

# Digital Resources for Teaching World History with Cinema and Film

[Originally published in *World History Connected*, Vol. 16 No. 2: Summer 2019]

Two opposing views dominate discussion of cinema and film in the world history classroom. One view is that humans are visual learners and film can increase student learning and understanding, and the other is that cinema and film is too often inaccurate history leaving “false” impressions with students.

Critics claim that film and cinema are not “as it was” believing that their nature is first to entertain, and in many cases, romanticize historical events and characters. Thus, film destroys the reality of historical research and teaching real history to students. As early as 1915, D.W. Griffith, America's first great movie producer and director, believed that, “Children in public schools will be taught practically everything by moving pictures. Certainly, they will never be obliged to read history again.”<sup>1</sup> In 1969, William Arrowsmith, Professor of Classics, Arts and Literature, University of Texas, proclaimed with “distress and sadness” that the future of literature and arts, and others have included history, lies with film replacing them “in the traditional curriculum.”<sup>2</sup>

Supporters of film and cinema in the history classroom focus on modern students as “visual learners” saturated with social media and images, concluding that film and cinema, plus many other types of media and technology are a necessary tool for teaching history. They go on to add using screen images as another part of teaching the “historian's craft” of analysis is, simply, another strategy to study history.

Daniel Reynaud, at Avondale College, Australia, claimed the most valuable use of historical movies is not so much as documents about events, but as documents about the significance of the events for the culture that made the films. For example, American movies about the Civil War or the Vietnam War may be poor sources of fact and

chronology, but they are fascinating testimonies as to the attitudes of Americans towards those conflicts at the time the films were made. Convict era and Gallipoli films reveal more about why these events are important in Australia.<sup>3</sup>

Shane Denson and Ruth Mayer have suggested inviting students to consider how historical incidents, historical characters can change over time as they move from books, novels to TV to film. They discuss how narrative characters like Frankenstein's monster, Dracula, Sherlock Holmes, Tarzan, Fu Manchu, Fantomas, Superman, and Batman change over time due to “different media forms” affecting “the contents of serial narration,” as well as how characters can change as they shift from novel to film, to radio, to TV to computer games, especially in the colonial and decolonial era, 1880-1960.<sup>4</sup>

And, finally, cinema and film can be used in a comparative framing of history where students and teachers struggle with different historical memory which Michael Conway has claimed is true history education. In a 2015 article for *The Atlantic*, Conway, employed recent movies such as *Selma* (for its characterization of Lyndon Baines Johnson), *Lincoln*, *The Iron Lady*, and APUSH curriculum redesign(s) to supply evidence for arguing against “single-perspective narratives” as they are a disservice to history students. He concluded that students and teachers grappling with “contested histories/memories” is much more effective history education.<sup>5</sup>

The following digital resources for teaching world history with film and cinema include film documentaries, Hollywood, Nollywood, Bollywood, and many other regional cinema; Film Noir, British Pathé; state educational and news agency film clips, news clips, propaganda film; and other forms of screen images. Lessons, syllabi, analytical resources are included, along with criticism and defenses for using film and cinema in the world history classroom. The order of presentation is “General Film and World History resources,” “Pedagogy,” “Gender,” and specific regional examples.

### **General Film and world history resources**

<https://www.library.ucsb.edu/research/db/1149>

Internet History Source books Project, Fordham University, 2019. Each of the sourcebooks, Ancient History Sourcebook, Medieval Sourcebook, Modern History Sourcebook, Byzantine Studies African, East Asian, Global, Indian, Islamic, Jewish, Lesbian and Gay, Science and Women's opens with a Features page. Scroll down to the fourth subhead (Multimedia) and you will find a Films item to click on to go to the links page.)

<https://www.chron.com/life/article/A-World-History-of-Film-by-Robert-Sklar-2069575.php>

These pages are from the “Chron” website, featuring a notice of a book by Robert Sklar, *A World History of Film*, from the *Houston Chronicle* of December 1, 2001. The

article provides the table of contents for the book and most of Chapter One, “Cinema, Society, and Science” which included a description of Cinema's prehistory.

<https://filmsbytheyear.com/>

“Films by the Year,” a website by Dan Willard in progress which aims to list and annotate global films and cinema in chronological order.

<https://worldscinema.org/>

Cinema of the World website, March 29, 2019. Library of Arthouse which displayed Cult, Classic, Experimental and Rare movies from all over the world.

<http://mediahistoryproject.org/globalcinema/> and <http://archive.org/stream/filmindia193905unse#mode/2up>

“Global Cinema Collection,” *Media History Digital Library*. Note archived resources mostly European, but with some Japanese and India resources with 386 pages of digitized Cinema of India

<http://www.moviejourneys.com/>

Movie Journeys-Seeing the World Through Different Lenses, *Movie Journeys*, 2016. References to many global films/cinemas throughout world history. See tabs at top of page for “Movie Archive” and “Blog” along with “Nomad Movies: Pt. 1-2,” at bottom of this site's Home page.

<https://www.edutopia.org/blog/films-teaching-about-globalization-modernization-eileen-mattingly>

Eileen Mattingly, “3 Great Films for Teaching About Globalization and Modernization,” *Edutopia*, February 3, 2014. *Children of Heaven* (1997, Iran), *The Cup* (1999, Tibet, monks in Himalayan foothills), World Cup Soccer, and *The Way Home* (2002, South Korea). All three films feature children and teens as main characters. Teaching guides available for download.

<https://ijoc.org/index.php/ijoc/article/viewFile/2452/1213>

Amanda Ciafone, “The Magical Neoliberalism of Network Film,” *International Journal of Communication*, 8, 2014, 2680-2704. Transnational film deconstructed by Amanda Ciafone as to narrative form, social relations, and industrial production.

<https://mrcaseyhistory.com/documentaries/>

“Documentaries,” Mr. Casey history website, AP World History, 2019. World history documentary TV videos for AP World history class, periods 1-6.

<http://eh.net/encyclopedia/the-economic-history-of-the-international-film-industry/>  
Gerben Bakker, University of Essex, “The Economic History of the International Film Industry,” EH.net, Economic History Association, 2005.

<https://networks.h-net.org/h-film>

H-Film, H-Net Humanities and Social Sciences OnLine. H-Film encourages scholarly discussion on cinema, film and media studies, visual arts as well as digital humanities.

<https://lithub.com/what-silent-film-and-found-photographs-can-show-us-about-writing/>

Maria Romasco Moore, “What Silent Film and Found Photographs Can Show Us About Writing,” *Lit hub*, November 26, 2018. 1920's silent films like “*Kingdom of the Shadows*.”

<https://muse.jhu.edu/journal/242>

“Film & History: An Interdisciplinary Journal,” Project MUSE. Thirty-eight-year-old Journal writing articles about Films which interpret History, Films which reflect History, and Films made to influence history. Documentary and feature films highlighted globally including book and film reviews.

<https://www.documentary.org/magazine/world-cinema-film-cultural-history>

Slim review by Ray Zone, “World Cinema: Film as Cultural History, International Documentary Association (IDA), December 31, 2004. Ray Zone reviewed James Chapman, *Cinemas of the World-Film and Society from 1895-Present*,” Reaktion Books, 2003. Chapman's book described relationships between films and societies and cultures and how films and cinema revealed cultural history.

[http://resources.css.edu/academics/his/middleground/articles/](http://resources.css.edu/academics/his/middleground/articles/siglervisualizingteachingspring2015themiddlegroundjournal.org.pdf)

[siglervisualizingteachingspring2015themiddlegroundjournal.org.pdf](http://resources.css.edu/academics/his/middleground/articles/siglervisualizingteachingspring2015themiddlegroundjournal.org.pdf)

Krista Sigler, “Visualizing the World: Cinema Use in the World History Survey,” *Middle Ground Journal*, Spring 2015. Dr. Sigler argued for use of cinema in the world history college classroom and reviewed 5 films, *Mongol*, *Lemon Tree*, *A Separation*, *Black Girl*, and *Sankofa*.

<https://theotherjournal.com/2010/02/17/religion-in-film-a-list-of-films-for-the-religious-studies-classroom/>

M. Leary, “Religion in Film - A List of Film for the Religious Studies Classroom,” *The Other Journal*, The Intersection of Theology and Culture, Seattle School of Theology & Psychology, February 17, 2010. Note an international selection, annotated, of the “psychology” of religion.

<https://www.challies.com/articles/is-genesis-history/>

Tim Challies, "Is Genesis History?" Challies blog, February 3, 2017. Creationist Tim Challies' comments on film, "*Is Genesis History?*"

<https://www.americamagazine.org/content/good-word/bible-and-cinema-fifty-key-films>

Book review by John W. Martens, "Bible and Cinema: Fifty Key Films," *America Magazine*, February 23, 2013. Martens reviewed Adele Reinhartz, ed., "Bible and Cinema: Fifty Key Films," which Reinhartz described as 50 essays on 50 films which had the Bible as a main theme.

<https://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1229&context=jrf>

Book review by Steven Vredenburg, "Bible and Cinema: An Introduction," *Journal of Religion & Film*, Vol. 18, Issue 2, October 2014. Review of 2013, Adele Reinhartz, "Bible and Cinema: An Introduction."

<http://www.tasteofcinema.com/2015/the-19-best-movies-about-faith-and-religion/>

Alcebiades Diniz Miguel, "The 19 Best Movies about Faith and Religion," *Taste of Cinema*, Movie Reviews and Classic Movie Lists, March 9, 2015. See introduction as to 18th and 19th centuries point of view as to Enlightened and Positivist forecasts as to the purging of Faith in the 20th century then the 19 faith and religious films with annotated comments.

<http://oyc.yale.edu/religious-studies/rfst-152>

Introduction to the New Testament History and Literature, Open Yale Courses, Yale University 2017. Twenty-six 40:00 Video lectures on the origins of Christianity by analyzing the literature of the earliest Christian movements in historical context.

<https://theworldinfilmm.wordpress.com/2017/02/26/africa-2/>

The World in Film blog, February 2017. See tabs at top of page for Africa, Asia, Europe, Latin America, Middle East Films. <https://theworldinfilmm.wordpress.com/>

<http://www.lib.berkeley.edu/MRC/labormovies.html>

"Labor Themes in the Movies and TV," Media Resources Center, Moffitt Library, UC Berkeley Media. Global films annotated. See more resources from UC Berkeley Media Resources Center. Look to left of this page for more resources. See examples below:

<http://www.lib.berkeley.edu/MRC/filmstudies/index.html>

Film Studies Resources, UC Berkeley Library.

<http://www.lib.berkeley.edu/MRC/filmstudies/index.html>

Film Reviews and Criticism, Film Studies Resources, UC Berkeley Library.

<https://thecrashcourse.com/courses/film>

Crash Course Film History Videos Home Page. See these short film history videos

at [https://www.bing.com/videos/search?q=world+cinema%2c+pt.](https://www.bing.com/videos/search?q=world+cinema%2c+pt.+2%2c+crash+course+film+history+%2315&view=detail&mid=33EF9186A6B57498DE9A33EF9186A6B57498DE9A&FORM=VIRE)

[+2%2c+crash+course+film](https://www.bing.com/videos/search?q=world+cinema%2c+pt.+2%2c+crash+course+film+history+%2315&view=detail&mid=33EF9186A6B57498DE9A33EF9186A6B57498DE9A&FORM=VIRE)

[+history+](https://www.bing.com/videos/search?q=world+cinema%2c+pt.+2%2c+crash+course+film+history+%2315&view=detail&mid=33EF9186A6B57498DE9A33EF9186A6B57498DE9A&FORM=VIRE)

[%2315&view=detail&mid=33EF9186A6B57498DE9A33EF9186A6B57498DE9A&FORM=VIRE](https://www.bing.com/videos/search?q=world+cinema%2c+pt.+2%2c+crash+course+film+history+%2315&view=detail&mid=33EF9186A6B57498DE9A33EF9186A6B57498DE9A&FORM=VIRE) and <https://www.youtube.com/watch?v=qfuolbsIGSs>

a World Cinema, Pt. 2, Crash Course Film History #15, PBS Digital, published on-line July 27, 2017. Focus on African, especially Egypt, South American, and Middle East cinema.

<https://www.youtube.com/watch?v=cCY-4NxXCU8>

10:20 Video. “Experimental and Documentary Films,” Crash Course Film History #16, PBS Digital, published on-line August 3, 2017. Excellent discussion of the subject.

<https://www.aramcoworld.com/en-US/Resources/Video>

Aramco World Video Channel, *Aramco World*, April 2019. See 35, and growing, videos, mostly on Arab and North African world culture, history and society.

[https://www.nybooks.com/daily/2019/01/26/godards-conflagration-of-images/?](https://www.nybooks.com/daily/2019/01/26/godards-conflagration-of-images/?utm_medium=email&utm_campaign=NYR%20American%20empire%20social%20media%20Godard&utm_content=NYR%20American%20empire%20social%20media%20Godard+CID_e317e73c6eb9cea29bde89ffd4e3e644&utm_source=Newsletter)

[utm\\_medium=email&utm\\_campaign=NYR%20American%20empire%20social%20media%20Godard&utm\\_content=NYR%20American%20empire%20social%20media%20Godard+CID\\_e317e73c6eb9cea29bde89ffd4e3e644&utm\\_source=Newsletter](https://www.nybooks.com/daily/2019/01/26/godards-conflagration-of-images/?utm_medium=email&utm_campaign=NYR%20American%20empire%20social%20media%20Godard&utm_content=NYR%20American%20empire%20social%20media%20Godard+CID_e317e73c6eb9cea29bde89ffd4e3e644&utm_source=Newsletter)

Film review. J. Hoberman, “Godard's Conflagration of Images,” *New York Review of Books*, January 26, 2019. Review of Jean-Luc Goddard's *The Image Book*, 2019. Eighty-eight-year-old Goddard's continuing films as exercise in home-video technology asking a question of “history of film or film of history?” Goddard's greatest work, *Histoire(s) du Cinema*, a critique of 20th century and how it perceives itself via cinema and film. See more on late 1980's *Histoire(s) du Cinema*: [http://www.dvdbeaver.com/film2/DVDReviews29/histoire\\_du\\_cinema.htm](http://www.dvdbeaver.com/film2/DVDReviews29/histoire_du_cinema.htm).

<https://www.history.com/this-day-in-history/first-commercial-movie-screened>

“First Commercial Movie screened, December 28, 1895,” *History.com*. On this day in 1895, the world's first commercial movie screening took place at the Grand Café in Paris. The film was made by Louis and Auguste Lumiere, two French brothers who developed a camera-projector called the Cinematographe.

<https://www.learner.org/courses/globalart/>

“Art Through Time: A Global View,” *Annenberg Learner*. 13-part series examined

themes connecting works of art created around the world in different eras. Each of the 13 modules included 26:00 Videos. Titles of each module include Converging Cultures, dreams and visions, history and memory, ceremony and society, cosmology and belief, death, domestic life, writing, portraits, the natural world, urban experience, conflict and resistance, and the body.

<http://learner.org/resources/series212.html#>

“Resource: Invitation to World Literature,” Annenberg Learner. 13 great works of Literature such as *Gilgamesh*, *My Name is Red* (Ottoman Court), *Bhagavad Gita*, *Tale of the Genji*, *Popol Vuh*, *Candide*, *Things Fall Apart* each with accompanying video and lesson unit.

[https://en.wikipedia.org/wiki/](https://en.wikipedia.org/wiki/List_of_historical_period_drama_films_and_series_set_in_Near_Eastern_and_Western_civilization)

[List\\_of\\_historical\\_period\\_drama\\_films\\_and\\_series\\_set\\_in\\_Near\\_Eastern\\_and\\_Western\\_civilization](https://en.wikipedia.org/wiki/List_of_historical_period_drama_films_and_series_set_in_Near_Eastern_and_Western_civilization)

List of historical period drama films and series set in Near Eastern and Western civilizations, Wikipedia. The historical period drama is a film genre in which stories are based upon historical events and famous people.

<https://sites.google.com/site/mbondlamberty/movies>

Monica Bond-Lamberty, “Movies/Documentaries Suitable for World History,” Google.com. Monica Bond-Lamberty is a veteran Advanced Placement World History instructor in Silver Springs, Maryland, Northwood High.

<https://www.history.ac.uk/reviews/review/1136>

Kevin Harty, review of *Remaking the Middle Ages: The Methods of Cinema and History in Portraying the Medieval World*, *Reviews in History*, UK, September 2011. Date Accessed: 17 September 2018. Kevin Harty, La Salle University, reviewed Andrew Elliott's 2010 published new study of 'medieval film.'

<https://www.history.ac.uk/reviews/review/615>

Dr. Robert Bartlett, review of *Race, Class and Gender in Medieval Cinema*, *Reviews in History*, UK, June 2007. Date Accessed: 17 September 2018. Robert Bartlett's unflattering review of Lynn T. Ramey's history of medieval cinema, 2007, 240 pages. Scroll down or click on “See Author response” to review, especially as to 'queer theory.'

<http://www.medievalists.net/movies/>

“Medieval Movies, Medievalists.net. A mostly serious article reviewing and providing news about medieval movies.

<http://oyc.yale.edu/history/hist-202>

John Merriman, “European Civilization, 1648-1945,” Open Yale Courses, Fall 2008,

Yale University. See 24 John Merriman video lectures on European Civilization and culture including art, literature and cinema.

<https://silentshari.wordpress.com/2018/05/31/the-cinematic-legacy-of-world-war-i/>  
Shari Kizirian, "The Cinematic Legacy of World War I," *Silent Shari*, My Archives, May 31, 2018. Blog article about US, European war cinema with a comment on Armenian genocide cinema.

[https://blog.oup.com/2019/02/based-true-story-podcast/?utm\\_source=feedblitz&utm\\_medium=FeedBlitzRss&utm\\_campaign=oupblog](https://blog.oup.com/2019/02/based-true-story-podcast/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)  
Diana Walsh Pasulka, Oxford University Publishing blog, February 2, 2019. See slim article and 33:53 podcast interview with Ms. Pasulka on the role of academic consultants within television and movies, especially historical and science fiction films.

[https://www.youtube.com/watch?v=fVC8EYd\\_Z\\_g](https://www.youtube.com/watch?v=fVC8EYd_Z_g)  
40:31 You Tube Video. "Edward Said on Orientalism," *Palestinian Diary*, published October 28, 2012. European exoticism, Orientalism, Romanticism and how it shaped European history and perception of the 'East,' or the Middle East, North Africa and Asia.

[https://www.academia.edu/38104103/Border\\_Crossings\\_Serial\\_Figures\\_and\\_the\\_Evolution\\_of\\_Media](https://www.academia.edu/38104103/Border_Crossings_Serial_Figures_and_the_Evolution_of_Media)  
Shane Denson and Ruth Mayer, "Border Crossings, Serial Figures, and the Evolution of Media," *Autumn 2018*, November 23, 2018, uploaded to Academia by Shane Denson. How narrative characters like Frankenstein's monster, Dracula, Sherlock Holmes, Tarzan, Fu Manchu, Fantomas, Superman, and Batman change over time due to "different media forms" affecting "the contents of serial narration." How characters can change as they shift from novel to film, to radio, to TV to computer games, especially in the colonial and decolonial era, 1880-1960.

<http://orias.berkeley.edu/resources-teachers/monomyth-heros-journey-project>  
Monomyth: Hero's Journey Project, ORIAS, University of California, Berkeley. Joseph Campbell's Monomyth developed Hero With a Thousand Faces, which described the common heroic narrative across time. See Mali's Sundiata (Sunjata) , South Asian Ramayana, and Japan's Yamato. See video clips within the 3 literature lesson modules and two videos on this page as to Star Wars clip and Kurt Vonnegut clip.

<https://www.youtube.com/watch?v=RLUgZhLJCHk>  
56:39 You Tube Video. Joseph Campbell, maker of "The Hero's Adventure," Interview with Bill Moyers, 1988.

<http://billmoyers.com/series/joseph-campbell-and-the-power-of-myth-1988/>  
Joseph Campbell and the Power of Myth, 1988, Bill Moyers. See trailer video clips for

each of the six parts of this popular 1988 TV program and full transcripts of Moyers' interviews with mythologist Joseph Campbell. All six parts revealed cultural and religious mythologies as continuities over time across all cultures.

[https://aeon.co/ideas/why-your-favourite-film-baddies-all-have-a-truly-evil-laugh?utm\\_source=Aeon+Newsletter&utm\\_campaign=4d7fcd05d8-EMAIL\\_CAMPAIGN\\_2018\\_12\\_17\\_12\\_45&utm\\_medium=email&utm\\_term=0\\_411a82e59d-4d7fcd05d8-68694909](https://aeon.co/ideas/why-your-favourite-film-baddies-all-have-a-truly-evil-laugh?utm_source=Aeon+Newsletter&utm_campaign=4d7fcd05d8-EMAIL_CAMPAIGN_2018_12_17_12_45&utm_medium=email&utm_term=0_411a82e59d-4d7fcd05d8-68694909)

David Robson, "Why your favourite film baddies all have a truly evil laugh," *Aeon*, Ideas, December 17, 2018. Read 'history' of evil characters, especially as to reason why modern film identifies these bad humans with an "evil laugh." A contrast to Joseph Campbell's hero myth noted in articles and film clips above.

[https://blog.oup.com/2019/03/maestro-speaks-ennio-morricone-life-music/?utm\\_source=feedblitz&utm\\_medium=FeedBlitzRss&utm\\_campaign=oupblog](https://blog.oup.com/2019/03/maestro-speaks-ennio-morricone-life-music/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)  
Steven Filippi, "The maestro speaks: Ennio Morricone on life and music," Oxford University Publishing blog, March 30, 2019. Interview with video clips of Ennio Morricone's musical scores seen in "Spaghetti Western" cinema of Sergio Leone, Sacco and Vanzetti, *The Mission*, *Inglorious Bastards*, and more, along with six music clips from his cinema/film scores.

<http://www.scoop.it/t/geography-education?tag=popular%20culture>  
"popular culture' in Geography Education, *Scoop.it*. See music and culture lessons linked to Geography education and scroll down to see comments on Music and Resistance-Pink Floyd's "Another Brick in the Wall," YouTube, 6:00 music video, published July 5, 2010. Rigid English school rules "song" banned in South Africa and example of cultural diffusion and "glocalization" or when global becomes intensely local. See video here: <https://www.youtube.com/watch?v=YR5ApYxkU-U>

[https://www.learner.org/courses/worldhistory/unit\\_main\\_12.html](https://www.learner.org/courses/worldhistory/unit_main_12.html)  
"Transmission of Traditions," Unit 12, Annenberg Learner lesson module. What are traditions and how are they transmitted? Three case studies: Islamic Spain, Confucian Korea, and oral traditions in West Africa including video overview and video clip with Dr. Richard W. Bulliet. Oral, written, artistic and architectural examples.

[http://www.culturahistorica.es/rosenstone/historical\\_film.pdf](http://www.culturahistorica.es/rosenstone/historical_film.pdf)  
Robert A. Rosenstone, "The Historical Film as Real History," *Cultural Historica*, 1995. 12-page pdf article. See Cultural Historica home page and note "Film as History" link on left side of that home page: <http://www.culturahistorica.es/welcome.html>

<http://www.screeningthepast.com/2015/01/how-can-cinema-history-matter-more/>  
Richard Maltby, Flinders University of South Australia, Screen Studies and Humanities, “How Can Cinema History Matter More?” *Screening the Past*, December 15, 2007.

