complexities of the event? If so, how so? If not, why not?