[http://worldhistoryconnected.press.uillinois.edu/9.2/forum\\_maunu.html](http://worldhistoryconnected.press.uillinois.edu/9.2/forum_maunu.html)  
John Maunu, “Visualizing the Invisible Other through Art, Photography and Film: Digital Resources,” *World History Connected*, Vol. 9, no. 2, June 2012. See last section of this article as to Film and the Other in world history.

<https://www.cairn.info/revue-histoire-politique-2013-1-page-176.htm>  
Vanessa R. Schwartz, “Film and History,” Cairn.info, chapter from *Histoire@Politique*, January 2013, 176-198. Essay mapped four areas of intersection between film and history.

<http://journals.sagepub.com/doi/pdf/10.1177/1750698016670796d>  
Book Review. Melisande Leventopoulos, review of Marcia Landy, *Cinema and Counter History*, Indiana University Press, 2015, 328 pages, *Memory Studies Journal*, seen in journals.sagepub.com. See short summary of book, cinema and world history: [http://www.iupress.indiana.edu/product\\_info.php?products\\_id=807532](http://www.iupress.indiana.edu/product_info.php?products_id=807532)

<http://www.history.ucsb.edu/faculty/marcuse/classes/2c/2cFilms.htm>  
Dr. Harold Marcuse, University of California, Santa Barbara, “World History Feature Films Page,” Hist 2c, World history since 1700, last updated January 15, 2015. See tabs for further resources.

<https://www.theguardian.com/education/2017/oct/16/lecturers-recommend-non-western-cinema-that-every-student-should-see>  
“Lecturers recommend non-Western cinema that every student should see,” [Education] *The Guardian*, US edition, October 16, 2017.

<http://historymatters.gmu.edu/mse/film/intro.html>  
Introduction to Making Sense of Films, History Matters, George Mason University. The history of cinema now spans more than a century. One could say that the twentieth century was the first century to be recorded in motion pictures.

[https://www.youtube.com/watch?v=DfKxZK\\_UTbQ&feature=youtu.be](https://www.youtube.com/watch?v=DfKxZK_UTbQ&feature=youtu.be)  
Interview with Professor Scott Bailey, Kansai Gaidai University in Hyogo, Japan, “How do film and media reflect and affect history?” *Think Tech Asia*, You Tube, 30:04, published August 22, 2018.

<https://lithub.com/rewriting-trauma-the-business-of-storytelling-in-the-age-of-the-algorithm/>

James Schamus, “Rewriting Trauma: The Business of Storytelling in the Age of the Algorithm,” *Lit hub*, December 2018. Adaptation of keynote lecture given at the World Conference of Screenwriters in Berlin, October 2018. Topics covered included film and TV content as “lever and tool in the struggle for equality” and crafting stories that attract audiences.

[https://spice.fsi.stanford.edu/docs/using\\_film\\_to\\_explore\\_history#1](https://spice.fsi.stanford.edu/docs/using_film_to_explore_history#1)

Thomas Keirstead, “Using Film to Explore History,” *SPICE*, Stanford University, December 2002. Note focus on Japanese film as history, ie., *Black Rain* and *Seven Samurai* along with “Historians vs. Filmmakers,” Filmmaker as Historian sections.

<https://www.learner.org/courses/globalart/>

Art Through Time: A Global View, Annenberg Learner, 2017. Thirteen-part series examined themes connecting works of art created around the world in different eras from diverse cultural perspective on shared human experiences. Each of the 13 parts includes a 26:00 video.

<https://www.storyofmovies.org/>

The Story of Movies website. Interdisciplinary film literacy program for middle and high school students created and distributed by The Film Foundation: <http://www.film-foundation.org/>

<http://www.teachwithmovies.org/world-history-other-cultures-subject-list.htm>

“World History Lesson Plans from Movies, Film Clips, Videos,” *Teach With Movies* website. Study guides included.

<http://www.teachwithmovies.org/age-index-18.htm>

College Level Lesson Plans from Movies, Film, Videos, *Teach With Movies*. Many American history examples with European and world history examples included.

[https://www.huffingtonpost.com/john-farr/25-great-movies-for-our-h\\_b\\_2218762.html](https://www.huffingtonpost.com/john-farr/25-great-movies-for-our-h_b_2218762.html)

John Farr, “25 Great Movies for Our 'Historically Illiterate' Children,” *Huffington Post*, updated April 4, 2013. Interview with historian David McCullough discussed along with 25 history movies with links to reviews.

<https://networks.h-net.org/h-film>

H-Film, H-Net Humanities and Social Sciences OnLine. H-Film encourages scholarly discussion on cinema, film and media studies, visual arts as well as digital humanities.

<http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0239.xml>

John Trafton, "Historical Film," *Cinema and Media Studies*, Oxford Bibliographies, last updated February 25, 2016. Read article and see examples of historical film journals and books.

<https://aeon.co/videos/originals>

Sam Dresser, Video originals, *Aeon*. Philosophical, psychological, social film shorts. See two examples of Sam Dresser video shorts, <https://aeon.co/videos/shaggy-bear-story-a-german-filmmaker-grapples-with-his-dear-grandfathers-Nazi-past> 8:00 Video.

"Bar," *Aeon* videos. A Shaggy bear story in which a German filmmaker, Pascal Floerks, grappled with his grandfather's Nazi past. A grandson-grandfather story on film.

English subtitles available by clicking the 'CC' button on the bottom right of the video player and also <https://aeon.co/videos/for-millennia-wed-never-seen-anything-like-film-cuts-how-do-we-process-them-so-easily>. 7:00 Video. "For millennia, we'd never seen anything like film cuts. How do we process them so easily?" *Aeon*, videos.

<https://www.asymptotejournal.com/blog/2018/10/29/documenting-translators-the-political-backstage-of-translation/>

Denise Kripper, "Documenting Translators: The Political Backstage of Translation," *Asymptote Journal*, October 29, 2018. Kripper described films that make protagonists out of the ultimate supporting actors in history, the translators.

<https://www.documentary.org/>

International Documentary Association (IDI) Home page, 2018.

<http://www.uwosh.edu/filmandhistory/index.php>

Film & History: An Interdisciplinary Journal Home Page. See especially tabs on left for Reviews and Resources:

<http://www.uwosh.edu/filmandhistory/resources/Websites.php>

Websites page.

<https://www.jstor.org/subject/film>

JSTOR: Viewing Subject: Film Studies. 19 Film and Cinema Journals available on JSTOR with access to articles.

<https://indigeneity.georgetown.edu/filmsreligion>

"Film List: Indigenous Religions," Indigenous Studies Working Group, Georgetown University, nd. Documentary, biography, interviews and history overviews of non-missionizing religions and spiritual practices across the Americas and Afro-Eurasia. Annotated list of Indigenous films dating from 1964-2013.

[http://www.societyforhistoryeducation.org/pdfs/  
N14\\_Stoddard\\_Marcus\\_and\\_Hicks.pdf](http://www.societyforhistoryeducation.org/pdfs/N14_Stoddard_Marcus_and_Hicks.pdf)

Jeremy Stoddard, Alan Marcus, and David Hicks, "The Burden of Historical Representation: The Case of/for Indigenous Film," *The History Teacher*, Vol. 48, no. 1, November 2014, 29 page pdf. See another version/format below:

[https://www.semanticscholar.org/paper/The-Burden-of-Historical-Representation-  
%3A-The-Case-Stoddard-Marcus/997475cdc035c155b09f380c87c919e7afbd366a](https://www.semanticscholar.org/paper/The-Burden-of-Historical-Representation-%3A-The-Case-Stoddard-Marcus/997475cdc035c155b09f380c87c919e7afbd366a)

Jeremy Stoddard, Alan Marcus, and David Hicks, "The Burden of Historical Representation: The Case of/for Indigenous Film," *Semantic Scholar*, published 2014. History is written by the victors is as true for history film as it is for historical record. The historical film is created (written, produced, directed, and funded) by--and for the victors who represent the interests of the dominant culture. This is particularly true for Hollywood films about indigenous peoples. See analysis of 4 global films.

[http://nativeappropriations.com/2010/07/the-best-native-films-by-or-about-  
indigenous-peoples.html](http://nativeappropriations.com/2010/07/the-best-native-films-by-or-about-indigenous-peoples.html)

Adrienne K., "The Best Native Films (by or about Indigenous Peoples), *Native Appropriations*, July 12, 2010. Post in native Indigenous website about best Native films, globally, with comments from subscribers. Native point of view about global native, Indigenous films.

[https://www.scribd.com/document/368026506/Native-Americans-on-Film-  
Conversations-Teaching-And-Theory](https://www.scribd.com/document/368026506/Native-Americans-on-Film-Conversations-Teaching-And-Theory)

"Native Americans on Film--Conversations, Teaching, and Theory," Scribd.com. Entire book online, M. Elise Marubbio and Eric L. Buffalohead, eds., *Native Americans on Film--Conversations, Teaching, and Theory*, University Press of Kentucky, 2013, 399 pages.

<https://www.h-net.org/reviews/showrev.php?id=35887>

Film Review. Shai Ginsburg, "Nathan Abrams, *The New Jew in Film: Exploring Jewishness and Judaism in Contemporary Cinema*, 2012, 258 pages," H-Net and H-Judaic, June 2013.

[https://jewishstudies.washington.edu/wp-content/uploads/2014/10/Naomi-Sokoloff-  
on-Cinema-and-Jewish-Studies-AJS-Review-20141.pdf](https://jewishstudies.washington.edu/wp-content/uploads/2014/10/Naomi-Sokoloff-on-Cinema-and-Jewish-Studies-AJS-Review-20141.pdf)

Naomi Sokoloff, "Review Essay Cinema Studies/Jewish Studies, 2011-2013," *AJS, American Jewish Studies*, Vol. 38, Issue 1, April 2014, 143-160. Sokoloff discussed depictions of Jews in cinema.

[https://www.goodreads.com/book/show/646055.The\\_Jew\\_in\\_Cinema](https://www.goodreads.com/book/show/646055.The_Jew_in_Cinema)  
Film Review. "The 'Jew' in Cinema: From the Golem to Don't Touch My Holocaust by Omer Bartov," *Good Reads*, Bartov analyzed 70 films from the Soviet Union, Poland, Hungary, Czechoslovakia, Czech Republic, East and West Germany, France, Italy, US, and Israel as to their film images of the Jew.

<https://journeysinfilm.org/>  
Journeys in Film, USC Rossier Center EDGE. Website dedicated to advancing global education through film. Narrative and documentary films engaging Holocaust education and advocating for civil rights, racial justice, ethics, and equity in education and the vital need for press freedom.

<https://ndpr.nd.edu/news/philosophy-black-film-film-noir/>  
Book Review. Angela Curran, Carleton College, "*Philosophy, Black Film, Film Noir*," *Notre Dame Philosophical Review*, March 10, 2009. Dr. Curran reviewed Dan Flory, *Philosophy, Black Film, Film Noir*, Pennsylvania State University Press, 2008, 348 pages, where Flory examined racism and injustice in American and international films.

<https://www.bbc.co.uk/programmes/p00xnr43>  
Andrew Marr's *History of the World*, Original Series, BBC One. Andrew Marr's 70,000 years of human history which focused on forces of nature and individual genius shaping the world over time.

[https://www.bing.com/videos/search?  
q=andrew+marr%27s+history+of+the+world+8&view=detail&mid=4EF4508E6D7E465256224EF4508E6D7E46525622&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+8&view=detail&mid=4EF4508E6D7E465256224EF4508E6D7E46525622&FORM=VIRE)  
58:27 Video. "Survival," Andrew Marr's BBC *History of the World* series, Pt. 1 of 8. All below videos published on You Tube or Daily Motion, 2017.

[https://www.bing.com/videos/search?  
q=andrew+marr%2c+history+of+the+world+video+series%2c+bbc&view=detail&mid=4495E70AE2F58B8B4C024495E70AE2F58B8B4C02&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%2c+history+of+the+world+video+series%2c+bbc&view=detail&mid=4495E70AE2F58B8B4C024495E70AE2F58B8B4C02&FORM=VIRE)  
58:52 Video. "Age of Empire," Andrew Marr's BBC *History of the World* series, Pt. 2 of 8.

[https://www.bing.com/videos/search?  
q=andrew+marr%27s+history+of+the+world%2c+pt.+3+of+8&view=detail&mid=DDEA4791DA031F30C319DDEA4791DA031F30C319&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world%2c+pt.+3+of+8&view=detail&mid=DDEA4791DA031F30C319DDEA4791DA031F30C319&FORM=VIRE)

59:13 video. "The Word and the Sword," Andrew Marr's *BBC History of the World* series, Pt. 3 of 8.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+videos&view=detail&mid=29A857BF3D1CD872977229A857BF3D1CD8729772&FORM=VIRE)

[q=andrew+marr%27s+history+of+the+world+videos&view=detail&mid=29A857BF3D1CD872977229A857BF3D1CD8729772&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+videos&view=detail&mid=29A857BF3D1CD872977229A857BF3D1CD8729772&FORM=VIRE)

59:12 Video. "Into the Light," Andrew Marr's *History of the World* series, Pt. 4 of 8.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world&view=detail&mid=D3F5AD1B700103887851D3F5AD1B700103887851&FORM=VIRE)

[q=andrew+marr%27s+history+of+the+world&view=detail&mid=D3F5AD1B700103887851D3F5AD1B700103887851&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world&view=detail&mid=D3F5AD1B700103887851D3F5AD1B700103887851&FORM=VIRE)

58:23 Video. "Age of Plunder," Andrew Marr's *History of the World* series, Pt. 5 of 8.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+pt.+6+video&view=detail&mid=D8155522C5E46D6478D3D8155522C5E46D6478D3&FORM=VIRE)

[q=andrew+marr%27s+history+of+the+world+pt.+6+video&view=detail&mid=D8155522C5E46D6478D3D8155522C5E46D6478D3&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+pt.+6+video&view=detail&mid=D8155522C5E46D6478D3D8155522C5E46D6478D3&FORM=VIRE)

58: 52 Video. "Revolution," Andrew Marr's *BBC History of the World* series, Pt. 6 of 8.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+8&view=detail&mid=F5AE759CF389DE95BFFEF5AE759CF389DE95BFFE&FORM=VIRE)

[q=andrew+marr%27s+history+of+the+world+8&view=detail&mid=F5AE759CF389DE95BFFEF5AE759CF389DE95BFFE&FORM=VIRE](https://www.bing.com/videos/search?q=andrew+marr%27s+history+of+the+world+8&view=detail&mid=F5AE759CF389DE95BFFEF5AE759CF389DE95BFFE&FORM=VIRE)

58:57 Video. "Age of Industry," Andrew Marr's *BBC History of the World* series, Pt. 7 of 8.

<https://www.dailymotion.com/video/x6nr7vp>

58:00 video. "Age of Extremes," Andrew Marr's *BBC History of the World* series, Pt. 8 of 8. *Daily Motion*.

<https://www.historians.org/publications-and-directories/perspectives-on-history/december-2018/steampunk-for-historians-its-about-time>

Scott P. Marler, "Steampunk for Historians," *Perspectives on History*, American Historical Association, December 3, 2018. Steampunk visual iconography which has made steady inroads into film, television and music videos since the late 1990's.

[https://www.avclub.com/introducing-the-marvel-curriculum-a-look-at-film-histo-1827110548](https://www.avclub.com/introducing-the-marvel-curriculum-a-look-at-film-history-1827110548)

Ryan Vlastelica, "Introducing the Marvel Curriculum: A look at film history," *AV Club*, July 5, 2018.

<https://www.theparisreview.org/interviews/7210/frederick-wiseman-the-art-of-documentary-no-1-frederick-wiseman>

Interview. Lola Peploe, “Frederick Wiseman, The Art of Documentary No. 1,” *The Paris Review*, Fall 2018. Peploe interviewed filmmaker, sound engineer, editor, and producer, Frederick Wiseman who has made one documentary film a year for the past fifty years.

<https://filmquarterly.org/2018/06/08/cinema-and-the-anthropocene/>

Nicholas Baer, “Cinema and the Anthropocene: A Conversation with Jennifer Fay,” *Film Quarterly*, Vol. 71, no. 4, June 8, 2018. Environmental films (Cli-fi) discussed.

<https://www.yaleclimateconnections.org/2014/10/a-review-of-climate-fiction-cli-fi-cinema-past-and-present/>

Michael Svoboda, “A review of climate fiction (cli-fi) cinema...past and present,” *Yale Climate Connections*, October 22, 2014.

<https://www.yaleclimateconnections.org/2014/11/what-do-we-learn-from-cli-fi-films-hollywood-still-stuck-in-holocene/>

Michael Svoboda, “(What) do we learn from cli-fi films? Hollywood still stuck in the Holocene,” *Yale Climate Connections*, November 19, 2014.

<https://aeon.co/videos/why-do-we-crave-the-awful-futures-of-apocalyptic-fiction>

5:00 Video. “Dispatches from the ruins,” *Aeon*, Videos, May 16, 2017. Why do we crave the awful futures of apocalyptic fiction in literature and film?

[https://blog.oup.com/2018/11/life-science-documentaries/?](https://blog.oup.com/2018/11/life-science-documentaries/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)

[utm\\_source=feedblitz&utm\\_medium=FeedBlitzRss&utm\\_campaign=oupblog](https://blog.oup.com/2018/11/life-science-documentaries/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)  
“Life Science documentaries,” Oxford University Publishing blog, November 5, 2018. See Sir David Attenborough's “*Dynasties*” annotated sections and *Blue Planet II* with links to other ecosystem resources for each part of *Blue Planet II*.

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=p4pWafuvdrY&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=2bef3f8d6f-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aaccdd48-2bef3f8d6f-49611245&mc_cid=2bef3f8d6f&mc_eid=f1e9d32591)

[v=p4pWafuvdrY&feature=youtu.be&utm\\_source=TED-](https://www.youtube.com/watch?v=p4pWafuvdrY&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=2bef3f8d6f-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aaccdd48-2bef3f8d6f-49611245&mc_cid=2bef3f8d6f&mc_eid=f1e9d32591)

[Ed+Subscribers&utm\\_campaign=2bef3f8d6f-2013\\_09\\_219\\_19\\_2013](https://www.youtube.com/watch?v=p4pWafuvdrY&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=2bef3f8d6f-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aaccdd48-2bef3f8d6f-49611245&mc_cid=2bef3f8d6f&mc_eid=f1e9d32591)

[\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_1aaccdd48-2bef3f8d6f-49611245&mc](https://www.youtube.com/watch?v=p4pWafuvdrY&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=2bef3f8d6f-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aaccdd48-2bef3f8d6f-49611245&mc_cid=2bef3f8d6f&mc_eid=f1e9d32591)  
[\\_cid=2bef3f8d6f&mc\\_eid=f1e9d32591](https://www.youtube.com/watch?v=p4pWafuvdrY&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=2bef3f8d6f-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aaccdd48-2bef3f8d6f-49611245&mc_cid=2bef3f8d6f&mc_eid=f1e9d32591)

4:33 Video. Jennifer Verduin, “How Do Ocean Currents Work?” Ted Ed lesson, published on You Tube January 31, 2019.

<https://www.revolvy.com/page/Historical-period-drama>

“Historical period drama,” *Revolvy*. See slim definitions for historical drama with global examples.

<https://lithub.com/31-movies-based-on-short-stories/>

Emily Temple, “31 Movies Based on Short Stories,” *Lit hub*, October 1, 2018. Or, how to turn a nine page story into a feature film. Much social history in these films.

[https://aeon.co/videos/this-clever-and-stylish-1960-film-is-the-most-fun-youll-ever-have-at-a-physics-lecture?utm\\_source=Aeon+Newsletter&utm\\_campaign=0b5cde5746-](https://aeon.co/videos/this-clever-and-stylish-1960-film-is-the-most-fun-youll-ever-have-at-a-physics-lecture?utm_source=Aeon+Newsletter&utm_campaign=0b5cde5746-EMAIL_CAMPAIGN_2018_09_10_04_42&utm_medium=email&utm_term=0_411a82e59d-0b5cde5746-68694909)

[EMAIL\\_CAMPAIGN\\_2018\\_09\\_10\\_04\\_42&utm\\_medium=email&utm\\_term=0\\_411a82e59d-0b5cde5746-68694909](https://aeon.co/videos/this-clever-and-stylish-1960-film-is-the-most-fun-youll-ever-have-at-a-physics-lecture?utm_source=Aeon+Newsletter&utm_campaign=0b5cde5746-EMAIL_CAMPAIGN_2018_09_10_04_42&utm_medium=email&utm_term=0_411a82e59d-0b5cde5746-68694909)

27:00 Video. “Frames of Reference,” *Aeon*, Videos, September 10, 2018. Directed by pioneering UK documentarian Richard Leacock, *Frames of Reference* is a slick and surreal dive into physics fundamentals and, in particular, why everything is indeed relative. Produced for high-school physics classes, the 1960 film features physics professors Patterson Hume and Donald Ivey of the University of Toronto.

[https://www.theatlantic.com/video/index/571141/donald-hall/?utm\\_source=feed](https://www.theatlantic.com/video/index/571141/donald-hall/?utm_source=feed)

Video. Paul Szynol, “Donald Hall, Former US Poet Laureate, Short Film, ‘Quiet Hours,’” *The Atlantic*, September 24, 2018. Aging as portrayed by 89 yr. old poet, Donald Hall in short film.

## Pedagogy

<http://historymatters.gmu.edu/mse/film/socialhist.html>

“Film as Social and Cultural History,” *History Matters*, George Mason University, nd.. Resources for “Getting Started: Making Sense of films in the classroom.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=film+as+a+world+history+teaching+strategy&view=detail&mid=7D6A659AA7120B6B76FE7D6A659AA7120B6B76FE&FORM=VIRE)

[q=film+as+a+world+history+teaching+strategy&view=detail&mid=7D6A659AA7120B6B76FE7D6A659AA7120B6B76FE&FORM=VIRE](https://www.bing.com/videos/search?q=film+as+a+world+history+teaching+strategy&view=detail&mid=7D6A659AA7120B6B76FE7D6A659AA7120B6B76FE&FORM=VIRE)

59:44 Video, Lecture, Professor Geoffrey Richards, Cultural History including cinema, “Film as a World History Teaching Strategy,” Lancaster University, UK, Public Lecture, published on You Tube March 31, 2015.

<http://www.teachingmedia.org/cinema-journal-teaching-dossier/>

Priya Jaikumar and Kay Dickinson, eds., “Teaching Film and Media Against the Global Right,” *Cinema Journal Teaching Dossier*, Vol. 5, no. 1, 2018. Teaching Media website is place where media scholars share resources and ideas for the undergraduate classroom. See links to syllabus and resources for film and media in the college classroom. See Home for this website: <http://www.teachingmedia.org/>

<http://users.clas.ufl.edu/burt/%20%20%20%20%20%20%20%20%20Burt%20spp/%20%20%20%20%20%20%20SPP%20APP%202011-12/>

[citations%20of%20my%20work/](#)

[Driver%20medieval%20Burt%20citation.pdf](#)

Martha Driver, Pace University, "Teaching the Middle Ages on Film: Visual Narrative and the Historical Record," *History Compass*, Vol. 5, no. 1, 2007, 146-161. Driver used reflections and thought on film use in the medieval history classroom from 1915-2007 educators.

<https://onlinelibrary.wiley.com/doi/abs/10.1111/j.1478-0542.2008.00522.x>

Martha Driver, "Teaching & Learning Guide for: Teaching the Middle Ages on Film: Visual Narrative and the Historical Record," *History Compass*, 2008, seen in Wiley Online Library. See annotated examples of medieval history film to use in the classroom.

<https://www.hist.cam.ac.uk/undergraduate/hist-tripos/part-ii/papers-2018-2019/specified-course-descriptions-2018-19/specified-paper-12-middle-ages-on-film-2018-19.pdf>

Dr. Nora Berend and Professor Liesbeth van Houts, "The Middle Ages on Film: Medieval Violence and Modern Identities, Paper 12, Course Description and Film Bibliography, University of Cambridge, UK, 2018-2019 pdf, 22 pages. Course will cover the era from 1000 CE-1450 CE with focus on religion and violence and their role in identity formation.

<http://worldhistoryconnected.press.uillinois.edu/7.1/byers.html>

Richard Byers, "Reel Germans': Teaching German (And World) History with Film," *World History Connected*, Vol. 7, no. 1, February 2010. See Appendix A, Advice for Teaching with film, Appendix B, Film Assessment Rubric Guide for Students, Appendix C, Institute Mode of Representation (IMR) Guide, Classical Hollywood style/ Institutional mode of Representation (IMR), Appendix D, Resource Suggestions, Appendix E, Suggested Films.

[https://www.jstor.org/stable/3331705?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/3331705?seq=1#page_scan_tab_contents)

William Arrowsmith, "Film as Educator," *The Journal of Aesthetic Education*, Vol. 3, no. 3, July 1969, 75-83, Preview seen in JSTOR. Professor Arrowsmith, Classics, Arts and Letters, University of Texas, claimed that film will replace classic literature at the university level.

<https://www.historians.org/publications-and-directories/perspectives-on-history/april-1999/lessons-from-the-screen-film-and-video-in-the-classroom>

Kathryn Helgesen Fuller, "Lessons from the Screen: Film and Video in the Classroom," *Historians, Perspectives on history*, newsletter for the American Historians Association, April 1999. Film and video are among the historian's most effective teaching tools. They are fascinating primary documents to analyze; they provide vivid

cultural and social contexts to complement and enrich assigned readings and lectures; and they make powerful arguments about historical interpretation useful for classroom debate.

<https://www.historians.org/publications-and-directories/perspectives-on-history/february-2006/seeing-images-in-history>

Anna Pegler-Gordon, "Seeing Images in History," *Perspectives on History*, History and Media, American History Association, February 1, 2006. Dr. Pegler-Gordon, Michigan State University, championed using photographic and still images as opposed to Film imagery to teach history.

<http://www.iub.edu/~tchsotl/part3/Ways%20of%20Seeing.pdf>

Coventry, et. al., "Ways of Seeing: Evidence and Learning in the History Classroom," *The Journal of American History*, March 2006, 33 pp. pdf. Note evidence presented by six university history professors as to effectiveness of images in teaching history, especially comments as to those "primary source" visuals challenging students preconceived historical notions gained from cinema such as *Forrest Gump*.

[https://www.researchgate.net/publication/251713239\\_The\\_use\\_of\\_films\\_on\\_history\\_education\\_in\\_primary\\_schools\\_Problems\\_and\\_suggestions/fulltext/55e371b808ae2fac47212aed/251713239\\_The\\_use\\_of\\_films\\_on\\_history\\_education\\_in\\_primary\\_schools\\_Problems\\_and\\_suggestions.pdf?origin=publication\\_detail](https://www.researchgate.net/publication/251713239_The_use_of_films_on_history_education_in_primary_schools_Problems_and_suggestions/fulltext/55e371b808ae2fac47212aed/251713239_The_use_of_films_on_history_education_in_primary_schools_Problems_and_suggestions.pdf?origin=publication_detail)

Yasemin Derelioglu and Even Sar, "The use of films on history education in primary schools: Problems and Suggestions," *Procedia Social and Behavioral Sciences*, 9, 2010, 2017-2020, seen in Researchgate.net.

[http://filmeducation.org/resources/secondary/teaching\\_with\\_film/film\\_and\\_history/introduction/](http://filmeducation.org/resources/secondary/teaching_with_film/film_and_history/introduction/)

"Resources/Secondary/Film and history/Introduction," *Film Education*, home page. Note resources on left side of this page, Documentaries, newsreels, Interpretations, Use of Sources, links to Film Education resources, and Teaching with Film resources materials.

[https://spark.siue.edu/cgi/viewcontent.cgi?article=1048&context=siue\\_fac](https://spark.siue.edu/cgi/viewcontent.cgi?article=1048&context=siue_fac)

Bryan Jack, "Feature Films as history, originally seen in *The Councilor: A Journal of the Social Studies*, Vol. 76, no. 1, 2015, posted in SPARK, Southern Illinois University, Edwardsville, Faculty Research. Dr. Jack saw a change over time for historians using film criticism focused on factual inaccuracies to viewing film as legitimate tools of historical inquiry.

[https://www.jstor.org/stable/3054508?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/3054508?seq=1#metadata_info_tab_contents)  
Paul B. Weinstein, "Movies as the Gateway to History: The History and Film Project," *The History Teacher*, Vol. 35 no. 1, November 2001, 27-48 published in JSTOR, August 2016.

<http://filmanalysis.yctl.org/>  
"Film Analysis," Yale Film Studies, Film Analysis Web site 2.0, August 27, 2002.

[http://history.msu.edu/hst830/files/2013/09/Deshpande\\_FilmsasHistoricalSources.pdf](http://history.msu.edu/hst830/files/2013/09/Deshpande_FilmsasHistoricalSources.pdf)  
Anirudh Deshpande, "Film as Historical Sources or Alternative History," *Economics and Political Weekly*, Vol. 39, no. 40, October 2-8, 2004, 4455-4459 seen in JSTOR and downloaded to Michigan State University History 830 course September 18, 2013. Deshpande attempted to examine the approach of historians to cinema in this slim article.

<http://www.ub.edu/histodidactica/images/documentos/pdf/It%20Is%20as%20It%20Was--Feature%20Film%20in%20the%20Classroom.pdf>  
Alan S. Marcus, "It Is as It Was': Feature Film in the History Classroom," *The Social Studies*, March/April 2005. Marcus discussed wise use of Hollywood film in the high school classroom and student's historical understanding.

<https://files.eric.ed.gov/fulltext/EJ944026.pdf>  
Michelle Bellino, "Historical Understanding and Media Literacy: A Dispositional Alignment," *International Journal of Social Education*, Vol. 23, no. 1, Spring/Summer 2008. Bellino discussed how media literacy, esp. film, help historical understanding.

<https://research.avondale.edu.au/cgi/viewcontent.cgi?article=1145&context=teach>  
Daniel Reynaud, Avondale College, Australia, "Dealing with Historical Movies in the History and English Classroom," *TEACH Journal of Christian Education*, Vol. 2, Issue 2, article 13, 2008. Reynaud stated that the most valuable use of historical movies is not as documents about events, but as documents about the significance of the events for the cultures that made the films.

[https://www.gsi.uni-muenchen.de/personen/wiss\\_mitarbeiter/spencer/publ\\_spencer/engertspencer2009.pdf](https://www.gsi.uni-muenchen.de/personen/wiss_mitarbeiter/spencer/publ_spencer/engertspencer2009.pdf)  
Stefan Engert and Alexander Spencer, "International Relations at the Movies: Teaching and Learning about International Politics through Film," *Perspectives*, Vol. 17, no. 1, 2009, 83-104. Four ways of using film to teach historical events to university students.

<https://www.theguardian.com/film/filmblog/2009/apr/30/film-history-education>  
Ronald Bergan, "Why isn't film history taught in schools?" *The Guardian*, April 30,

2009. Many media students know Titanic and Batman, but have never heard of Truffaut, Eisenstein or Bergman. How will they learn to tell industry from art?

[https://www.researchgate.net/publication/240538799\\_Maximizing\\_the\\_Educational\\_Power\\_of\\_History\\_Movies\\_in\\_the\\_Classroom](https://www.researchgate.net/publication/240538799_Maximizing_the_Educational_Power_of_History_Movies_in_the_Classroom)

Scott Alan Metzger, Pennsylvania University, "Maximizing the Education Power of History Movies in the Classroom," *The Social Studies*, 101, 3, April 2010, 127-136.

<https://scholarworks.wm.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1113&context=educationpubs>

Jeremy Stoddard and Alan Marcus, "More Than 'Showing What Happened': Exploring the Potential of Teaching History With Film," William and Mary Scholar Works, 2010.

<http://academic.emporia.edu/esrs/vol46/voeltz.pdf>

Richard A. Voeltz, "Teaching American History through film: Hollywood blockbuster, PBS, History Channel, or the Postmodern?" *Emporia State Research Studies*, Vol. 46, no. 1, 2010, 26-32.

<http://www.nationalarchives.gov.uk/education/focuson/film/teachers-notes.htm>  
"Teacher Notes. Focus on Film," The National Archives, UK. Website presented film as a historical source and considered films advantages and disadvantages as evidence of the study of history.

[https://www.educationfund.org/file\\_download/inline/9e86c18a-59e5-4925-a92e-fb69ec7ec02a](https://www.educationfund.org/file_download/inline/9e86c18a-59e5-4925-a92e-fb69ec7ec02a)

John Burkowski Jr. and Xose Manuel Alvarino, "Teaching Social Studies Through Film," Education Fund, nd., 29 page pdf. See examples of World and American history films, Government, Economics, Geography and Psychology and Sociology films.

<http://xolotl.org/mediapede/filmhistory/guides/>

Nate Angell, "Teaching Guides," film History, Center for the Study of Public History and Public Culture, mediapede blog. Nate Angell provided 5 Teacher Lesson Guides for *The Crucible*, *The Last of the Mohicans*, *Lone Star*, 1776, and *The Truman Show*.

<http://www.socstrpr.org/wp-content/uploads/2014/04/MS-06541-Roberts.pdf>

Scott L. Roberts, Central Michigan University, "Effectively Using Social Studies Textbooks in Historical Inquiry," *Social Studies Research and Practice*, Vol. 9, no. 1, Spring 2014. Dr. Roberts used film, *Gone With the Wind*, General Sherman's own words (primary source) and American history textbooks about Sherman's capture and treatment of Atlanta as a lesson idea.

<https://www.infoagepub.com/products/Hollywood-or-History>

See ad for Scott L. Roberts and Charles J. Effer, eds., *Hollywood or History: An Inquiry-Based Strategy for Using Film to teach United States History*, 2018. See description and chapter titles.

<http://www.historyvshollywood.com/>

Movies Based on True Stories, History vs. Hollywood. Analysis of US based cinema as to historical accuracy.

[https://blogs.edweek.org/edweek/global\\_learning/2015/10/](https://blogs.edweek.org/edweek/global_learning/2015/10/)

[learning\\_with\\_documentary\\_films\\_strategies\\_to\\_engage\\_students.html](https://blogs.edweek.org/edweek/global_learning/2015/10/learning_with_documentary_films_strategies_to_engage_students.html)

Cleary Vaughan-Lee, guest blogger, "Learning With Documentary Films: Strategies to Engage Students," Global Learning, *Education Week*, October 26, 2015.

Using documentary film to teach global stories. See embedded links to other documentary film and global learning resources such as 2012 TedTalk, Edutopia, PBS Learning Media, Film Club-NY Times Learning Network, and see Ted Talk example below and note Global Oneness Project here: <https://www.globalonenessproject.org/>

[https://www.ted.com/talks/beeban\\_kidron\\_the\\_shared\\_wonder\\_of\\_film?language=en](https://www.ted.com/talks/beeban_kidron_the_shared_wonder_of_film?language=en)

13:12 Video. "Beeban Kidron: The shared wonder of film," Ted Talk, TedSalon, London, May 2012. British film director Beeban Kidron described Film Club strategies to teach children global studies.

[https://www.edu.gov.mb.ca/k12/cur/socstud/cinema\\_gr12/full\\_doc.pdf](https://www.edu.gov.mb.ca/k12/cur/socstud/cinema_gr12/full_doc.pdf)

"Grade 12 Cinema as a Witness to Modern History-A Foundation for Implementation," Manitoba, Canada, 2015. 220 page pdf curriculum guide to teaching modern history with film.

<http://www.filmeducation.org/resources/>

Resources, Film Education. Free online resources on films for primary and secondary students across the curriculum as well as a library of PDF film notes.

<http://www.pbs.org/pov/blog/povdocs/2015/11/media-literacy-and-documentaries/>

"Lesson Plan Theme: Documentaries & Media Literacy," POV, PBS, November 11, 2015. POV's Documentary Blog included lessons, interviews, resources for using documentaries in the high school and university classroom.

[https://www.jstor.org/stable/3054508?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/3054508?seq=1#page_scan_tab_contents)

Paul B. Weinstein, "Movies as the Gateway to History: The History and Film Project," Vol. 35, no. 1, *The History Teacher*, November 2001, 27-48 seen in JSTOR, 2016. Note Appendix A with "Filmography" list of films (Euro and American centric) and Appendix B on film analysis.

<https://ndla.no/en/node/10649?fag=42>

Dwankowski, Ruud, and Sandor, "How to Analyze a Film," NDLA, National Digital Laerings Arena, last updated March 3, 2017. Guidelines, analysis questions for film.

<https://www.thoughtco.com/pros-and-cons-movies-in-class-7762>

Melissa Kelly, "Pros and Cons of Using Movies in Class," *ThoughtCo*, April 2, 2018. Movies can be used in any content area classroom. While there are many positive reasons to show a film, teachers should be prepared for any concerns.

<https://globaldigitalcitizen.org/teaching-history-with-film>

Ross Crockett, "Movies in the Classroom: Teaching History With Film," Wabisabi/Blog, June 28, 2018 seen in Global Digital Citizen website. Ross Crockett cited studies to defend the use of film in the history classroom.

<https://www.philosophersmag.com/videos>

14:26 Video. "Film as Philosophy," *The Philosophers' Magazine*. The Philosophers' Magazine at the Forum/Webinars. Discussion with Lenny Abrahamson, Francine Stock and Maximillian de Gaynesford.

[https://steinhardt.nyu.edu/semsAdmin/media/users/sr99/ug\\_syl/](https://steinhardt.nyu.edu/semsAdmin/media/users/sr99/ug_syl/E59.1140_Screening_History.pdf)

[E59.1140\\_Screening\\_History.pdf](https://steinhardt.nyu.edu/semsAdmin/media/users/sr99/ug_syl/E59.1140_Screening_History.pdf)

Syllabus. Screening History: The Construction of American History in Hollywood Films," NY University Steinhardt, Department of Media, Culture, and Communication. Course focused on how popular Hollywood films constructed the historical past and battles among historians and the public over Hollywood's version of American history and how such films can be historical documents.

<https://www.oakland.edu/Assets/Oakland/mals/files-and-documents/Courses/Summer/201710%20LBS%20502%20Syllabus%20-%20History,%20Literature,%20and%20Film.pdf>

Slim Syllabus. Dr. Sean Farrell Moran, Seminar in the Humanities: History, Literature, and Film, Oakland University, Rochester Hills, Michigan, Summer 2017. Course focused on how history, events, people, movements, ideas are handled by historians, fiction writers and film makers. History is constrained by evidence, but the interpretation of the evidence is endless. Comparative of literature and films with European history

topics of Dreyfus, Thomas More, Britain between the wars, Existentialism, Thomas Becket, Henry II and Eleanor of Aquitaine, and Henri Toulouse-Lautrec.

<https://blogs.lt.vt.edu/rpstephens/2013/01/18/history-through-film-spring-2013-syllabus/>

Dr. Robert Stephens, "History Through Film, Spring 2013 Syllabus," University of Vermont blogs. Note links to films used in this course, such as *Spartacus*, *Saving Pvt. Ryan*, *LaGrande Illusion* (1937), *Restrepo* (2010), *Munich* (2005), *Der Baader-Meinhof Komplex* (2008).

<http://www.teachingmedia.org/new-approaches-teaching-world-cinema-cinema-journal-teaching-dossier-vol-21/>

Post by Julie Wilson, "New Approaches to Teaching World Cinema," *Cinema Journal Teaching Dossier, Teaching Media*, Vol. 2, no. 1, Winter 2014. University links to teaching world history and cinema.

<https://www.wsupress.wayne.edu/books/detail/representing-rural>

"*Representing the Rural-Space, Place, and Identity in Films about the Land*," ed. Catherine Fowler and Gillian Helfield, Wayne State University Press, 2006. Book about country vs. city and use of land or the rural in cinema. Perspectives on the character and place of national identity in cinematic explorations of the land, peasants, landscapes and cultures caught up in the transition from rural to metropolitan space.

<http://www.mediapolisjournal.com/2017/01/syllabus-crisis-interdisciplinary/>

Amy Tibbitts and Dennis Hanlon, "Cinemas of Economic Crisis: Interdisciplinary Teaching in Language & Film Studies," *Mediapolis*, Vol. 2, no. 1, January 31, 2017. Beloit College, Wisconsin, co-taught class, "Cinemas in Crisis: Contemporary Argentine and Spanish Cinema," which looked at how cinema reflected political and economic change in Argentina and Spain. See 17 page syllabus (2011) at bottom of slim article.

<http://www.pbs.org/pov/educators/>

For Educators, POV, PBS. Free films, documentaries. See another version of this website: [http://www.pbs.org/pov/?utm\\_campaign=pbs-pov-archive&utm\\_source=archive\\_pov\\_org&utm\\_medium=pov\\_header](http://www.pbs.org/pov/?utm_campaign=pbs-pov-archive&utm_source=archive_pov_org&utm_medium=pov_header)

<http://www.mediahistoryproject.org/>

Media History Digital Library, University of Wisconsin-Madison, Media History Project. Free online resource featuring millions of pages of books and magazines from the histories of film, broadcasting, and recorded sound. Led by Eric Hoyt at the University of Wisconsin-Madison.

[http://www.iupress.indiana.edu/product\\_info.php?products\\_id=807532](http://www.iupress.indiana.edu/product_info.php?products_id=807532)  
Press release. “*Cinema and Counter-History*,” (2015), Indiana University Press. Book by Marcia Landy asked historians and educators to rethink history and memory using film as a tool.

<https://www.lib.umich.edu/askwith-media-library/options-using-film-courses>  
Options for Using Film in University Courses, University of Michigan Library.

<https://guides.nyu.edu/c.php?g=276609&p=1845028>  
Research Guides: Cinema Studies: Film Collections/Archives, New York University. Selective guide to the literature of cinema as starting place for researchers, pointing to tools for finding books, scholarly articles, review and collection-related information.

<https://www.academia.edu/35886841/>  
Minding\_the\_Materiality\_of\_Film\_The\_Frankfurt\_Master\_Program\_Film\_Culture\_Archiving\_Programming\_Presentation\_  
Sonia Campanini, Vinzenz Hediger, and Ines Bayer, “Minding the Materiality of Film: The Frankfurt Master Program, Film, Culture, Archiving, Programming and Presentation,” *Synoptique*, Vol. 6, no. 1, nd., 74-96, uploaded to Academia by Vinzenz Hediger, Campanini and Bayer. See entire edition of *Synoptique*, Vol. 6, no. 1, 2018 below:

<https://www.academia.edu/35894526/>  
Institutionalizing\_Moving\_Image\_Archival\_Training\_Analyses\_Histories\_Theories?email\_work\_card=view-paper  
“Institutionalizing Moving Image Archival Training: Analysis, Histories, Theories,” *Synoptique*, Vol. 6, no. 1, 2018, uploaded to Academia by *Synoptique* editor P. Keidl, Quebec, Canada Online Journal of Film and Moving Image Studies.

## Women and Gender

[https://www.gla.ac.uk/media/media\\_333626\\_en.pdf](https://www.gla.ac.uk/media/media_333626_en.pdf)  
Daphne Giofkou, University of Glasgow, “Ancient Greek Women in Film,” *The Kelvingrove Review*, Vol. 13, no. 3, May 27, 2014. Giofkou reviewed Konstantinos P. Nikoloutsos, ed., *Ancient Greek Women in Film*, Oxford University Press, 2013, 400 pages.

<https://ir.uiowa.edu/cgi/viewcontent.cgi?article=1982&context=mff>  
Virginia Blanton, Martha M. Johnson-Olin, and Charlene Avrich, eds., “Medieval Women in Film-An Annotated Handlist and Reference Guide, with Essays on Teaching the Sorceress,” *Medieval Feminist Forum*, Subsidia Series, Vol. 1, second edition, University of Iowa Libraries, 2014. See NY Times review of *The Sorceress*:

<https://www.nytimes.com/1988/04/01/movies/review-film-sorceress-a-medieval-parable.html>

Walter Goodman, "Review/Film; 'Sorceress,' A Medieval Parable," *The New York Times*, April 1, 1988. Film set in France during the Middle Ages as a parable about clash between a dedicated healer and a dedicated pursuer of heretics over whether "God prefers to tend man's body or scourge his soul."

<https://ir.uiowa.edu/cgi/viewcontent.cgi?article=1346&context=mff>

University syllabus. Ulrike Wiethaus and Jane E. Jeffra, "Cinematic Representations of Medieval Women and their legacy: Using Film, text, and theory to teach Medieval Women's Culture," Wake Forest University and West Chester University. Seen in University Iowa research on-line. Course focused on the "ways in which modern film has represented gender, space, and constructions of the body as major categories for understanding medieval women's history and culture."

<https://edsitement.neh.gov/lesson-plan/scripting-past-exploring-womens-history-through-film#sect-introduction>

Lesson Plan. "Scripting the Past: Exploring Women's History Through Film," Edsitement, September 27, 2010. American history focused lessons where students employ the screenwriter's craft to gain a fresh perspective on historical research, learning how filmmakers combine scholarship and imagination to bring historical figures to life and how the demands of cinematic storytelling can shape our view of the past.

[https://www.civicsrenewalnetwork.org/resources/?fwp\\_resourcesearch=women](https://www.civicsrenewalnetwork.org/resources/?fwp_resourcesearch=women)  
Videos, Lessons, modules, primary sources, Web Quests for Women in American History, Civics Renewal Network.

<https://imagejournal.org/article/cinema-solidarity-women-film-islam/>

Gaye Williams Ortiz, "A Cinema of Solidarity: Women, Film, and Islam," *Image Journal*, Issue 69. Ortiz described women in Islamic films such as *Kandahar*, *Offside* and *Osama's* and referenced film critic Gonul Donmez-Colin's 2004 book, *Women, Islam and Cinema*, a history of Islamic film and its representation of women and women filmmakers in Turkey, Kazakhstan and Iran. See March 1, 2018 review of Donmez-Colin's book from *World's Cinema*: <https://worldscinema.org/2018/03/gonul-donmez-colin-women-islam-and-cinema-2004/>

<https://vc.bridgew.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1128&context=jiws>

Corinna McLeod, "Teaching Aberrance: Cinema as a Site for African Feminism," *Journal of International Women's Studies*, Vol. 12, issue 4, July 2011. Using four films as

examples, Corinna McLeod described the influence of colonialist instructional cinema on modern African cinema production and value of women in postcolonial African society.

<https://lithub.com/5-women-who-revolutionized-film-and-television/>  
Gender. Elizabeth Weitzman and Austen Claire Clements, “5 Women Who Revolutionized Film and Television,” Literary Hub, February 6, 2019. Revolutionary women include Alice Guy-Blache who helped invent moviemaking and her 1896, *Cabbage Fairy*, may have been the first fiction film and Molly Haskell's 1974 “From Reverence to Rape: The Treatment of Women in Movies,” book described Women characters in film and cinema. See more below:

<https://archive.nytimes.com/www.nytimes.com/books/97/05/18/reviews/hollywood-reverence.html>

Book review. Jane Wilson, “Women on/in Movies-From Reverence to Rape: The Treatment of Women in Movies,” NY Times, Archive, March 24, 1974. Molly Haskell's 1974 classic book about women in film. See Molly Haskell's website: <http://www.mollyhaskell.com/>

<https://www.youtube.com/watch?v=FCYioga31Tc>  
1:05 Video. “La Fee aux Choux, 1896,” You Tube Video, published June 12, 2016 on You Tube. *La Fee aux Choux* (The Cabbage Fairy) is one of the earliest narrative fiction films ever made by Alice Guy-Blache. It was probably made before the first Melies science fiction film, but after the Lumiere brothers' silent comedy clip, *L'Arroseur Arrose*.

<https://www.youtube.com/watch?v=QQM-BJHGqJU>  
:45 video. “L'arroseur Arrose/The Sprinkler Sprinkled (1895 silent comedy by the Lumiere Brothers),” published on You Tube April 4, 2015.

<https://www.youtube.com/watch?v=xLVChRVfZ74>  
12:52 Video. “A Trip to the Moon-the 1902 Science Fiction Film by Georges Melies,” published on You Tube November 27, 2016. First science fiction film. *Le Voyage dans la Lune*, 1902.

<http://theweek.com/articles/460590/girls-film-how-women-written-film-history>  
Monika Bartzyel, “Girls on Film: How Women were written out of film history,” The Week, August 30, 2013. Influential filmmakers like Alice Guy-Blache (see 4:14 video clip) were essential to the development of cinema, but modern filmmakers and historians still overlook their accomplishments.

<https://lithub.com/when-the-highest-paid-hollywood-director-was-a-woman/>  
Sasha Archibald, "When the Highest Paid Hollywood Director Was a Woman," Literary Hub, February 2019. Lois Weber, silent film director from 1913-1934.

<http://www.screeningthepast.com/issue-40/>  
Issue 40: Special Dossier: Women and the Silent Screen, Screening the Past, Issue 40, updated September 15, 2015. See articles on Women and silent film, including an image of Eileen (Lottie Lyell) getting out of the cellar in *The Church and the Woman* (1917) from the collection of the National Archives of Australia.

<https://idvsa.org/wp-content/uploads/2013/01/Hunger-Games-and-Gender-Equality.pdf>  
Lesson Plan. The Hunger Games Gender Empowerment Lesson Plan, Idaho Teen Dating Violence Project, January 2013. Using *The Hunger Games* film, teachers can use the activities within this plan to teach positive gender relationships.

<https://ideasfilm.org/gender-theories/>  
Dana Knight, "Gender Theories," Ideas/Film/Tech, nd. Referring to classical Hollywood cinema, a number of film critics and filmmakers have consistently drawn attention to the fact that the visual apparatus and the techniques of female subject formation are deeply flawed with criticisms as to women as "to-be-looked-at-ness" and woman as "hystericized subject."

<https://www.kcet.org/shows/artbound/a-history-of-hysteria-in-art-film-and-literature-o>  
Alicia Eler, "A History of Hysteria in Art, Film, and Literature," KCET, December 1, 2016. A look at the history of hysteria in the Western psyche, in relation to 12 part opera, "Vireo: The Spiritual Biography of a Witch's Accuser."

<https://www.kcet.org/shows/artbound/7-reasons-why-vireo-breaks-the-opera-mold>  
Liz Ohanesian, "7 Reasons Why 'Vireo' Breaks the Opera Mold," KCET and Artbound, April 21, 2017. Librettos, essays, and TV opera Video orchestrated by Lisa Bielawa.

<https://www.kcet.org/shows/artbound/episode-one-the-blow>  
TV Opera, "Episode 1: The Blow," KCET and Artbound. Witchcraft opera and hysteria.

<http://www.latimes.com/entertainment/arts/la-et-cm-vireo-opera-alcatraz-20170510-story.html>  
Film Review. Catherine Womack, "They Filmed the opera 'Vireo' on Alcatraz Island," LA Times, May 10, 2017. See clip and story behind Lisa Bielawa's episodic opera filmed on

Alcatraz and made specifically for streaming. Bielawa became fascinated with micro-histories of young women across centuries of time involved in hysteria history.

“It's strange that intelligent women would call a book that disposes of its protagonists' dreams in order to settle them into lives darned socks 'required reading' for young girls today.” Reconsidering Little Women as a “feminist” novel. | Vulture

<http://www.vulture.com/2018/09/were-sorry-to-say-that-little-women-is-not-a-feminist-novel.html>

Hillary Kelly, “We regret to inform you that Little Women is NOT a feminist novel,” Vulture, September 28, 2018. Hillary Kelly challenged many journalists and literature reviewers of Little Women who have claimed that it is and was a feminist piece of literature and film. Little Women was turned into a film in 1933 and 2018.

[https://www.youtube.com/watch?v=hOrDotH\\_WaM](https://www.youtube.com/watch?v=hOrDotH_WaM)  
2:03:20 YouTube Video. “Iron Jawed Angels,” 2004 docudrama, published on YouTube November 23, 2016. Film described the struggle for women gaining the right to vote in 1920 with 19th Amendment. See reviews with one being comparative, Hollywood v. History:

<http://ironjawedangelsjcom2010.blogspot.com/p/fact-vs-fiction.html>  
“Iron Jawed Angels: Hollywood vs. History: Fact vs. Fiction,” Iron Jawed Angels blog, November 26, 2012. Note other tabs with pages about the 2004 docudrama.

<https://teachinghistory.org/nhec-blog/25483>  
Carla Bittel, “Film Review: Iron Jawed Angels,” Teaching History, 2012. HBO 2004 docudrama review which dramatized the final years of the American suffrage movement from 1912 to the winning of the vote in 1920. Dr. Bittel claimed that historians familiar with classic documentary One Woman, One Vote (1996) would be amused by how the suffragists had been updated and recast to represent late 20th and early 21st century feminist movement. See resources on One Woman, One Vote, below:

<https://networks.h-net.org/node/24029/reviews/29803/mccallops-wheeler-one-woman-one-vote-rediscovering-woman-suffrage>  
Book Review. “McCallops on Wheeler: One Woman, One Vote: Rediscovering Woman Suffrage,” H-Net, seen originally in H-Women, July 1997. Dr. James S. McCallops reviewed history book, Marjorie Spruill Wheeler, ed., “One Woman, One Vote: Rediscovering the Woman's Suffrage Movement,” New Sage Press, 1995, 388 pages.

[https://search.alexanderstreet.com/preview/work/bibliographic\\_entity%7Cvideo\\_work%7C1787338?ssotoken=anonymous](https://search.alexanderstreet.com/preview/work/bibliographic_entity%7Cvideo_work%7C1787338?ssotoken=anonymous)  
3:41 Trailer, One Woman, One Vote, 1996 documentary, Alexander Street.

[https://www.researchgate.net/publication/276149985\\_Jill\\_Meagher\\_CCTV](https://www.researchgate.net/publication/276149985_Jill_Meagher_CCTV)  
Janine Little, "(PDF) Jill Meagher CCTV," Researchgate, original published in *Feminist Media Studies*, Issue 15, no. 3, May 2015, 397-410. The security camera recording of Melbourne woman, Jill Meagher's last minutes alive, 232 seconds, prior to her 2012 rape and murder, highlights violence and gender justice topics for Janine Little, Deakin University professor's article.

[https://blog.oup.com/2019/02/simone-de-beauvoir-at-the-movies/?utm\\_source=feedblitz&utm\\_medium=FeedBlitzRss&utm\\_campaign=oupblog](https://blog.oup.com/2019/02/simone-de-beauvoir-at-the-movies/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)  
Lauren Du Graf, University of North Carolina, Chapel Hill, "Simone de Beauvoir at the movies," Oxford University Publishing blog, February 10, 2019, originally published in *Screen*, Vol. 59, Issue 3, September 1, 2018, 381-390. *Screen* is a leading international journal of academic film and television studies from Hollywood to Hong Kong (see Home page below). Professor Du Graf highlighted two gender writers and their view on women, sexual stereotypes, and film. Manohla Dargis, NY Times, November 2018 article, "What the Movies Taught Me About Being a Woman," and Simone de Beauvoir's, *Second Sex*.

<http://libguides.luc.edu/c.php?g=49781&p=320629>  
Film-Women's Studies and Gender Studies, Research Guides at Loyola University, Chicago.

<https://academic.oup.com/screen>  
Screen Journal Home Page, Oxford Academic.

<https://www.nytimes.com/2014/09/07/movies/fall-arts-preview-representation-of-female-characters-in-movies-is-improving.html>  
A.O. Scott and Manohla Dargis, "Sugar, Spice and Guts," *The NY Times*, September 3, 2014. Fall 2014 Arts Preview of female characters in movies. Note reference to Geena Davis Institute on Gender in Media (seejane.org) Home Page: <https://seejane.org/> Also, scroll down this section to see more Geena Davis digital resources.

<https://www.nytimes.com/interactive/2018/11/30/movies/women-in-movies.html>  
Manohla Dargis, "What the Movies Taught Me About Being a Woman," *The New York Times*, November 2018. In context of sexual scandals of Harvey Weinstein and #MeToo.

<https://www.psychologytoday.com/us/blog/intersections/201712/gender-and-cinema-portrayals-female-academics>  
Kyle D Killian, "Gender and Cinema: Portrayals of Female Academics," *Psychology*

Today, December 31, 2017. Film and cinema have “a virtual cornucopia of films devoted to male professors (usually white) with little female representation.

<https://www.academia.edu/417336/>

Not\_so\_Silent\_Women\_in\_Cinema\_Before\_Sound

Sophia Bull and Astrid Soderbergh Widding, eds., “Not so Silent: Women in Cinema Before Sound,” Papers turned into articles/chapters from 2008 Women and the Silent Screen Conference, Stockholm, Sweden for book with purpose to create a new realm of global cinema history, 2010. Book uploaded to Academia by Sophia Bull.

<https://www.academia.edu/5936278/>

Alexander\_Khanzhonkov\_and\_His\_Queens\_of\_the\_Screen

Michelle Leigh, “Alexander Khanzhonkov and His Queens of the Screen,” chapter in *Researching Women in Silent Cinema-New Findings and Perspectives*, eds., Monica Dall'Asta, Victoria Duckett, and Lucia Tralli, University of Bologna, 2013. Uploaded to Academia by Michelle Leigh. Paper describing Russian silent film before the Revolution, 1910-1917 and appearance of the female star in silent era cinema.

<http://jenhugheshistory.net/women-in-the-golden-age-of-mexican-cinema/>

Jen Hughes, “Women in the Golden Age of Mexican Cinema,” Jen Hughes History, Eastern Washington University graduate studies portfolio, nd.

[https://aeon.co/essays/what-would-space-exploration-look-like-if-it-starred-more-women?utm\\_source=Aeon+Newsletter&utm\\_campaign=c95956fb63-](https://aeon.co/essays/what-would-space-exploration-look-like-if-it-starred-more-women?utm_source=Aeon+Newsletter&utm_campaign=c95956fb63-EMAIL_CAMPAIGN_2018_12_17_03_07&utm_medium=email&utm_term=0_411a82e59d-c95956fb63-68694909)

[EMAIL\\_CAMPAIGN\\_2018\\_12\\_17\\_03\\_07&utm\\_medium=email&utm\\_term=0\\_411a8](https://aeon.co/essays/what-would-space-exploration-look-like-if-it-starred-more-women?utm_source=Aeon+Newsletter&utm_campaign=c95956fb63-EMAIL_CAMPAIGN_2018_12_17_03_07&utm_medium=email&utm_term=0_411a82e59d-c95956fb63-68694909)

[2e59d-c95956fb63-68694909](https://aeon.co/essays/what-would-space-exploration-look-like-if-it-starred-more-women?utm_source=Aeon+Newsletter&utm_campaign=c95956fb63-EMAIL_CAMPAIGN_2018_12_17_03_07&utm_medium=email&utm_term=0_411a82e59d-c95956fb63-68694909)

Margaret Wertheim, “SpaceXX,” Aeon, Essays, December 17, 2018. Space exploration in film is overwhelmingly male, metallic and hard edged. Could we get further with more women on board? Context of 50th anniversary of space epics, 2001: A Space Odyssey and *Barbarella*, cinema hits in 1968.

See 2014 Gender Studies research project studies by Geena Davis Institute (seejane.org):

<https://seejane.org/wp-content/uploads/gender-bias-without-borders-full-report.pdf>

“Gender Bias Without Borders Full Report: An Investigation of Female Characters in Popular Films Across 11 Countries,” seejane.org, Geena Davis Institute on Gender in Media, 2014.

<https://seejane.org/wp-content/uploads/cinema-and-society-investigation-of-the-impact-on-gender-representation-in-brazilian-films.pdf>

“Cinema and Society: Shaping our Worldview Beyond the Lens investigation on the

Impact of Gender representation in Brazilian Films,” Geena Davis Institute on Gender in Media, seejane.org, 2015.

<https://seejane.org/wp-content/uploads/cinema-and-society-investigation-of-the-impact-on-gender-representation-in-french-films.pdf>

“Cinema and Society: Shaping our Worldview Beyond the Lens investigation on the Impact of Gender Representation in French Films,” Geena Davis Institute on Gender in Media, seejane.org, 2015.

<https://seejane.org/wp-content/uploads/cinema-and-society-investigation-of-the-impact-on-gender-representation-in-indian-films.pdf>

Indian films.

<https://seejane.org/wp-content/uploads/cinema-and-society-investigation-of-the-impact-on-gender-representation-in-nigerian-films.pdf>

Nigerian films.

<https://seejane.org/wp-content/uploads/cinema-and-society-investigation-of-the-impact-on-gender-representation-in-united-kingdom-films.pdf>

United Kingdom films.

## Africa

<https://www.ancient.eu/article/656/historical-accuracy-in-the-film-agera/>

Joshua J. Mark, “Historical Accuracy in the Film *Agora*,” *Ancient History Encyclopedia*, February 17, 2014. *Agora*, 2009 film story of Hypatia of Alexandria (c. 370-415 CE) was criticized by Christian writers for historical inaccuracies and its depiction of Christians.

[https://www.academia.edu/3288069/Using\\_Films\\_in\\_Teaching\\_About\\_Africa](https://www.academia.edu/3288069/Using_Films_in_Teaching_About_Africa)

Nicola Ansell, “Using Films in Teaching About Africa,” *Journal of Geography in Higher Education*, Vol. 26, no.3, 2002, 355-368. Uploaded to Academia by Nicola Ansell. Note a defense of using film in the classroom and an annotated bibliography of African films at end of article.

<http://teachersinstitute.yale.edu/curriculum/units/2003/1/03.01.02.x.html>

Lesson Module. David DeNaples, “Africa, Africans, and Film,” Yale-New Haven Teacher's Institute, 2003. Curriculum unit analyzing the impact of the Atlantic Slave Trade on Africa and African people through literature and film. (Unit taught in a ninth grade Early World History class at Wilbur Cross High School, New Haven, Conn.) Note use of African films, *Yeelen* and *Sia, the Python's Dream*. See reviews below.

<https://www.albany.edu/writers-inst/webpages4/filmnotes/fns05n4.html>

Kevin Hagopian, Penn State University, "Film Notes-*Yeelen*," New York State Writer's Institute. *Yeelen*, 1987, Mali/Burkina Faso film. See more "Film Notes" cinema reviews: <https://www.albany.edu/writers-inst/webpages4/filmnotes/filmnote.html>

<https://variety.com/2001/film/reviews/sia-the-python-s-dream-1200552849/>  
Dennis Harvey, "*Sia, the Python's Dream*," *Variety*, November 9, 2001. French-Burkina Faso film, 2001.

<http://oxfordre.com/africanhistory/view/10.1093/acrefore/9780190277734.001.0001/acrefore-9780190277734-e-115>

James Genova, "Film, Radio, and Society in Colonial and Postcolonial Africa," *Oxford Research Encyclopedia of African History*, December 2017. How colonial officials used film, radio and other media to administer African regions.

[https://www.nybooks.com/daily/2018/11/14/decolonizing-commemoration-new-war-art/?](https://www.nybooks.com/daily/2018/11/14/decolonizing-commemoration-new-war-art/?utm_medium=email&utm_campaign=NYR%20State%20courts%20Brexit%20CNN&utm_content=NYR%20State%20courts%20Brexit%20CNN+CID_570bcocd638d3bcfd06aa2b911aba14a&utm_source=Newsletter)

[utm\\_medium=email&utm\\_campaign=NYR%20State%20courts%20Brexit%20CNN&utm\\_content=NYR%20State%20courts%20Brexit%20CNN+CID\\_570bcocd638d3bcfd06aa2b911aba14a&utm\\_source=Newsletter](https://www.nybooks.com/daily/2018/11/14/decolonizing-commemoration-new-war-art/?utm_medium=email&utm_campaign=NYR%20State%20courts%20Brexit%20CNN&utm_content=NYR%20State%20courts%20Brexit%20CNN+CID_570bcocd638d3bcfd06aa2b911aba14a&utm_source=Newsletter) Maya Jaggi, "Decolonizing Commemoration: New War Art," *New York Review of Books*, November 14, 2018. Jaggi reviewed WW I 90 minute theatre production honoring Africans who fought in WW I, *The Head and the Load*, and *Mimesis: African Soldier*, a 75 minute video installation at Imperial War Museum, London, and other WW I art honoring and remembering the colonial troops that served Europeans in WW I.

[https://www.youtube.com/watch?v=f\\_N2wyq7fCE](https://www.youtube.com/watch?v=f_N2wyq7fCE)

2:01:33 Film. "*The Battle of Algiers* (English Subtitles)," 1966, published on You Tube February 18, 2017.

<https://slate.com/culture/2003/08/a-new-look-at-the-battle-of-algiers.html>

Charles Paul Freund, "The Pentagon's Film Festival-A primer for *The Battle of Algiers*," *Slate*, Film Review, August 27, 2003. Freund reviewed the 1966 Italian-Algerian film and described how it was used by the Pentagon to prepare for US invasion of Iraq in March 2003.

<https://www.criterion.com/current/posts/342-the-battle-of-algiers-bombs-and-boomerangs>

Peter Matthews, "The Battle of Algiers: Bombs and Boomerangs," The Criterion Collection, October 18, 2012.

<https://journals.openedition.org/lisa/5006?lang=en>

Stephen J. Whitfield, "Cine Qua Non: The Political Import and Impact of *The Battle of Algiers*," *revue LISA E-Journal*, 2012. Note that movie producer wanted *The Battle of Algiers* to be a model for making movies, not a model for terrorism.

<https://www.nytimes.com/2007/06/19/world/africa/19iht-letter.2.6206411.html>

Daniel Williams, "No regrets from an ex-Algerian rebel immortalized in film," *The New York Times*, June 19, 2007. Saadi Yacef, Algerian rebel hero highlighted in *The Battle of Algiers* did not believe that blowing up French colonizers would become a tactic in the 1990's with Algerians blowing up Algerians.

<https://www.theguardian.com/film/2009/mar/26/the-battle-of-algiers-film-historical-accuracy>

Alex von Tunzelmann, "*The Battle of Algiers*: a masterpiece of historical accuracy," *The Guardian*, March 26, 2009. Tunzelmann reviewed the 1966 *Battle of Algiers* historical film and noted how it was banned by the French with US and French versions cutting out the French torture scenes of Algerians.

<https://warmoviebuff.blogspot.com/2012/10/24-battle-of-algiers.html>

Kevin Hardy, *The Battle of Algiers*," *The War Movie Buff: #24*, Film Review blog, October 24, 2012. See discussion of film's Historical accuracy and 5 comments below film review.

<https://www.indiewire.com/2015/07/nollywood-is-a-genre-of-nigerian-film-not-the-entire-nigerian-film-industry-watch-al-jazeeras-new-documentary-153085/>

Michael Chima Ekenyerengozi, "Nollywood Is a Genre of Nigerian Film & Not the Entire Nigerian Film Industry," *Indie Wire*, July 29, 2015. Note reference to *Al Jazeera* English/World documentary "*Nollywood*." See that documentary below:

<https://www.aljazeera.com/programmes/aljazeeraworld/2015/07/nollywood-150719092553566.html>

47:04 documentary film, "*Nollywood*," *Al Jazeera* World, July 28, 2015. The story behind Nigeria's domestic movie industry, the second biggest producer of films in the world.

<https://www.pulse.ng/entertainment/movies/5-historic-nollywood-films-you-should-see-on-democracy-day-id8432259.html>

Chidunga Izuzu, "5 Historic Nollywood films you should see on Democracy Day," *Pulse*, Nigeria, May 29, 2018. Slim article briefly described five Nigerian Nollywood films that were inspired by or attempted an accurate portrayal of a historical Nigerian event.

<https://affiwhitecontentproject.weebly.com/history-of-nollywood.html>

History of Nollywood--Nollywood: Cinema of Nigeria, affiwhitecontent Project. See tabs on left side of page for more resources as to Nollywood's film industry.

<https://www.greenleft.org.au/content/patrice-lumumba-history-will-have-its-say>

Nick Everett, "Patrice Lumumba: 'history will have its say,'" *Green Left Weekly*, February 20, 2002.

<https://www.nytimes.com/2001/06/27/movies/film-review-an-african-leader-s-brief-blaze-of-glory.html>

Film Review. Elvis Mitchell, "Film Review: An African Leader's Brief Blaze of Glory," *NY Times*, June 27, 2001. Raoul Peck's 2000, "*Lumumba*."

<https://www.rogerebert.com/reviews/lumumba-2001>

Roger Ebert, "*Lumumba*," Roger Ebert Reviews, July 27, 2001.

<http://newsreel.org/video/LE-MALENTENDU-COLONIAL>

"*Le Malentendu Colonial* (Colonial Misunderstanding)," *California Newsreel*. Review of 73 minute 2004 film which looked at European colonialism in Africa through the lens of Christian evangelicalism, as the model for the relationship between North and South even today. The film scrutinized German missionaries in Namibia on the centenary of the 1904 German genocide of the Herrero people.

<http://emro.lib.buffalo.edu/emro/emroDetail.asp?Number=3019>

Cheryl Danieri-Ratcliffe, "*Le Malentendu Colonial* (Colonial Misunderstanding)," *Educational Media Reviews Online*, November 8, 2007. Posted in University of Buffalo Library. Film review of 2004 film described in annotation above.

[http://worldhistoryconnected.press.uillinois.edu/1.1/fr\\_1.html](http://worldhistoryconnected.press.uillinois.edu/1.1/fr_1.html)

Film Review. *Saaraba*, directed by Amadou Saalum Seck, 86 minutes, Senegal, 1988 with English subtitles, *World History Connected*, Vol. 1, no. 1, November 2003. Young Senegalese man returns to his home from France to a painful homecoming. Depiction of post-colonial French Senegal.

<http://web.cocc.edu/cagatucci/classes/hum211/CoursePack/Chocolat.htm>

"*Chocolat* (1988) Film Guide and Resources," Central Oregon Community College, Cora Cagatucci, instructor. Film guide about *Chocolat* which depicted young white woman returning to pre-independence French Cameroon and life for the colonized and colonizer.

<https://vc.bridgew.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1128&context=jiws>

Corinna McLeod, "Teaching Aberrance: Cinema as a Site for African Feminism," *Journal of International Women's Studies*, Vol. 12, issue 4, July 2011. Using four films as examples, Corinna McLeod described the influence of colonialist instructional cinema on modern African cinema production and value of women in postcolonial African society.

<https://www.nytimes.com/2017/06/27/movies/spell-reel-review-guinea-bissau.html?mcubz=0>

Review. Ben Kenigsberg, "Spell Reel Shows a Revolution Filmed, on the Leader's Orders," *NY Times*, June 27, 2017. Documentary digs up movies shot to document Guinea-Bissau's war of independence from Portugal in the 1960's and '70's.

<http://press.moma.org/2017/05/moma-presents-filipa-cesars-spell-reel/>  
MoMA Presents: Filipa Cesar's *Spell Reel*, Museum of Modern Art press release, May 2, 2017. Portuguese artist Filipa Cesar's collaborative reflection on West African, Guinea-Bissau's, political history and the role of moving images in the creation and legacy of that history.

[https://www.lrb.co.uk/blog/2017/04/20/adam-shatz/at-the-slaughterhouses/?utm\\_source=LRB+online+email&utm\\_medium=email&utm\\_campaign=20170502+online&utm\\_content=usca\\_nonsubs](https://www.lrb.co.uk/blog/2017/04/20/adam-shatz/at-the-slaughterhouses/?utm_source=LRB+online+email&utm_medium=email&utm_campaign=20170502+online&utm_content=usca_nonsubs)

Adam Shatz, "At the Slaughterhouses," *London Review of Books*, April 20, 2017. Film review of Hassen Ferhani documentary film about abattoir (slaughterhouse) workers in Algeria along with other film references as to worker histories. Film as social working-class history.

<https://opinion.premiumtimesng.com/2018/10/02/nigeria-at-58-lessons-from-wakanda-by-tunji-olaopa/>

Tunji Olaopa, "Nigeria at 58: Lessons from Wakanda by Tunji Olaopa," Opinion, *Premium Times*, Nigeria, October 2, 2018. Olaopa stated, "Black Panther' as a film is a cultural narrative which is the ongoing and unfolding history of a people or community. It resonates with the aspirational journey of Nigeria as she struggles to establish herself, away from the self-acclaimed 'Giant of Africa.'"

<https://www.criterion.com/current/posts/2988-touki-bouki-mamb-ty-and-modernity>  
Film review. Richard Porton, "Touki bouki: Mambety and Modernity," *The Current*, December 10, 2013. Touki bouki film (The Hyena's Journey), Senegal. Review of Djibril Diop Mambety film 'Touki bouki (The Hyena's Journey), Senegal, showing conflict between tradition and modernity, rural vs. urban, and neocolonialism's false promises.

<https://noma.org/west-african-cinema-series/>

“West African Cinema Series, presents vivid histories of the region,” NOMA, New Orleans Museum of Art, August 25, 2018. Four films featured including *Sembene!* about the West African film producing legend, Ousmane Sembene from Senegal.

<https://www.rogerebert.com/reviews/sembene>

Film review. Matt Zoller Seitz, “*Sembene!* Movie Review & Film Summary,” Roger Ebert, November 6, 2015.

<https://www.youtube.com/watch?v=9ipcync79CI>

1:51:44 full film, “*Ceddo* (1977).” Controversial film by Ousmane Sembene, published on You Tube October 27, 2013. Sembene described Islamic slavery in this West African film.

<https://www.cairn.info/revue-afrique-et-histoire-2006-1-page-81.htm>

Brigitte Reinwald, “Tonight at the Empire’ Cinema and urbanity in Zanzibar, 1920’s to 1960’s,” *Afrique et Histoire*, 2006, 81-109, seen in cairn.info. Article described Zanzibar town’s three former cinema theatres and importance to culture of that area.

<http://sensesofcinema.com/2000/film-criticism/african/>

Martin Mhando, “Approaches to African Cinema Study,” *Senses of Cinema*, July 2000.

<https://www.ascleiden.nl/content/webdossiers/african-cinema>

“African Cinema,” African Studies Center, Leiden. Annotated bibliography of African books, articles, periodicals, list of videos, and selected web resources on African cinema prepared for September 2003 African film festival, Africa in the Picture.

<http://framing.indiana.edu/2017/03/08/african-cinema-a-growing-global-industry/>

Zach Vaughn, “African Cinema: A Growing Global Industry,” *Framing the Global*, Indiana University, Bloomington, March 8, 2017. Long dominated by Hollywood and Bollywood, film is a burgeoning industry across Africa.

<https://www.academia.edu/24675563/>

Indian Ocean World Cinema Viewing the History of Race Diaspora and Nationalism in Urban Tanzania  
special\_issue\_on\_Print\_Cultures\_Nationalisms\_and\_Publics\_of\_the\_Indian\_Ocean\_Africa\_81\_2011\_68-88

Ned Bertz, “Indian Ocean Cinema: Viewing the History of Race, Diaspora, and Nationalism in Urban Tanzania,” *Africa*, Vol. 81, no. 1, 2011, 68-88, uploaded to Academia by Ned Bertz, University of Hawaii at Manoa. Hindi cinema followed Indian diaspora to urban Tanzania. See other resources on the India-African connections in Indian Ocean by Ned Bertz: <https://manoa-hawaii.academia.edu/BertzNed>

[https://aeon.co/videos/this-is-what-climate-change-looks-like-the-social-fissures-of-cape-towns-water-crisis?utm\\_source=Aeon+Newsletter&utm\\_campaign=91de305911-EMAIL\\_CAMPAIGN\\_2019\\_03\\_27\\_11\\_26&utm\\_medium=email&utm\\_term=0\\_411a82e59d-91de305911-68694909](https://aeon.co/videos/this-is-what-climate-change-looks-like-the-social-fissures-of-cape-towns-water-crisis?utm_source=Aeon+Newsletter&utm_campaign=91de305911-EMAIL_CAMPAIGN_2019_03_27_11_26&utm_medium=email&utm_term=0_411a82e59d-91de305911-68694909)  
13:00 Video. "This is what climate change looks like: the social fissures of Cape Town's Water Crisis," *Aeon*, Videos, March 27, 2019. Race and class in Cape Town as water use reaches "Day Zero."

<https://upstanderproject.org/coexist>  
53:00 Documentary Film (2014), *Coexist*, Upstander Project, March 2019. *Coexist* detailed the aftermath of the April 1994 Rwandan genocide and social experiment in healing. Teacher guide available for download.

## Middle East

<https://www.youtube.com/watch?v=XVUzdrM530>  
"Land of Islam, 1934," Travel Film archive, published on You Tube June 18, 2009. Orientalist POV as to Morocco in 1930's.

<https://www.youtube.com/watch?v=kyC1bAR3dAA>  
8:28 Video. "Desert Arabs 1940's Bedouins & Caravans Documentary Film," Periscope Film, *Encyclopedia Britannica*, 1948, published on You Tube May 16, 2017. Bedouins of Saudi Arabia and Egypt.

<http://www.middleeastpdx.org/resources/themes/film/>  
"Film," Middle East Teaching Tools, Portland State University, 2013. See first two *Guardian* links on right side of page (below) as to 'best' Middle East/Arab films while some of the other links do not open. See list of North African films.

<https://www.theguardian.com/culture/2013/jul/06/10-best-arab-films>  
Omar al-Qatlan, "The 10 best Arab films," Culture, *The Guardian*, July 6, 2013. Filmmaker Omar al-Qatlan's chose ten best Arab films from past 50 years of Arab cinema. Note E. Nina Rothe, below, who added six more.

[https://www.huffingtonpost.com/e-nina-rothe/what-the-guardiani-left\\_b\\_3567624.html?utm\\_hp\\_ref=fb&src=sp&comm\\_ref=false#sb=1836301b=facebook](https://www.huffingtonpost.com/e-nina-rothe/what-the-guardiani-left_b_3567624.html?utm_hp_ref=fb&src=sp&comm_ref=false#sb=1836301b=facebook)  
E. Nina Rothe, "What *The Guardian* Left Out: Six Arab Films That Cannot Be Missed," *Huffington Post*, July 9, 2013, updated December 6, 2017. Rothe, cultural activist, added six more films to Omar al-Qatlan's list (above).

<https://www.imdb.com/list/ls079375879/>

“The Top 15 Greatest Films from the Middle East of all time,” *IMDb*, October 3, 2015, updated November 2018. See film recommendations with annotated comments.

<https://digitalcommons.unomaha.edu/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1354&context=jrf>

Nacim Pak-Shiraz, “The Qur'anic Epic in Iranian Cinema,” *Journal of Religion & Film*, Vol. 20, Issue 1, The 2015 International Conference on Religion and Film in Istanbul, January 4, 2016. Nacim Pak-Shiraz described the complex socio-political context of Iranian cinema which had depicted religious figures. She referenced *Kingdom of Solomon* (2010) as first Iranian cinema with this theme.

<https://www.youtube.com/watch?v=SHLQmYhC4ao>

1:42:09 Film, “*The Kingdom of Solomon--2010* [HQ/Persian/English Subtitles,” published on You Tube. Suleyman is an Iranian religious figure in communication with animals and the wind.

<http://www.ottomanhistorypodcast.com/2012/12/greek-anatolia-smyrna-film.html>

20:44 Ottoman History podcast. “Hello Anatolia: Interview with Filmmaker Valantis Stamelos,” Ottoman History Podcast, December 9, 2012. Greek filmmaker, Stamelos, returned to Greek community in Izmir, Turkey. See trailer.

<http://www.ottomanhistorypodcast.com/2015/09/cinema-ottoman-empire-turkey.html>

42:54 Ottoman History Podcast. Ozde Celiktemel-Thomen, “Early Cinema of the Late Ottoman Period,” Ottoman History Podcast, September 2015. The production of motion pictures began in the 1890's, and before long films were being screened throughout the world, including in Ottoman cities. What was role of the state? How did Ottoman audiences receive the advent of film?

<http://www.ottomanhistorypodcast.com/2018/01/emek-cinema.html>

39:39 podcast. Selcen Coskun, et. al, “Emek Cinema: Contesting Istanbul's Urban Development,” *Ottoman History Podcasts*, January 23, 2018. The history of Beyoglu's Emek Cinema from its construction in 1884 to its destruction, which sparked major opposition among Turkish intellectuals, writers, researchers, members of the film industry, and lovers of cinema and of Beyoglu.

<http://www.ottomanhistorypodcast.com/p/the-visual-past.html>

27 Ottoman History podcasts, “The Visual Past,” Ottoman History Podcasts. 35 Scholars explored the visual, spatial and material culture that shaped the Ottoman world, including film in this series.

<http://www.ottomanhistorypodcast.com/p/episode-list.html>

Ottoman History Podcasts, “Episodes,” Ottoman History Podcasts. See series and individual podcasts from this website.

<https://www.hollywoodreporter.com/news/promise-ottoman-lieutenant-two-movies-battle-armenian-genocide-996196>

Alex Ritman and Mia Galuppo, “‘*The Promise*’ vs. ‘*The Ottoman Lieutenant*’: Two Movies Battle Over the Armenian Genocide,” *The Hollywood Reporter*, April 21, 2017. Historiography, point of view, world historical context in two recent films.

[https://www.youtube.com/watch?v=ikxZ\\_Yg2u\\_U](https://www.youtube.com/watch?v=ikxZ_Yg2u_U)

1:05:20 Lecture, “Israeli and Palestinian Cinema: Shaping Memory and Imagining the Future, part 1,” The New School, NY, published October 7, 2011 on You Tube.

[https://www.researchgate.net/publication/](https://www.researchgate.net/publication/324788229_Film_Review_of_1948_Creation_and_Catastrophe)

[324788229\\_Film\\_Review\\_of\\_1948\\_Creation\\_and\\_Catastrophe](https://www.researchgate.net/publication/324788229_Film_Review_of_1948_Creation_and_Catastrophe)

Terri Ginsberg, American University in Cairo, “(PDF) Film Review of *1948: Creation and Catastrophe*,” Researchgate, originally seen in *Arab Studies Quarterly*, Vol. 40, no. 1, January 1, 2018, 73-79. Film documentary on creation of the state of Israel.

<https://www.collectiveeye.org/products/1948?variant=6470377766939>

“1948: Creation & Catastrophe,” *Collective Eye*, 2018. Notes and information on documentary film, 2017 on creation of Israel. See Film Discussion Guide: <https://www.1948movie.com/guide.html>

<https://www.facebook.com/CAIRNational/posts/10156242138882695>

“CAIR-LA Condemns West Hollywood City Council's Discriminatory Treatment of Professor's Film,” CAIR National Facebook post, December 24, 2018. Professor Ahlam Muhtaseb's documentary film about creation of state of Israel, *1948: Creation & Catastrophe* banned by West Hollywood City Council after Islamophobic criticism.

<https://www.wrmea.org/017-january-february/last-roadblock-for-documentary-1948-creation-and-catastrophe.html>

Samir and Pat Twair, “Last Roadblock for Documentary ‘1948, *Creation and Catastrophe*,” *Washington Report on Middle East Affairs*, January/February 2017, 63-64. Feature-length documentary revealed personal recollections from both Palestinians and Israeli about the establishment of the Israeli state.

<http://guides.library.cornell.edu/c.php?g=474189&p=3341329>

“Palestinian Cinema & Film-1927-1999,” Middle Eastern & North African Cinema & Film, Cornell University Library Guides. See tabs at top of this page for other cinema

and films from the Middle East and North Africa: Iran, Egypt, Israel, Turkey, Tunisia, Algeria, and Morocco.

<http://www.documentarytube.com/videos/tears-of-gaza>  
1:24:00 documentary video, “*Tears of Gaza*,” *Documentary You Tube*. *Tears of Gaza* is a 2010 Norwegian film documentary about December 27, 2008 through early 2009 Israeli bombing of Gaza through perspective of three Palestinian children.

<http://www.screeningthepast.com/occasional-papers-tears-of-gaza/>  
“Occasional Papers--*Tears of Gaza*--*Screening the Past*,” August 2014. Interview with director Vibeke Lekkenberg, *Tears of Gaza* film documentary (2011) which profiled three Palestinian child survivors of Israel's bombing of Gaza in late 2008 and early 2009.

<https://www.metacritic.com/movie/tears-of-gaza>  
“*Tears of Gaza* Reviews,” *Metacritic*, 2012. See 4 *Tears of Gaza* film documentary reviews.

<https://teachingisrael.wordpress.com/2011/05/26/he-walked-through-the-fields-%D7%94%D7%95%D7%90-%D7%94%D7%9C%D7%9A-%D7%91%D7%A9%D7%93%D7%95%D7%AA/>  
Ilan Bloch, “*He Walked Through the Fields*,” *Teaching Israel* wordpress, May 26, 2011. Film (1967) and play based on 1947 book with the same title, “lionizes the heroic figure of the tzabar (native-born Israeli).” Ilan Block identified the “new Israeli” qualities and traits in this slim film review. Film as nationalist propaganda.

<http://www.israelfilmcenter.org/israeli-film-database/subject/Kibbutz>  
“Kibbutz Films,” Israeli Film Database, Israel Film Center. Includes *He Walked Through the Fields*. See other Israeli films with Kibbutz as back drop.

[https://www.lrb.co.uk/v40/n17/yonatan-mendel/short-cuts?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=4017&utm\\_content=usca\\_nonsubs](https://www.lrb.co.uk/v40/n17/yonatan-mendel/short-cuts?utm_source=newsletter&utm_medium=email&utm_campaign=4017&utm_content=usca_nonsubs)  
Yonatan Mendel, “Short Cuts?” *London Review of Books*, September 13, 2018. Uri Avnery and Jews in Mandatory Palestine which referenced novel, play and film *He Walked Through the Fields*.

<https://www.jpost.com/Israel-News/Culture/European-TV-series-on-Munich-massacre-in-development-583182>  
Amy Spiro, “European TV series on Munich massacre in development,” Israel News, *Jerusalem Post*, March 12, 2019. Television series included perspectives of both Israeli Mossad psychologist and a Palestinian terrorist coordinator filmed in Hebrew,

Arabic, English and German about the 1972 Munich massacre. Last cinema film on this history was Stephen Spielberg's 2005 *Munich*. See review below:

<https://directorsseries.net/2017/01/24/steven-spielbergs-munich-2005/>  
“Steven Spielberg's '*Munich*' (2005),” The Directors Series, January 24, 2017. Review.

<https://filmschoolrejects.com/culture-warrior-using-movies-to-study-middle-east-history-and-politics-71ed029335a4/>

Landon Palmer, “Culture Warrior: Using Movies to Study Middle East History and Politics,” *Film School Rejects*, June 21, 2011. Comparative analysis of four films with 1982 Israel-Lebanon War as back drop.

[https://www.bing.com/videos/search?  
q=waltz+with+bashir+film&view=detail&mid=5454D66EE516533DD3075454D66EE516533DD307&FORM=VIRE](https://www.bing.com/videos/search?q=waltz+with+bashir+film&view=detail&mid=5454D66EE516533DD3075454D66EE516533DD307&FORM=VIRE)

1:30:32 Video. “*Waltz with Bashir*, Film,” Lebanon War 1982. Written and directed by Ari Folman, veteran of the 1982 Israel-Lebanon War, *Waltz with Bashir* is an Israeli animated war documentary. First Israeli animated film since Alina and Yoram Gross's 1962, *Joseph the Dreamer*, *Ba'al Hahalomot*.

[https://www.bing.com/videos/search?  
q=you+tube+video+joseph+the+dreamer+animated+film+1962&view=detail&mid=F7ABC774756C569172D5F7ABC774756C569172D5&FORM=VIRE](https://www.bing.com/videos/search?q=you+tube+video+joseph+the+dreamer+animated+film+1962&view=detail&mid=F7ABC774756C569172D5F7ABC774756C569172D5&FORM=VIRE)

21:38 You Tube Video. “*Joseph the Dreamer (Ba'al Hahalomot, 1962)*.” Alina and Yoram Gross's graphic film, Israel's first, about the Biblical Joseph.

<https://www.nytimes.com/2008/12/26/movies/26bash.html>  
Film review. A.O. Scott, “Inside a Veteran's Nightmare,” *NY Times*, December 26, 2008. *Waltz with Bashir*, 1982 animated film review about Israeli Lebanon War veteran's remembrances.

[https://mafiadoc.com/waltz-with-bashir-study-guide-film-education\\_5a2bbfe01723dddde7497b83.html](https://mafiadoc.com/waltz-with-bashir-study-guide-film-education_5a2bbfe01723dddde7497b83.html)  
Gareth C. Evans, “*Waltz With Bashir* study guide,” Film Education, 2009. Slim study guide for 1982 graphic animated film, *Waltz with Bashir*.

[https://www.timesofisrael.com/to-mark-25-years-of-oslo-accords-hbo-screens-behind-the-scenes-documentary/?utm\\_source=The+Times+of+Israel+Daily+Edition&utm\\_campaign=4ea90cbcb7-EMAIL\\_WEEKEND\\_CAMPAIGN\\_2018\\_09\\_16\\_08\\_58&utm\\_medium=email&utm\\_term=0\\_adb46cec92-4ea90cbcb7-55464769](https://www.timesofisrael.com/to-mark-25-years-of-oslo-accords-hbo-screens-behind-the-scenes-documentary/?utm_source=The+Times+of+Israel+Daily+Edition&utm_campaign=4ea90cbcb7-EMAIL_WEEKEND_CAMPAIGN_2018_09_16_08_58&utm_medium=email&utm_term=0_adb46cec92-4ea90cbcb7-55464769)

Daniel Ziri, “25 years after Oslo, HBO shows behind scenes account, with final Peres interview,” *The Times of Israel*, September 16, 2018. Using newly discovered diary material, filmmakers Mor Loushy and Daniel Sivan presented a human portrayal of the peace-that-wasn't between the Israelis and Palestinians. See film trailer.

[https://www.academia.edu/38110217/9\\_Star\\_Hotel\\_by\\_Ido\\_Haar\\_A\\_Film\\_Discussion\\_Guide\\_email\\_work\\_card=view-paper](https://www.academia.edu/38110217/9_Star_Hotel_by_Ido_Haar_A_Film_Discussion_Guide_email_work_card=view-paper) ”9 *Star Hotel* by Ido Haar: A Film Discussion Guide,” American Documentary, June 2008. Documentary about young Palestinians working in Israel who 'hide out' at night in hills overlooking their work site.

<https://www.youtube.com/watch?v=VRbq63r7rys>  
2:16:43 documentary film. ”Adam Curtis: *Bitter Lake*/Full Movie HD,” You Tube, 2015. Afghanistan is focus of Western intrusion into Middle East and Central Steppe politics, economics and culture.

<https://www.youtube.com/watch?v=9sqPDDk5XCg>  
2:25 Video, “Blood and Oil--FDR meets with King of Saudi Arabia,” You Tube, published June 5, 2008. Excerpt from *Blood and Oil* film. See that film at <http://www.bloodandoilmovie.com/>  
1:53:13 Film. “Home--*Blood and Oil*. Watch Michael T. Klare *Blood and Oil* film. See background information as to US and Saudi relations over time from two articles below:

<https://www.theatlantic.com/international/archive/2015/01/why-the-us-is-stuck-with-saudi-arabia/384805/>  
Matt Schiavenza, “Why the US is Stuck With Saudi Arabia,” *The Atlantic*, January 24, 2015.

<https://foreignpolicy.com/2016/04/20/saudi-arabia-is-a-great-american-ally-not-iran/>  
Michael Pregent, “Saudi Arabia Is a Great American Ally,” *Foreign Policy*, Argument, April 20, 2016. This argument began with Iran as leading anti-American terrorist state across the Mid-East, while Riyadh, Saudi Arabia holds the key to regional stability.

<https://www.screendaily.com/features/path-of-blood-the-found-footage-documentary-about-young-al-qaeda-footsoldiers/5135308.article>  
Melanie Goodfellow, “*Path of Blood*’: the found footage documentary about young Al-Qaeda foot soldiers,” Features, *Screen Daily*, December 14, 2018.

[http://carnegieendowment.org/sada/78078?mkt\\_tok=eyJpIjoiWWpFME1ERTJabUooTWpBMiIsInQiOiJzcnFSU2hOZDhob3Z4dFg5V3Z2d3AxaGplYnpkNWh1bUdxaXVaaDJCVXF6aTZoaUVVYdmh5S3VIYXZBVU93cE1PNOM2dGFyeUY4RXht](http://carnegieendowment.org/sada/78078?mkt_tok=eyJpIjoiWWpFME1ERTJabUooTWpBMiIsInQiOiJzcnFSU2hOZDhob3Z4dFg5V3Z2d3AxaGplYnpkNWh1bUdxaXVaaDJCVXF6aTZoaUVVYdmh5S3VIYXZBVU93cE1PNOM2dGFyeUY4RXht)

SkpDdUFmVVwwWmRuRFZGclFkY2tNbWczUDlFUVwwN  
2R5bjZMNVhPcGhcLoIwUnRHcXRhcmtwWSJ9

Abdullah Alaoudh, "Saudi Censorship Tactics Meet Netflix," *SADA Journal*, Carnegie Endowment, January 8, 2019. Saudi Arabia is applying its same harsh interpretation of 'terrorism' it uses to repress domestic activities to silence criticism from abroad, in this case, Netflix cinema and documentary films.

<https://pamla.org/2017/proposals/ideological-constraints-and-utopian-impulses-zaman-man-reeds-dialectical-outlook>

"Ideological Constraints and Utopian Impulses in *Zaman: The Man from the Reeds*: A Dialectical Outlook," Pacific Ancient and Modern Language Association, pamela.org, 2017. *Zaman: The Man from the Reeds* was produced by an Iraqi-French director, Amer Alwan, between December 2002 and January 2003, three months before the Iraq War in March 2003. Movie depicts many critical periods in contemporary Iraqi history. It describes how Iraq looks eleven years after the first Gulf War. Note context of French film and Western 'interest' in intervention in Saddam Hussein's Iraq. See film below.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=you+tube%2c+zaman+man+from+the+reeds&view=detail&mid=464EF3E6C66D829386D5464EF3E6C66D829386D5&FORM=VIRE)

[q=you+tube%2c+zaman+man+from+the+reeds&view=detail&mid=464EF3E6C66D829386D5464EF3E6C66D829386D5&FORM=VIRE](https://www.bing.com/videos/search?q=you+tube%2c+zaman+man+from+the+reeds&view=detail&mid=464EF3E6C66D829386D5464EF3E6C66D829386D5&FORM=VIRE)

1:20:25 full Film in French with English subtitles. "*Zaman: The Man from the Reeds*," You Tube video, published December 7, 2011.

<https://variety.com/2016/film/reviews/the-dark-wind-review-1201947623/>

Film review. "*The Dark Wind*," *Variety*, 2016. Until ISIS invaded Iraqi Kurdistan, either enslaving or massacring the Yazidi population, few outside the region were even aware of this much-persecuted people.

<https://www.dw.com/en/who-are-the-yazidis/a-43324003>

"Who are the Yazidis?" Film, DW, October 4, 2018. Directed by Kurdish filmmaker Hussein Hassan, the 2016 film about northern Iraq, Kurdistan community, *Reseba: The Dark Wind* had been released to German cinemas.

<https://www.seedandspark.com/fund/yazidigenocidelfilm#updates>

3:50 Video. David Kabbo, "Yazidi Genocide Film, *Seed & Spark*."

See two Yazidi digital resources for using *The Dark Wind* and *Seed & Spark* below:

<https://www.jpost.com/Middle-East/Yazidis-rescued-from-ISIS-face-bleak-future-upon-return-to-Iraq-582421>

Seth J. Frantzman, "Yazidis rescued from ISIS face bleak future upon return to Iraq,"

Middle East, *Jerusalem Post*, March 4, 2019. *The Jerusalem Post* claimed that ISIS members returning to Iraq see better treatment than Yazidi Iraqis.

### **Who are the Yazidis?**

<https://www.theguardian.com/world/2014/aug/07/who-yazidi-isis-iraq-religion-ethnicity-mountains> "Who are the Yazidis and why is ISIS hunting them?" *The Guardian*, August 7, 2014. Yazidis trace their faith in northern Mesopotamia to Zoroastrianism, etc., which place them in conservative, fundamentalist Muslims as 'devil worshippers.'

<https://www.theupcoming.co.uk/2018/02/16/berlin-film-festival-2018-wild-relatives-review/>

Film review. Sean Gallen, "Berlin Film Festival 2018: *Wild Relatives*," *The Upcoming*, February 16, 2018.

What connects Lebanon, Syria and Norway? Part documentary, part fictional recreation, *Wild Relatives* described how the ICARDA agricultural program collected 14,000 seeds in case of a bio-disaster from Lebanon and Syria, then stored in Norway's perma-frost. Seen at the Arab American Museum website

<http://arabamericanmuseum.org/Arab-Film-Series>, and in Berlinale/Archive, 2018 at [https://www.berlinale.de/en/archiv/jahresarchive/2018/02\\_programm\\_2018/02\\_Filmdatenblatt\\_2018\\_201814257.html#tab=filmStills](https://www.berlinale.de/en/archiv/jahresarchive/2018/02_programm_2018/02_Filmdatenblatt_2018_201814257.html#tab=filmStills)

<https://asiasociety.org/new-york/iranian-new-wave-1960s-1970s-film-series> "Iranian New Wave 1960's-1970's (Film Series)," Asia Society comments on November 2-22, 2013 Asian Society and Museum, New York exhibit. See annotated descriptions of seven Iranian new wave films, auteur cinema on cultural, political, and social conditions of the Shah's Iran. "Similar to cinematic trends across the globe from France, Czechoslovakia, Brazil and Japan."

### **Central Steppes**

<https://www.filmcomment.com/article/lone-wolves-at-the-door-of-history-central-asian-cinema/>

Kent Jones, "Lone Wolves at the door of history: Central Asian cinema," *Film Comment*, Film Society of Lincoln Center, May/June 2003. Jones claimed that former Soviet Asian republics have been quietly turning out handcrafted film masterpieces since the 1960's.

[http://sensesofcinema.com/2003/feature-articles/central\\_asian\\_films/](http://sensesofcinema.com/2003/feature-articles/central_asian_films/)

Jared Rapfogel, "Central Asian Films," *Sense of Cinema*, Issue 27, July 2003. Rapfogel gave an insightful look into Central Asian modern cinema which included Kazakh New Wave, *The Fall of Otar* (1990), a 13th century epic, *Uzbek Without Fear* (1972) and other late 20th and early 21st century Central steppe Asian films.

<http://e-history.kz/en/publications/view/1951>

"The first run of historical animation film '*Kazak eli*,'" e-history, Kazakhstan, May 19, 2016. The first run of the first historical animation film '*Kazak eli*' dedicated to the 550th anniversary of the Kazakh Khanate showing story of childhood and adolescence of future Khans--Zhanibek and Kerey. Historical film as government propaganda.

<https://caspiannews.com/news-detail/kazakhstan-revives-legend-of-female-ruler-who-killed-cyrus-the-great-1493373291288/>

Aygul Ospanova, "Kazakhstan Revives Legend of Female Ruler Who Killed Cyrus the Great," *Caspian News*, April 14, 2017. Kazakhstan's KazakhFilm film studio led by Kazakhstan leader's youngest daughter produced film honoring Tomyris, a legendary female ruler who was said to have reigned for 50 years, 570-520 BCE. Historical film as propaganda.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=film%2c+cinema+and+silk+road+world+history&view=detail&mid=94CoD3878FCBEE7DA50994CoD3878FCBEE7DA509&FORM=VIRE)

[q=film%2c+cinema+and+silk+road+world+history&view=detail&mid=94CoD3878FCBEE7DA50994CoD3878FCBEE7DA509&FORM=VIRE](https://www.bing.com/videos/search?q=film%2c+cinema+and+silk+road+world+history&view=detail&mid=94CoD3878FCBEE7DA50994CoD3878FCBEE7DA509&FORM=VIRE)

1:39:09 Full Film. "*The Silk Road*," 1988 Japanese cinema published on You Tube February 25, 2018. Film is set in 1026 CE with English subtitles. See reviews below:

<https://www.tvguide.com/movies/the-silk-road/review/129188/>

Film Review. "The Silk Road," *TV Guide*.

<https://www.youtube.com/watch?v=O9Igc33qoAA>

2:18:18 Full Movie, "*Warriors of the Steppe*," You Tube. 2011/2012 Kazakh film which depicted young Kazakh guerrilla fighters defeating Mongol Dzungars in 1729. Note first seconds of film has a "contextualization" statement surrounding this 1729 steppe history.

<https://www.youtube.com/watch?v=X4JcRlrltag>

10:05 Video, "newsnight The Great Game," Kiln Theater, published May 19, 2009. Kiln Theater (formerly known as The Tricylce) huge theater production in 12 half-hour plays on the British, the West and Afghanistan from 1842-2009.

<http://news.bbc.co.uk/2/hi/entertainment/7992403.stm>

Mike Wooldridge, "Putting the Great Game on Stage," BBC, UK, April 9, 2009. A

London Theater is hosting a festival aimed at bringing Afghanistan's culture, politics and history to a wider public through 12 half hour plays.

<https://www.theguardian.com/stage/2009/apr/25/tricycle-theatre-great-game-afghanistan>

Michael Billington, "Theatre review: The Great Game: Afghanistan/Tricycle Theatre," *The Guardian*, April 25, 2009. Twelve half-hour plays about the UK, the West and Afghanistan, 1842-2009.

## South Asia

<http://chnm.gmu.edu/worldhistorysources/d/34/whm.html>

Website Review. Robert De Carroli, George Mason University, "Harappa: The Indus Valley and the Raj in India and Pakistan," World History Sources, Center for History and New Media, George Mason University, October 2002. Omar Khan's Harappa website reviewed by Dr. De Carroli. Note references to newsreel footage and video interviews with people involved with South Asian history. See website: <https://www.harappa.com/>

<http://cinemaparadizo.com/mohenjo-daro-review/>

Film Review. Pankaj Thuain, "Mohenjo Daro Review: Far From Perfect But a Great Work of Art," *Cinema Paradizo*, August 16, 2016. *Mohenjo Daro* film is the story of 'Greed' and rise and fall of a great city and not a historical reenactment.

<https://www.harappa.com/blog/mohenjo-daro-movies-perceptions-past>

Film Review. Raminder Kaur, "Mohenjo-Daro: Movies and Perceptions of the Past," *Harappa.com*, January 6, 2017.

<https://www.theodysseyonline.com/8-historical-bollywood-films-display-muslim-culture>

Sheza Arshad Iqbal, "8 Historical Bollywood Films That Illustrate Muslim Culture," *The Odyssey Online*, May 3, 2016. Bollywood films from 1950's and 1960's depicting the richness of Mughal culture (1526-1857) before Bollywood began to focus on intense, musical, dramatic cinema.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=mughal+world+history+in+cinema+and+film&view=detail&mid=0081AFED1C3E954E6CCA0081AFED1C3E954E6CCA&FORM=VIRE)

[q=mughal+world+history+in+cinema+and+film&view=detail&mid=0081AFED1C3E954E6CCA0081AFED1C3E954E6CCA&FORM=VIRE](https://www.bing.com/videos/search?q=mughal+world+history+in+cinema+and+film&view=detail&mid=0081AFED1C3E954E6CCA0081AFED1C3E954E6CCA&FORM=VIRE)

3:29:51 documentary film, "The Great Moghuls," Bamber Gascoigne, published on YouTube, January 28, 2018. Documentary history of the Mughals based on Gascoigne's 1971 history.

<https://souman.wordpress.com/2017/05/06/documentary-film-review-on-the-great-mughals-by-bamber-gascoigne-httpswww-youtube-com-watchvh12cqaryyjg/>  
Souman Elah, “Documentary film review on “*The Great Mughals*” by Bamber Gascoigne <https://youtube.com/watch?v=H12CQArYYjg>. Souman wordpress blog, May 6, 2017.

[https://www.academia.edu/38290041/WHEN\\_WAS\\_THE\\_STUDIO\\_ERA\\_IN\\_BENGAL\\_TRANSITION\\_TRANSFORMATIONS\\_AND\\_CONFIGURATIONS\\_DURING\\_THE\\_1930s?email\\_work\\_card=title](https://www.academia.edu/38290041/WHEN_WAS_THE_STUDIO_ERA_IN_BENGAL_TRANSITION_TRANSFORMATIONS_AND_CONFIGURATIONS_DURING_THE_1930s?email_work_card=title)  
Madhuja Mukherjee, “When Was the 'Studio Era' In Bengal: Transition, Transformations and Configurations During the 1930's,” *Wide Screen*, Vol. 8, no. 1, January 2019. Change over time during early 1930's in Calcutta, Bengal as sync-sound mechanisms moved silent film into “Talkies.” Note other South Asian cinema resources to right of this page. See more Madhuja Mukherjee monographs, articles on Bengal, Hindi, Bollywood cinema and film below:

<https://jadavpur.academia.edu/MadhujaMukherjee>  
Madhuja Mukherjee, Jadavpur University, Department of Film, Music, and History Studies, Film, Academia. See Dr. Mukherjee articles, monographs on Bengal, Hindi, Bollywood film.

<https://files.eric.ed.gov/fulltext/EJ887774.pdf>  
Gowri Parameswaraw, “Teaching India with Popular Films-A Guide for High School and College Teachers,” Promising Practices, *Multicultural Education*, Winter 2010, posted in eric.ed.gov, pdf. Note, especially, annotated listing of recommended films.

[https://www.researchgate.net/publication/263132368\\_Portrayal\\_of\\_cast\\_in\\_hindi\\_cinema](https://www.researchgate.net/publication/263132368_Portrayal_of_cast_in_hindi_cinema)  
Govind Ji Pandey, “(PDF) Portrayal of cast(e) in hindi cinema,” *Research Gate*, June 2014. Note Hindi cinema examples in introduction of this article and other annotated examples in body of paper such as 1936 *Achhut Kanya*, 1936, *Sujata*, 1959, 2001 *Lagaan*, *Ankur*, *Bawandar* and note websites on this topic at end of paper. See full-length cinema below:

<https://www.youtube.com/watch?v=HpXvkt9XXog>  
2:15:55 You Tube video. “*Achhut Kanya* (HD)-Ashok Kumar-Devika Rani-Old Hindi Full Movie-(With English Subtitles,)” published March 9, 2016 by Shemaroo. 1936 Hindi cinema on caste in 1930's India. Film title in English is “*Untouchable Maiden*.”

<https://www.youtube.com/watch?v=xrGSQvRKGNg>  
2:25:38 You Tube video. “*Sujata* (HD)-Nutan-Sunil Dutt-Lalita Pawar-Popular Old Movie-(With English Subtitles), published April 24 2017 on Shemaroo. 1959 Bollywood film, *Sujata*, was the tale of love between a Brahmin man and an untouchable woman.

<https://www.livemint.com/Consumer/6nnJc915E2imyZKEojkVtJ/Ten-Indian-films-on-the-caste-system.html>  
Lata Jha, “Ten Indian Films on the caste system,” *Livemint*, July 23, 2018. See especially *Shudra: The Rising*, 2012, about the ancient Indus Valley Civilization and rise of the caste system.

<https://www.youtube.com/watch?v=g5C5CagzFDk>  
1:39:44 Full Film. “*Shudra the Rising*, Full Movie,” You Tube. Hindi Language film, No English subtitles, but one can see Indian images via cinema as to early caste in the Indus Valley. This film caused concerns from the Indian Hindutva right as to their belief that it would cause friction between classes in 2012 India.

<https://timesofindia.indiatimes.com/entertainment/hindi/movie-reviews/shudra-the-rising/movie-review/16876847.cms>  
Film Review. “*Shudra: The Rising* Movie Review,” *Times of India*, October 19, 2012. Note comment as to this film being an attempt to end caste in India.

[https://en.wikipedia.org/wiki/Shudra:\\_The\\_Rising](https://en.wikipedia.org/wiki/Shudra:_The_Rising)  
See Wikipedia description of *Shudra: The Rising*.

[http://history.msu.edu/hst830/files/2013/09/Deshpande\\_FilmsasHistoricalSources.pdf](http://history.msu.edu/hst830/files/2013/09/Deshpande_FilmsasHistoricalSources.pdf)  
Anirudh Deshpande, “Films as Historical Sources or Alternative History,” *Economic and Political Weekly*, Vol. 39, no. 40, (October 2-8, 2004), 4455-4459. Michigan State University history course HST830. Deshpande urged historians and film-makers to cooperate in writing history. This article was a chapter in Deshpande research, Nehru University, “Cinematic Reclamation of history and nation: ideology and identity in modern Indian visual narratives.” See article in JSTOR: [https://www.jstor.org/stable/4415618?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/4415618?seq=1#page_scan_tab_contents)

<http://www.teachwithmovies.org/guides/water.html>  
“Water: World/India; Religions/Hinduism,” *Teach With Movies*. Lesson module for Deepha Metha's *Water*. Film was set in 1938 India in context of Gandhi protest movements against the British.

<https://theconversation.com/how-indian-cinema-helped-fight-fascism-during-world-war-ii-82544/>

Shruti Narayanswamy, “How Indian cinema helped fight fascism during World War II,” *The Conversation*, August 18, 2017. In the midst of the country's struggle for independence, India's film industry became a messenger and ally in the global fight against Britain's enemies.

<https://www.bfi.org.uk/news-opinion/news-bfi/features/india-film-pakistan-1920s>  
Dr. Amina Yaqin and J. Daniel Luther, “From the Empire's archive: visualising the 'Great Game' in Pakistan's hinterland,” BFI, British Film Institute, updated July 6, 2018. BFI's India on Film 1899-1947 project documentary films, from a British colonial perspective.

[http://www.academia.edu/Documents/in/Indian\\_Cinema\\_Bollywood\\_Film\\_Studies\\_South\\_Asia\\_Media](http://www.academia.edu/Documents/in/Indian_Cinema_Bollywood_Film_Studies_South_Asia_Media)  
“Indian Cinema, Bollywood, Film Studies, South Asia Media, *Academia*. A large array of monographs, papers, articles, film reviews on Bollywood films and cinema.

<https://www.bbc.com/news/world-asia-india-37273221>  
“Why a Bollywood film has been accused of distorting history,” *BBC*, September 6, 2016. *Mohenjo Daro*, a Bollywood epic based on life in 2016 BCE Indus Valley stirred controversy among historians and Indologists.

[https://www.academia.edu/Documents/in/Indian\\_Cinema\\_Bollywood\\_Film\\_Studies\\_South\\_Asia\\_Media](https://www.academia.edu/Documents/in/Indian_Cinema_Bollywood_Film_Studies_South_Asia_Media)

<https://www.thecinemaholic.com/historical-bollywood-movies-list/3/>  
Historical Bollywood Movies List, Best Period Hindi Films, The Cinemaholic, note 5 films annotated.

<https://www.inaglobal.fr/en/cinema/article/blurred-lines-between-politics-and-cinema-india-8110>  
Manon Jessua, “The blurred lines between politics and cinema in India,” *ina global*, France, December 2, 2015. See references at bottom of this article for more resources on India and Bollywood cinema and note “Cinema” section of *ina global*: <https://www.inaglobal.fr/en/cinema>

[https://www.researchgate.net/publication/292906705\\_Interrogating\\_Practices\\_of\\_Gender\\_Religion\\_and\\_Nationalism\\_in\\_the\\_Representation\\_of\\_Muslim\\_Women\\_in\\_Bollywood\\_Contexts\\_of\\_Change\\_Sites\\_of\\_Continuity](https://www.researchgate.net/publication/292906705_Interrogating_Practices_of_Gender_Religion_and_Nationalism_in_the_Representation_of_Muslim_Women_in_Bollywood_Contexts_of_Change_Sites_of_Continuity)  
Nazia Hussein and Saba Hussain, “Interrogating Practices of Gender, Religion, and Nationalism in the Representation of Muslim Women in Bollywood Contexts of Change, Sites of Continuity,” *Exchanges: The Warwick Review*, April 2015, 284-304. Uploaded

to Research gate by Nazia Hussein. Hussein and Hussain used four Bollywood successful films (2012-2013) as case studies for their paper.

<http://www.academia.edu/37369102/>

Imagining\_Muslims\_as\_the\_Other\_in\_Muslim\_political\_films

Nadira Khatun, "Imagining Muslims as the 'Other' in Muslim political films," *Journal of Arab & Muslim Research*, Vol. 9, no. 1, 2016, 41-60. Uploaded to Academia by Nadira Khatun. Hindi and Bollywood film's portrayal of Muslims discussed by Nadira Khatun in this monograph.

<https://www.epw.in/engage/article/ghoul-challenging-category-nationalist-muslim>  
"Ghoul: Challenging the Category of the 'Nationalist Muslim,'" *Economic and Political Weekly*, Vol. 53, Issue 45, November 17, 2018. *Ghoul* is an Indian Netflix web series set in a dystopian future. The film series depicted an alternative to the stereotypical representation of the Muslim figure in Hindi cinema. See same article here: <https://www.epw.in/author/aakshi-magazine>

<https://newbooksnetwork.com/anand-pandian-reel-world-an-anthropology-of-creation-duke-up-2015/>

Ian Cook, "Anand Pandian, 'Reel World: An Anthropology of Creation,'" *New Books Network*, June 26, 2016. Listen to 47:35 audio podcast interview with author Anand Pandian about his ethnography of the Tamil film industry, *Reel World: An Anthropology of Creation*, Duke University Press, 2015.

<https://bulletin.hds.harvard.edu/articles/winterspring2016/three-films-depict-sinhalese-buddhism>

Chipamong Chowdhury, "Three Films Depict Sinhalese Buddhism," *Harvard Divinity Bulletin*, Vol. 44, nos. 1 & 2, Winter/Spring 2016. Since 2000, a group of independent filmmakers have created cinematic works of art that have transformed Buddhism in Sri Lanka. Buddhism is a significant part of the dialogue in *Suriya Arana* (Fire Fighters, 2004), *Sankara* (Introspection, 2006), and *Uppalavanna* (2007).

<http://webhost.lclark.edu/campion/hist217/films.htm>

David Campion, "History 217 Modern South Asia Film List," Lewis & Clark College. See annotated bibliography of South Asian cinema and University of Iowa, Philip Lutgendorf's "notes on Indian popular cinema" linked below:

<https://uiowa.edu/indiancinema/>

[https://aeon.co/videos/its-poultry-vs-people-in-this-darkly-comic-tale-of-a-problematic-pet-rooster?utm\\_source=Aeon+Newsletter&utm\\_campaign=6b535c1bde-EMAIL\\_](https://aeon.co/videos/its-poultry-vs-people-in-this-darkly-comic-tale-of-a-problematic-pet-rooster?utm_source=Aeon+Newsletter&utm_campaign=6b535c1bde-EMAIL_)

CAMPAIGN\_2019\_01\_22\_10\_42&utm\_medium=email&utm\_term=0\_411a82e59d-6b535c1bde-68694909

13:00 Video. "Tungrus," *Aeon*, Videos, January 22, 2019. It's poultry vs. people in this darkly comic tale of a problematic pet rooster in Mumbai. Also, contrast between urban v. rural and dilemma of pet vs. supper.

[https://aeon.co/videos/when-boxing-is-the-best-career-path-for-12-year-old-himanshu-in-india?utm\\_source=Aeon+Newsletter&utm\\_campaign=dd6d4c50a8-EMAIL\\_CAMPAIGN](https://aeon.co/videos/when-boxing-is-the-best-career-path-for-12-year-old-himanshu-in-india?utm_source=Aeon+Newsletter&utm_campaign=dd6d4c50a8-EMAIL_CAMPAIGN)

\_2019\_02\_11\_03\_41&utm\_medium=email&utm\_term=0\_411a82e59d-dd6d4c50a8-68694909

18:00 film short. "Bhiwani Junction," *Aeon*, Videos, February 11, 2019. Film short followed 12 year old Himanshu Nain, an aspiring boxer who views boxing as a path to upward mobility in India.

## East Asia

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=film+is+world+history&view=detail&mid=0AD48425366FEC79963A0AD48425366FEC79963A&FORM=VIRE)

[q=film+is+world+history&view=detail&mid=0AD48425366FEC79963A0AD48425366FEC79963A&FORM=VIRE](https://www.bing.com/videos/search?q=film+is+world+history&view=detail&mid=0AD48425366FEC79963A0AD48425366FEC79963A&FORM=VIRE)

10:15 Video. World Cinema, Pt. 1, Crash Course Film History #14, PBS Digital, published on-line July 20, 2017. Early Asian, especially Japanese cinema techniques tied to Japanese history, culture and religion.

<https://ocw.mit.edu/courses/history/21h-522-japan-in-the-age-of-the-samurai-history-and-film-fall-2006/>

"Japan in the Age of Samurai: History and Film," History, MIT Open Courseware, Free Online Course Materials, Fall 2006 taught by Aaron Moore. See course features on left side of this page: lecture notes, syllabus with films used.

[https://spice.fsi.stanford.edu/docs/using\\_film\\_to\\_explore\\_history#1](https://spice.fsi.stanford.edu/docs/using_film_to_explore_history#1)

Thomas Keirstead, "Using Film to Explore History," SPICE, Stanford University, December 2002. Note focus on Japanese film as history, ie., *Black Rain* and *Seven Samurai* along with "historians vs. Filmmakers, Filmmaker as Historian sections.

<http://www.rogerebert.com/reviews/silence-2016>

Film review. Matt Zoller Seitz, "Silence Movie Review & Film Summary (2016)," *Roger Ebert*, December 23, 2016. In depth review of Martin Scorsese film based on Shusaku Endo's 1966 source novel as to Jesuits in 17th century Japan.

<http://www.nationalreview.com/article/445194/silence-martin-scorseses-film-shusaku-endos-novel-review>

Thomas S. Hibbs, “*Silence*, Martin Scorsese's Film & Shusaku Endo's Novel,” *National Review*, February 25, 2017. Statist crushing of religion in 17th century Japan.

<https://talkaboutjapan.wordpress.com/2016/06/08/namamugi-incident-satsuma-1862-anglo-satsuma-war-1863/>

“Namamugi Incident of 1862; Anglo-Satsuma War, 1863,” *Talk About Japan*, June 8, 2016. The Namamugi Incident also known as the Kanagawa Incident, and as the Richardson Affair was a samurai assault on British nationals in Japan in 1862. See videos depicting that history.

<https://news.usni.org/2014/04/14/japanese-eyes-world-war-ii-japanese-cinema>  
“Through Japanese Eyes: World War II in Japanese Cinema,” USNI, US Naval Intelligence, April 14, 2014.

<https://www.cinemaescapist.com/2018/01/best-japanese-wwii-movies/>  
Jordan Li, “11 WWII Movies From the Japanese perspective,” *Cinema Escapist*, January 5, 2018. Japan WWII movies from the Japanese perspective.

[https://www.academia.edu/38625196/Record.\\_Reenact.\\_Recycle.\\_Notes\\_on\\_Shindo\\_Kaneto\\_s\\_Documentary\\_Styles](https://www.academia.edu/38625196/Record._Reenact._Recycle._Notes_on_Shindo_Kaneto_s_Documentary_Styles)  
Lauri Kitsnik, “Record. Reenact. Recycle. Notes on Shindo Kaneto's Documentary Styles,” *Arts*, Vol. 8, no. 39, published March 22, 2019. Uploaded to Academia by Lauri Kitsnik. Filmmaker Shindo Kaneto (1912-2012) cinematic styles which included semi-documentary films which viewed everyday life, documentary and drama reenacting historical events, and metadocumentary which combined fiction and non-fiction and a self-reflective criticism of cinema as a media.

[https://www.academia.edu/34520658/Transnational\\_Images\\_Of\\_Hiroshima\\_And\\_Nagasaki\\_Knowledge\\_Production\\_And\\_The\\_Politics\\_Of\\_Representation](https://www.academia.edu/34520658/Transnational_Images_Of_Hiroshima_And_Nagasaki_Knowledge_Production_And_The_Politics_Of_Representation)  
Yoko Shibatu, “Transnational Images of Hiroshima and Nagasaki: Knowledge Production and the Politics of Representation,” PhD dissertation, Cornell University, 2009. Uploaded to Academia by Yoko Shibatu. Dissertation focus was on study of Japanese, American, and European film/cinema representations of Hiroshima and Nagasaki atomic bombings.

<http://www.columbia.edu/cu/weai/exeas/resources/pdf/late-spring.pdf>  
Daisuke Miyao, Film Lesson, “The Scene at the Kyoto Inn: Teaching Ozu Yasujiro's *Late Spring*,” Columbia University in NY City resource, 9 page pdf. Dr. Miyao, University of

Oregon, lesson for teaching “the most Japanese” of Japanese film directors using Yasujiro's 1949 *Late Spring*.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=you+tube+film+late+spring%2c+1949&view=detail&mid=4B04A7B4B4CD7DD33B5E4B04A7B4B4CD7DD33B5E&FORM=VIRE)

[q=you+tube+film+late+spring%2c+1949&view=detail&mid=4B04A7B4B4CD7DD33B5E4B04A7B4B4CD7DD33B5E&FORM=VIRE](https://www.bing.com/videos/search?q=you+tube+film+late+spring%2c+1949&view=detail&mid=4B04A7B4B4CD7DD33B5E4B04A7B4B4CD7DD33B5E&FORM=VIRE)

1:47:58 Film. “*Late Spring*, 1949,” published on You Tube July 8, 2018. Ozu Yasujiro's (1903-1963) film with English subtitles.

<http://www.asharperfocus.com/LateSpring.html>

Norman N. Holland, “Yasujiro Ozu's *Late Spring*, *Banshun*, 1949,” *A Sharper Focus*. Holland deconstructs *Late Spring*. See tabs at top of film site, especially “Criticism vs. Review.”

[https://www.academia.edu/37203046/](https://www.academia.edu/37203046/Japans_Vietnam_War_1960s_Politics_Korea_and_the_US_in_the_Films_of_Oshima_Nagisa)

[Japans\\_Vietnam\\_War\\_1960s\\_Politics\\_Korea\\_and\\_the\\_US\\_in\\_the\\_Films\\_of\\_%C5%8Cshima\\_Nagisa](https://www.academia.edu/37203046/Japans_Vietnam_War_1960s_Politics_Korea_and_the_US_in_the_Films_of_Oshima_Nagisa)

Jack Lichten, “Japan's Vietnam War: 1960's Politics, Korea, and the US in the Films of Oshima Nagisa,” *AGLOS: Journal of Area Based Global Studies*, 2012-2013, 1-24. Uploaded to Academia by Jack Lichten, University of Tokyo. Lichten described Nagisa's four films on the Japanese governments relationship with the US and 1960's intervention in Vietnam in historical context of Japan's history of intervention in neighboring states such as Korea.

[https://www.academia.edu/30704736/Reinhabiting\\_the\\_mock-up\\_gallows\\_the\\_place\\_of\\_Koreans\\_in\\_Oshima\\_Nagisas\\_films\\_in\\_the\\_1960s](https://www.academia.edu/30704736/Reinhabiting_the_mock-up_gallows_the_place_of_Koreans_in_Oshima_Nagisas_films_in_the_1960s)

Shotat T. Ogawa, “Reinhabiting the Mockup Gallows: The Place of Koreans in Oshima Nagisa's Films in the 1960's,” *Screen*, Vol. 56, no. 3, Autumn 2015, 303-318. Koreans as “Other” in Japanese society.

<http://www.asian-studies.org/Portals/55/EAA/Online%20Supplements/21-3-Huebner.pdf?ver=2017-01-09-145508-283>

Film review. David Huebner, “*Cocktail Party*,” *Education About Asia*, Vol. 21, no. 3, Winter 2016. *Cocktail Party*, 2016, 108 minutes, color documentary about social conditions on Okinawa involving US soldiers and Okinawan citizens over time showing the tensions between the US military and Japanese government.

<http://www.asian-studies.org/Portals/55/EAA/Online%20Supplements/20-2-HuebnerReview.pdf>

Film review. David Huebner, “*Mrs. Judo: Be Strong, Be Gentle, Be*

*Beautiful*,” *Education about Asia*, Vol. 20, no. 2, Fall 2015. Documentary film, 58 minutes, color, 2012, about Japanese female judo legend Fukuda Keiko.

<http://www.asian-studies.org/Portals/55/EAA/Online%20Supplements/20-2-Hansen.pdf>

Kelly Hansen, “Shifting Gender Roles in Postwar Japan: The On-Screen Life of actress Hara Setsuko,” *Education About Asia*, Vol. 20, no. 2, 2015. Actress Hara Setsuko portrayed changing Japanese gender roles in Japanese films from mid-1930's to early 1960's.

<http://www.asian-studies.org/Portals/55/EAA/Online%20Supplements/19-2-Grey-Zone-and-A2-B-C.pdf>

Film review. David Huebner, “*In the Grey Zone* and *A2-B-C*,” *Education About Asia*, Vol. 19, no. 2, Fall 2014. Two documentary Japanese films about the earthquake, tsunami and Fukushima nuclear accident of March 2011 (*In the Grey Zone*, 89 minutes, 2012) followed by *A2-B-C*, 71 minutes, 2013 about Japanese government decisions to reoccupy these areas.

<https://www.academia.edu/38197612/>

The\_representation\_of\_Japanese\_values\_in\_the\_manga\_Naruto

Valerie Harvey, “The Representation of Japanese Values in the Manga, *Naruto*,” *Les Arts martiaux. Entre enseignement et intervention*, Quebec: Les Presses de l'Universite Laval, 2019. Manga are Japanese comics while anime are television adaptations. *Naruto*, first published in 2003 has achieved global acclaim with 11 films, video games, streaming showing a boy fighting in an imaginary world populated by ninjas.

<http://theirhistory.blogspot.com/2018/08/the-three-empresses-of-emperor-qianlong.html>

Celine Wan and Xuelin Yeong, “The Three Empresses of Emperor Qianlong,” *History with Herstory*, their history blog, August 19, 2018. Emperor Qianlong's harem has been cast into the spotlight recently, with a hit TV show airing and another to come. The same three empresses of Qianlong are featured in the two dramas, one titled, “*Ruyi's royal love*.” See comparison between the three Qianlong wives and Henry VIII's first three wives with comments on the historical accuracy of the Chinese TV films.

[https://en.wikipedia.org/wiki/Confucius\\_\(1940\\_film\)](https://en.wikipedia.org/wiki/Confucius_(1940_film))

“*Confucius* (1940 film), *Wikipedia*. Chinese film produced during WW II. Example of historical context impacting this historical primary source, ie., *Confucius* 1940 cinema. And a comparative exercise to the 2010 *Confucius* film produced during the Chinese communist government era, seen below.

<https://core.ac.uk/download/pdf/35282146.pdf>

Yuanyuan Wang, Chinese University of Hong Kong, PhD candidate, “The Travel of Fei Mu's film *Confucius* from 1939 to the present,” *Journal of Cambridge Studies*, Vol. 4, no. 2, June 2009, 126-138. Article began with close reading of 1940 Confucius film, and analyzed how the narrative and aesthetics were shaped within various historical factors from the 1930's to 2009.

[https://en.wikipedia.org/wiki/Confucius\\_\(2010\\_film\)](https://en.wikipedia.org/wiki/Confucius_(2010_film))

“*Confucius* (2010 film),” *Wikipedia*.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=confucius+cinema+reviews&&view=detail&mid=0330D7DADCBDA54F37A60330D7DADCBDA54F37A6&&FORM=VRDGAR)

[q=confucius+cinema+reviews&&view=detail&mid=0330D7DADCBDA54F37A60330D7DADCBDA54F37A6&&FORM=VRDGAR](https://www.bing.com/videos/search?q=confucius+cinema+reviews&&view=detail&mid=0330D7DADCBDA54F37A60330D7DADCBDA54F37A6&&FORM=VRDGAR)

2:04:53 Film, “*Confucius*,” 2010, published on You Tube, January 29, 2013.

<http://sites.fas.harvard.edu/~chlit130/syllabus/>

“Screening Modern China: Syllabus,” Harvard University, Fall 2005. Professor Eileen Cheng-yin Chow's Chinese Film and Culture course using Chinese film from 1896 to early 2000 to teach Chinese politics and culture.

<http://wmpeople.wm.edu/asset/index/eewilcox/eastasianculturesthroughfilm>

Syllabus. Emily Wilcox, “East Asian Cultures Through Film: Encounters in Media Across Difference,” College of William and Mary, Spring 2013.

[https://www.academia.edu/8940906/Cinema\\_in\\_China\\_A\\_Brief\\_History](https://www.academia.edu/8940906/Cinema_in_China_A_Brief_History)

James Wicks, “Cinema in China: A Brief History,” *Berkshire Encyclopedia of China*, Berkshire Publishing Group LLC, 2009. Uploaded to Academia by James Wicks. Dr. Wicks described “the six generations” of Chinese cinema over time, beginning in the late 19th century.

<https://lithub.com/vanessa-hua-on-the-banned-chinese-novel-my-father-loved-in-his-youth/>

Vanessa Hua, “The banned Chinese Novel my father loved in his youth,” *Lit hub*, August 27, 2018. 12th century Chinese novel, *Water Margins: Outlaws of the Marsh*.

<https://www.openlettersmonthly.com/book-review-the-water-margin/>

Steve Donoghue, “Book Review: *The Water Margins*,” Open Letters Monthly an Arts and Literature Review, June 2, 2011. Review of original 1368 novel about the 12th century Sung dynasty bandit group.

<https://www.youtube.com/watch?v=eHwegoVfOLU>

1:38:44 Movie. “Chinese movie *Water Margin*: True Colors of Heroes, English dub,”

You Tube, published online July 23, 2014. Adaption of the classic Chinese novel, *The Water Margin*.

<https://chinachannel.org/2018/08/23/best-chinese-film/>

“12 Best Chinese films,” China Channel, August 23, 2018. Best Chinese films 1980-Present that are also historical statements.

[https://asiapacificcurriculum.ca/system/files/2017-11/](https://asiapacificcurriculum.ca/system/files/2017-11/The%20Opium%20Wars%20in%20China%20-%20Background%20Reading_1.pdf)

[The%20Opium%20Wars%20in%20China%20-%20Background%20Reading\\_1.pdf](https://asiapacificcurriculum.ca/system/files/2017-11/The%20Opium%20Wars%20in%20China%20-%20Background%20Reading_1.pdf)

“The Opium Wars in China” Asia Pacific Curriculum, Asia Pacific Foundation of Canada. 16 page pdf resource on the two mid-19th century Opium Wars (1839-1842 and 1856-1860) between China and Great Britain which ended China's history of supremacy. Use this pdf with *The Opium War* (1997) film below.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=teaching+chinese+opium+wars+with+cinema+and+film&view=detail&mid=0ECD23D4866DA7311DA40ECD23D4866DA7311DA4&FORM=VIRE)

[q=teaching+chinese+opium+wars+with+cinema+and+film&view=detail&mid=0ECD23D4866DA7311DA40ECD23D4866DA7311DA4&FORM=VIRE](https://www.bing.com/videos/search?q=teaching+chinese+opium+wars+with+cinema+and+film&view=detail&mid=0ECD23D4866DA7311DA40ECD23D4866DA7311DA4&FORM=VIRE)

2:23:12 full film, English subtitles, “*The Opium War*,” 1997, published on You Tube, September 23, 2012. Chinese historical film began in 1839 Guangzhou.

[https://www.academia.edu/37302593/](https://www.academia.edu/37302593/A_Landscape_over_There_Rethinking_Translocality_in_Zhang_Lus_Border-Crossing_Films)

[A\\_Landscape\\_over\\_There\\_Rethinking\\_Translocality\\_in\\_Zhang\\_Lus\\_Border-Crossing\\_Films](https://www.academia.edu/37302593/A_Landscape_over_There_Rethinking_Translocality_in_Zhang_Lus_Border-Crossing_Films)

Ran Ma, “A Landscape Over There: Rethinking Translocality in Zhang Lu's Border-Crossing Films,” *Verge: Studies in Global Asias*, Vol. 4, no. 1, Spring 2018, 11-132, uploaded to Academia. Chinese-South Korean professor Zhang Lu's films using Chinese landscape and urban settings depictions of ethnic Koreans in China.

<http://www.asian-studies.org/Portals/55/Gordon-23-3.pdf>

Film review. David B. Gordon, “*Above the Drowning Sea*,” *Education About Asia*, Vol. 23, no. 3, Winter 2018. *Above the Drowning Sea*, 2017, 88 minutes, color about the Jewish refugee community in Shanghai, China in the late 1930's who were escaping Nazi Germany. Note reference to other films on this topic, *Shanghai Ghetto* (2002) and *Sugihara: Conspiracy of Kindness*, 2000. See source for these and following film reviews:

<http://www.asian-studies.org/Publications/EAA/Supplements>

Education About Asia (EAA), Online Supplemental Materials, Asian Studies. Note resources, lessons for teaching Asian history and culture.

<https://www.youtube.com/watch?v=yKg97b5j7mU>

2:21 Video. "1960's China Cultural Revolution, Propaganda Film, Red Guard Destroy Bourgeois Signs," You Tube Video from the Kinolibrary archive film collections, <http://www.kinolibrary.com>

<http://asianetwork.org/ane-archived-issues/2002-spring/anex2002-spring-sun2.PDF>  
Yi Sun, "Teaching Chinese History Through Film," *ASIANetwork*, archived issue, Spring 2002. Slim article with references to Chinese films and 20th century Chinese history.

<http://www.asian-studies.org/Portals/55/EAA/Online%20Supplements/18-3- Holden.pdf>

Film review. Melisa Holden, "Teaching Post-Mao China-Two Classic Films," *Education About Asia*, Vol. 18, no. 3, Winter 2013. Holden reviewed two Post-Mao films, *The Story of Qiu Ju* (1992) and *Beijing Bicycle* (2001).

<http://dgeneratefilms.com/uncategorized/chinese-realites-1-river-elegy>

"Chinese Reality #1: *River Elegy*," *dGenerate Films*, posted May 1, 2013. *River Elegy*, 1988, sprung from the intellectual openness of reform-era China in the 1980's and inspired fierce public debate. Six-part TV documentary theme was the decline of traditional Chinese culture.

<https://www.youtube.com/watch?v=fcMBldtoRbs>

1:07:15 Video. "Documentary about *River Elegy*-The Best Documentary Ever," You Tube, published December 7, 2017.

[https://www.guernicamag.com/liu\\_1\\_1\\_12/](https://www.guernicamag.com/liu_1_1_12/)

Liu Xiaobo, translated by Josephine Chiu-Duke, "Behind *The Rise of the Great Powers*," *Guernica*, January 1, 2012. Analysis of Chinese 12-part documentary, 2006, that looked at 500 years of world empire's rise and fall. Portugal, Spain, Holland, Great Britain, France, Germany, Japan, Russia, and the US.

[https://aeon.co/videos/to-tibetan-buddhists-sky-burials-are-sacred-to-tourists-theyre-a-morbid-curiosity?utm\\_source=Aeon+Newsletter&utm\\_campaign=c216196bdb-EMAIL\\_](https://aeon.co/videos/to-tibetan-buddhists-sky-burials-are-sacred-to-tourists-theyre-a-morbid-curiosity?utm_source=Aeon+Newsletter&utm_campaign=c216196bdb-EMAIL_)

[CAMPAIN\\_2019\\_02\\_25\\_12\\_50&utm\\_medium=email&utm\\_term=0\\_411a82e59d-c216196bdb-68694909](https://aeon.co/videos/to-tibetan-buddhists-sky-burials-are-sacred-to-tourists-theyre-a-morbid-curiosity?utm_source=Aeon+Newsletter&utm_campaign=c216196bdb-EMAIL_CAMPAIGN_2019_02_25_12_50&utm_medium=email&utm_term=0_411a82e59d-c216196bdb-68694909)

21:00 Video. "Vultures of Tibet," *Aeon*, Videos, February 25, 2019. To Tibetan Buddhists, sky burials are sacred. To tourists they're a morbid curiosity.

## Southeast Asia

<https://www.asianfilmarchive.org/southeast-asian-cinema-classics-identified-memory-world-candidates/>

Southeast Asian Cinema Classics Identified as Memory of the World Candidates, Asian Film archive. See 1934 *The Emerald Jungle*, Myanmar's oldest film 3:15 trailer, Brunei's *Voices from the Minaret* is mentioned, see Vimeo video link below, early Indonesian Independence newsreels, 9:15 film clip.

<http://artdaily.com/news/106013/Race-to-restore-Myanmar-s-film-classics-for-a-second-screening#.W4KmWfZFW2w>

Richard Sargent, "Race to restore Myanmar's film classics for a second screening," *Art Daily*. *The Emerald Jungle* (1934, Myanmar's oldest film, is focus of this article.

<https://vimeo.com/109670633>

Harlif Mohammad, "Apresiasi film 'Gema Dari Menara' (*Echoes from the Minaret*)," Vimeo 27:27 film. Brunei's first feature film produced in 1968 by Brunei's Muslim Religious Affairs Department.

<https://asianmoviepulse.com/2018/11/film-review-balangiga-howling-wilderness-2017-by-khavn/>

Film Review. Panos Kotzathanasis, "Film Review: *Balangiga: Howling Wilderness* (2018) by Khavn," *Asian Movie Pulse*, November 26, 2018. Child and infant are featured in US massacre of Filipinos during American Philippine War 1901.

<https://thefilam.net/archives/27917>

Film review. Joel David, "*Balangiga*' film: Amid the nightmare of war, a coming-of-age," *The FilAm* magazine, July 16, 2018. Film review about *Balangiga*, a US-led massacre during American Philippine War (1901).

<https://www.lareviewofbooks.org/article/in-multiplicity-is-truth-an-interview-with-gina-apostol/>

Laurel Flores Fantauzzo interview with Gina Apostol, "In Multiplicity Is Truth: An Interview with Gina Apostol," *Los Angeles Review of Books*, December 31, 2018. Filipino-American Apostol explained her new "cinematic" novel, *Insurrecto*, about US colonialism in the Philippines as America's first step to Imperialism, especially seen through women's eyes, such as *Casiana Nacionales* and a focus on the 1901 *Balangiga* US-led massacre. Apostol noted that atrocities committed in the Philippines continue today.

<https://www.bostonglobe.com/arts/2018/12/05/trippy-cinematic-novel-american-atrocity-philippines/3AkW1Afj8mhh9Dth6yR4tM/story.html>

Anthony Domestico, “A trippy, cinematic novel of American atrocity in the Philippines,” *Boston Globe*, December 5, 2018. *Insurrecto* based on two film scripts, one by American filmmaker Chiara Brasi about a white female American war photographer, the other, by a Filipino mystery writer and translator.

<https://scream101.wordpress.com/>

“A Narration of the Film History in the Philippines (1848-1999),” *Scream 101*, September 28, 2011. Blog by students in Dr. Nath Rondina Film History and Mass Communication courses, Philippines.

<http://ncca.gov.ph/subcommissions/subcommission-on-the-arts-sca/cinema/history-of-philippine-cinema/>

Arsenio “Boots” Bautista, “History of Philippine Cinema,” National Commission for Culture and the Arts, Republic of the Philippines, April 14, 2015.

[https://eprints.soas.ac.uk/5102/1/](https://eprints.soas.ac.uk/5102/1/south_east_asian_film_and_cinema_studies_at_SOAS.pdf)

[south\\_east\\_asian\\_film\\_and\\_cinema\\_studies\\_at\\_SOAS.pdf](https://eprints.soas.ac.uk/5102/1/south_east_asian_film_and_cinema_studies_at_SOAS.pdf)

Nicholas Martland, “South East Asian Film & Cinema Studies at SOAS: The Role of the Library,” SOAS Research Online, July 4, 2008.

<https://web-app.usc.edu/soc/syllabus/20133/35222.pdf>

Dr. Brian Bernards, “Southeast Asian Literature and Film-Maritime SE Asia,” Syllabus, University of Southern California, Fall 2013. See films used in this college course to teach SE Asian culture and history.

<https://guides.library.manoa.hawaii.edu/c.php?g=370698&p=2557205>

Courses & Syllabi-Southeast Asia Film & Cinema, Research Guides at University of Hawaii at Manoa.

[http://worldhistoryconnected.press.uillinois.edu/2.2/gilbert\\_I.html](http://worldhistoryconnected.press.uillinois.edu/2.2/gilbert_I.html)

Marc Jason Gilbert, “Paper Trails: Connecting Vietnam and World History Through Documents, Film, Literature and Photographs, Pt. 1, 2, 3, *World History Connected*, Vol. 2, no. 2, May 2005. Note many references to cinema about Vietnamese culture and Vietnam's place in world history. '*Scent of Green Papaya*' is a “look” at Vietnam before the 'war.' Made in France with French Vietnamese actors and director, it showed the slower pace of Vietnamese culture before war. The film revolved around the growth of a young servant woman, Mui, and involved her servant positions in two Saigon households.

[http://articles.latimes.com/1994-02-02/entertainment/ca-17965\\_1\\_scent-of-green-papaya](http://articles.latimes.com/1994-02-02/entertainment/ca-17965_1_scent-of-green-papaya)

Kenneth Turan, “Movie Review: Poignant '*Scent of Green Papaya*': The Cannes Winner

Underscores the Decorum of Prewar Vietnam,” *LA Times*, February 2, 1994. Director and Producer Tran Anh Hung began film in 1951 Saigon.

<https://www.rogerebert.com/reviews/the-scent-of-green-papaya-1994>  
Roger Ebert, “*The Scent of Green Papaya* Movie Review,” Roger Ebert, 1994.

Some educators could show clips of the film as a before war and after war context of Saigon?

<https://www.bing.com/videos/search?q=you+tube+video+scent+of+green+papaya&view=detail&mid=906A1E52DD2A5DC4A395906A1E52DD2A5DC4A395&FORM=VIRE>  
1:44:00 Film, “*Scent of Green Papaya*,” You Tube, published September 22, 2016. English subtitles.

## Oceania/Pacific

[https://www.youtube.com/watch?time\\_continue=48&v=uxgUjyqN7FU](https://www.youtube.com/watch?time_continue=48&v=uxgUjyqN7FU)  
57:49 documentary video. “The Navigators-Pathfinders of the Pacific,” You Tube, published February 6, 2012. One of the first and best documentaries produced about the life of Grand Master Navigator Mau Pialug.

[https://en.wikipedia.org/wiki/The\\_Story\\_of\\_the\\_Kelly\\_Gang](https://en.wikipedia.org/wiki/The_Story_of_the_Kelly_Gang)  
“*The Story of the Kelly Gang*,” Wikipedia. World's first full-length narrative feature film, 1906, Australia silent. Film based on historical myth, but shaped Australian modern identity.

<http://www.screeningthepast.com/2015/01/the-story-of-the-kelly-gang-dvd-and-%E2%80%9Cthe-picture-that-will-live-forever%E2%80%9D-the-story-of-the-kelly-gang/>  
Review. Jan-Christopher Horak, “The Story of the Kelly Gang DVD and 'The Picture That Will Live Forever: The Story of the Kelly Gang,’” *Screening the Past*, January 2015. Review of Kelly Gang DVD and Ina Bertrand and William D. Rountt monograph, “The Picture That Will Live Forever!: The Story of the Kelly Gang,” National Film and Sound Archive, 2007.

<https://www.kanopy.com/product/highlands-trilogy>  
Highlands Trilogy, *Kanopy*. Set in Papua New Guinea Highlands and shot over ten years, three acclaimed documentaries have been used to teach “early encounter” world history. *First Contact* (1983), *Joe Leahy's Neighbors* (1989), and *Black Harvest* (1992). See preview of *First Contact* below:

<https://www.youtube.com/watch?v=2Y5rC7kDx3o>

9:43 Preview Video. “*First Contact* (Highlands Trilogy),” 1983. You Tube, published September 22, 2008.

<http://www.hawaii.edu/cpis/PacFilmsTeach.htm>

“Pacific Films for Teaching,” Prepared for the 2003 NEH Summer Institute, Re-Imaging Indigenous Cultures: The Pacific Islands. East-West Center and the University of Hawai‘i at Manoa. Annotated bibliography. Most highlighted links do not open.

<https://makinghistoryatmacquarie.wordpress.com/2013/11/17/what-can-we-learn-about-indigenous-history-through-film-teaching-indigenous-history-through-rabbit-proof-fence-australia-and-the-sapphires/>

“What can we learn about Indigenous history through film: Teaching Indigenous history through *Rabbit Proof Fence*, *Australia* and *The Sapphires*,” *Making History at Macquarie blog*, November 17, 2013. Contemporary 21st century Australian films which exposed child removal, Indigenous treatment, lander ownership, frontier violence, racism, cultural and gender bias.

<https://newbooksnetwork.com/annabel-cooper-filming-the-colonial-past-the-new-zealand-wars-on-screen-otago-up-2018/>

16:36 Podcast. Annabel Cooper, “*Filming the Colonial Past: The New Zealand Wars on Screen*,” *New Books Network*, December 14, 2018. Cooper's book, Otago University Press, 2018, described how filmmakers portrayed New Zealand Wars of the 19th century and how current Maori have grown to use media to tell “their” own history.

[https://aeon.co/videos/life-emerges-evolves-and-fights-for-supremacy-in-this-1929-avant-garde-classic?utm\\_source=Aeon+Newsletter&utm\\_medium=email&utm\\_campaign=MIT\\_AD\\_EINSTEINS\\_WIFE\\_2019\\_19\\_03](https://aeon.co/videos/life-emerges-evolves-and-fights-for-supremacy-in-this-1929-avant-garde-classic?utm_source=Aeon+Newsletter&utm_medium=email&utm_campaign=MIT_AD_EINSTEINS_WIFE_2019_19_03)

“Life emerges, evolves and fights for supremacy in this 1929 avant-garde classic,” *Aeon*, Videos, March 19, 2019. New Zealand-born artist Leonard Charles Huia Lye (1901-1980), better known as Len Lye, is renowned for his work in kinetic sculpture and experimental film. Lye's first film, *Tusalava*, produced in London used 7,000 hand-drawn images representing Maori, Aboriginal, and Samoan art to produce the Primitive, abstract, animated 19 minute film in context of the growing industrial London.

[https://www.academia.edu/10624195/](https://www.academia.edu/10624195/A_Critical_Reading_of_Aloha_and_Visual_Sovereignty_in_Ke_Kulana_He_Māhū_email_work_card=view-paper)

[A\\_Critical\\_Reading\\_of\\_Aloha\\_and\\_Visual\\_Sovereignty\\_in\\_Ke\\_Kulana\\_He\\_Māhū\\_email\\_work\\_card=view-paper](https://www.academia.edu/10624195/A_Critical_Reading_of_Aloha_and_Visual_Sovereignty_in_Ke_Kulana_He_Māhū_email_work_card=view-paper)

Stephanie Nohelani Teves, Ph.D., University of Oregon, “A Critical Reading of Aloha and Visual Sovereignty in *Ke Kiulana Je Mahu*,” *International Journal of Critical Indigenous Studies*, Vol. 7, no. 1, 2014.

<https://muse.jhu.edu/article/38607>

Film Review. "Project MUSE--*Ke Kulana He Mahu: Remembering a Sense of Place*," 2003.

<https://janetmock.com/2015/05/08/aloha-movie-hollywoods-historical-appropriation-of-hawaiian-language-culture/>

Janet Mock, "Aloha Movie & Hollywood's Misappropriation of Hawaiian Language," Janet Mock, May 8, 2015. Watch video segment and transcript of Hollywood's history over time of misappropriating Hawaiian culture and indigenous people with Cameron Crowe's romantic comedy Film, *Aloha*, as context.

See supplemental resources for this film and historical misrepresentation of Hawaiian history, culture and indigenous people:

[https://blog.oup.com/2019/01/musicology-analyzing-music-in-history/?](https://blog.oup.com/2019/01/musicology-analyzing-music-in-history/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)

[utm\\_source=feedblitz&utm\\_medium=FeedBlitzRss&utm\\_campaign=oupblog](https://blog.oup.com/2019/01/musicology-analyzing-music-in-history/?utm_source=feedblitz&utm_medium=FeedBlitzRss&utm_campaign=oupblog)  
Matt Karush, "Music in history: overcoming historians' reluctance to tackle music as a source," Oxford University Publishing blog, January 15, 2019. Karush promoted The Music Histories special section from the *Journal of Social History* as a means to widen "the field of analysis to include its social, political and ideological contexts..."

[https://www.academia.edu/18465193/Aloha\\_State\\_Apparatuses?](https://www.academia.edu/18465193/Aloha_State_Apparatuses?email_work_card=view-paper)  
[email\\_work\\_card=view-paper](https://www.academia.edu/18465193/Aloha_State_Apparatuses?email_work_card=view-paper)

Stephanie Nohelani Teves, "Aloha State Apparatuses," *American Quarterly*, Vol. 67, no. 3, September 2015, 705-726. State institutions and the concept of Aloha, esp. in Hawaii.

Magnificent piece by Adria L. Imada, U. of California, Irving and San Diego, History and Ethnic Studies faculty as to Hawai'i's most famous song, "Aloha Oe."

[https://www.academia.edu/4254830/](https://www.academia.edu/4254830/_Aloha_Oe_Settler_Colonial_Nostalgia_and_the_Genealogy_of_a_Love_Song)

[\\_Aloha\\_Oe\\_Settler\\_Colonial\\_Nostalgia\\_and\\_the\\_Genealogy\\_of\\_a\\_Love\\_Song](https://www.academia.edu/4254830/_Aloha_Oe_Settler_Colonial_Nostalgia_and_the_Genealogy_of_a_Love_Song)  
Adria L. Imada, University of California, Irving, "Aloha Oe: Settler Colonial Nostalgia and the Genealogy of a Love Song," *American Indian Culture and Research Journal*, 37:2 (2013), uploaded to Academia by Adria L. Imada. Imperialist, settler colonial POV it is a song saying good bye to those leaving the island or those coming into Hawai'i, from the perspective of Queen Lili' uokalani, deposed by missionary settler colonists, 1893, it is anti-settler and anti-colonialism and a reminder of what Hawai'i was prior to the American presence.

See a few more articles by Adria L. Imada. <https://uci.academia.edu/AdriaImada>

<https://lyricstranslate.com/en/aloha-oe-goodbye.html>  
Oceanic Folk--*Aloha 'Oe* lyrics. Lyrics Translate.

Comparative videos/film on Aloha 'Oe: Compare and contrast Henry Kaponu and Marty Robbins' versions See Hawai'ian version of poem/song:

[https://www.youtube.com/watch?v=zXOzNiKceps&feature=player\\_embedded](https://www.youtube.com/watch?v=zXOzNiKceps&feature=player_embedded)  
*Aloha Oe* by Henry Kaponu, Israel Kamakawiwo'ole (Bruddah Iz), Cyril Pahinui, Roland Casimero, You Tube. Recording at an old Hawaiian homestead on Oahu in fall of 1991. Note tone, audience, purpose, who are artists, and context of 1991.

<https://www.bing.com/search?q=the+demonics+aloha+oe&filters=ufn%3a%22the+demonics+aloha+oe%22+sid%3a%22af977850-d2a3-5222-d0d7-2a17be7be8db%22&FORM=SNAPST>  
Country music American legend Marty Robbins.

<https://www.academia.edu/937589/>  
The\_Army\_Learns\_to\_Luau\_Imperial\_Hospitality\_and\_Military\_Photography\_in\_Hawaii  
Adria Imada, "The Army Learns to Luau: Imperial Hospitality and Military Photography in Hawai'i," *The Contemporary Pacific*, Vol. 20, no. 2, 2008, 329-361 published by Project MUSE Scholarly on-line, uploaded to Academia by Adria Imada. During WW II US military units filmed and photographed the Hawaiian luau as a means to "commodify" hospitality and leisure and market Hawaii as a future tourist haven.

[https://scholarspace.manoa.hawaii.edu/bitstream/10125/11780/2/uhm\\_ma\\_3163\\_r.pdf](https://scholarspace.manoa.hawaii.edu/bitstream/10125/11780/2/uhm_ma_3163_r.pdf)  
Tracie Ku'uipo Cummings, "Hawaiian Sovereignty and Nationalism: History, Perspectives and Movements: A Thesis submitted to the graduate division of the University of Hawaiian, Master of Arts in Pacific Island Studies, U. of Hawaii at Manoa, August 2004.

<https://www.facebook.com/HawaiiNewsNow/videos/204091183833854/>  
US POV as to 1991, "President H.W. Bush gives speech at Pearl Harbor in 1991," Facebook. 50th anniversary of the attack on Pearl Harbor.

## Latin America

<https://archive.archaeology.org/online/reviews/apocalypto.html>  
Traci Arden, "Is *Apocalypto* Pornography?" *Archaeology Magazine*, December 5, 2006.

A scholar challenged Mel Gibson's use of the ancient Maya culture as a metaphor for his vision of today's world.

<https://archive.archaeology.org/online/reviews/apocalypto2.html>

Andrea Stone, "Orcs in Loincloths," *Archaeology Magazine*, January 3, 2007. A Mayanist looks at Apocalypto as a gore-fest and a morality play warning that civilizations are doomed if they lack moral bearings and their leaders indulge in material excess like building ridiculously large pyramids.

<https://matadornetwork.com/videos/ixim-a-mayan-story-about-corn/>

5:09 video documentary, "Ixim: A Mayan Story About Corn," Matador Network. Q'eqchi people of Guatemala tell their origin story and importance of corn. See other video documentary examples on this Matador network page and see tabs at top of page for more resources.

[https://www.youtube.com/watch?v=b\\_cSBjNP72o](https://www.youtube.com/watch?v=b_cSBjNP72o)

1:59:58 full film. "Quilombo (1984)," published on You Tube February 3, 2017. 17th century northeast Brazil slave communities highlighted in film by Carlos Diegues.

<https://www.latintimes.com/top-25-political-documentaries-shed-light-latin-americas-reality-135722#slide/1>

David Iaconungelo, "Top 25 Political Documentaries That Shed Light on Latin America's Reality," *Latin Times*, November 15, 2013. See slide share of the 25 documentaries and slim summary.

See examples of Film and documentaries portraying Argentina's Dirty War, 1976-1983.

[https://daily.jstor.org/stolen-children-of-argentina/?](https://daily.jstor.org/stolen-children-of-argentina/?utm_term=The%20Stolen%20Children%20of%20Argentina&utm_campaign=jstordaily_08232018&utm_content=email&utm_source=Act-On+Software&utm_medium=email)

[utm\\_term=The%20Stolen%20Children%20of%20Argentina&utm\\_campaign=jstordaily\\_08232018&utm\\_](https://daily.jstor.org/stolen-children-of-argentina/?utm_term=The%20Stolen%20Children%20of%20Argentina&utm_campaign=jstordaily_08232018&utm_content=email&utm_source=Act-On+Software&utm_medium=email)

[content=email&utm\\_source=Act-On+Software&utm\\_medium=email](https://daily.jstor.org/stolen-children-of-argentina/?utm_term=The%20Stolen%20Children%20of%20Argentina&utm_campaign=jstordaily_08232018&utm_content=email&utm_source=Act-On+Software&utm_medium=email)

Matthew Wills, "The Stolen Children of Argentina," *JSTOR Daily*, August 23, 2018.

During the junta's "Dirty War" (1976-1982) some 30,000 Argentines were "disappeared." The "Abuelas, Grandmothers, of the Plaza refuse to forget. Note 20 examples of films and documentaries describing this era:

[https://en.wikipedia.org/wiki/Category:Dirty\\_War\\_films](https://en.wikipedia.org/wiki/Category:Dirty_War_films)

<http://www.teachwithmovies.org/guides/official-story.html>

Lesson module, "Official Story," Topics-World/Argentina, Teach With Movies. 1985. 112 minute film about Argentina's Dirty War. Compare and contrast this cinema production to the two documentaries referenced below, "The Disappeared," and documentary

screening at University of North Carolina, Chapel Hill, “*Argentina's Dirty War and the US.*”

<http://www.pbs.org/independentlens/ourdisappeared/film.html>

“The Film,” PBS, Independent lens. Argentine Dirty War resources, film review about Juan Mandelbaum's *The Disappeared*, 2007 and 2009 follow-up as to victims.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=argentine+dirty+war+film&view=detail&mid=7B2EC90F5B7AF35A136E7B2EC90F5B7AF35A136E&FORM=VIRE)

[q=argentine+dirty+war+film&view=detail&mid=7B2EC90F5B7AF35A136E7B2EC90F5B7AF35A136E&FORM=VIRE](https://www.bing.com/videos/search?q=argentine+dirty+war+film&view=detail&mid=7B2EC90F5B7AF35A136E7B2EC90F5B7AF35A136E&FORM=VIRE)

“Screening of Documentary, Argentina's Dirty War and the US (1976-1983),” 1:43:59

Video at University of North Carolina, Chapel Hill, International Politics Lecture Series, published on You Tube February 28, 2018.

<http://intsse.com/wswspdf/en/articles/2013/03/06/ber5-m06.pdf>

Stefan Steinberg, “Raoul Peck's *Fatal Assistance*: An indictment of Western aid to Haiti, but....,” World Socialist Web Site, pdf, January 12, 2010. World Socialist Web Site from 63rd Berlin International Film Festival, Pt. 5 slim review of Raoul Peck's film, *Fatal Assistance*.

<https://www.latimes.com/world/mexico-americas/la-fg-mexico-roma-20181215-story.html>

Film review. Patrick J. McDonnell and Cecilia Sanchez, “The film ‘Roma’ stirs audience in director's hometown, Mexico City,” *Los Angeles Times*, December 15, 2018.

<https://www.lareviewofbooks.org/article/housekeepings-patron-saint/#!>

Film review. Scout Tafoya, “Housekeeping's Patron Saint,” *Los Angeles Review of Books*, January 8, 2019. Tafoya reviewed Alfonso Cuaron's *Roma*, life in elitist Mexico City through the eyes of a maid.

[https://www.lrb.co.uk/v41/n02/michael-wood/at-the-movies?](https://www.lrb.co.uk/v41/n02/michael-wood/at-the-movies?utm_source=newsletter&utm_medium=email&utm_campaign=4102&utm_content=usca_nonsubs)

[utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=4102&utm\\_content=usca\\_nonsubs](https://www.lrb.co.uk/v41/n02/michael-wood/at-the-movies?utm_source=newsletter&utm_medium=email&utm_campaign=4102&utm_content=usca_nonsubs)

Michael Wood, *Roma*, At the Movies, *London Review of Books*, January 24, 2019.

Alfonso Cuaron returns home to Mexico City for film from a servant's perspective of elite Mexicans.

<https://www.youtube.com/watch?v=ZHBSY7WLC1k>

16:05 documentary video. “South American Cho-Low,” published on You Tube April 25, 2017. Sao Paulo, Brazil meets East LA. Cholo style and lowrider culture seen in this short documentary.

<http://www.mchanan.com/wp-content/uploads/2013/12/latin-american-cinema-1.pdf>  
Michael Chanan, "Cinema in Latin America," *Oxford History of World Cinema*, ed., Geoffrey Nowell-Smith, Oxford University Publishing, 1996; section 2, Sound Cinema, 1930-1960, 427-435, pdf. This encyclopedia excerpt began with "Colonial Beginnings of Latin American cinema."

<http://www.tasteofcinema.com/2014/10-essential-films-for-an-introduction-to-caribbean-cinema/>  
Ivan Negroni, "10 Essential Films For An Introduction To Caribbean Cinema," *Taste of Cinema*, Movie Reviews and Classic Movie Lists, July 5, 2014. Caribbean cinema, 1964-2007.

<https://mubi.com/lists/latin-america-a-documentary-history>  
"Latin America: A Documentary History," Movies List on MUBI. See Latin American documentary films.

[http://clah.h-net.org/?page\\_id=1885](http://clah.h-net.org/?page_id=1885)  
Janet E. Worrall, University of Northern Colorado, "Teaching Latin American History- Essays on Latin American Films," CLAH (Conference on Latin American History) newsletter, Vol. 31, no. 2, Fall 1995. Essay on successful Latin American films, excluding Mexico, used in university classrooms.

[https://www.smu.edu/~~/media/Site/mayterm/2015Syllabus/M-1153\\_ARHS\\_1351\\_BalantaSyll.as](https://www.smu.edu/~~/media/Site/mayterm/2015Syllabus/M-1153_ARHS_1351_BalantaSyll.as)  
Dr. Beatriz E. Balanta, "Latin American History Through Film," Syllabus, Southern Methodist University, 2015. How popular cinema has portrayed Latin American history.

<https://engagedscholarship.csuohio.edu/cgi/viewcontent.cgi?article=1076&context=cecr>  
Delia Galvan, "Approaches to Teaching Latin American Culture through Film: Children's Plight in Poverty-and Violence-Ridden Countries," *Cultural Encounters, Conflicts, and Resolutions*, Vol. 2, Issue 1, December 2015. Seen in Engaged Scholarship, Cleveland State University, Ohio. Results of studies done with first year Spanish students and their encounters with Latin American culture through film.

<http://resources.css.edu/academics/his/middleground/articles/fossmereviewsspring2018themiddlegroundjournal.org.pdf>  
Book review. Sarah Foss, "*Mex-cine: Mexican filmmaking, Production, and Consumption in the 21st Century*," *Middle Ground Journal*, Number 16, Spring 2018. Review of Frederick Luis Aldama, Ann Arbor: The University of Michigan Press, 2013.

## Europe

<https://www.youtube.com/watch?v=3q3ghq5ReLs>

*Oedipus the King*, BBC 1986, 1:54:28. Published on You Tube, February 13, 2018.

[https://aeon.co/videos/music-was-ubiquitous-in-ancient-greece-now-we-can-hear-how-it-actually-sounded?utm\\_source=Aeon+Newsletter&utm\\_campaign=b42e5d2100-EMAIL\\_CAMPAIGN\\_2019\\_03\\_12\\_01\\_41&utm\\_medium=email&utm\\_term=0\\_411a82e59d-b42e5d2100-68694909](https://aeon.co/videos/music-was-ubiquitous-in-ancient-greece-now-we-can-hear-how-it-actually-sounded?utm_source=Aeon+Newsletter&utm_campaign=b42e5d2100-EMAIL_CAMPAIGN_2019_03_12_01_41&utm_medium=email&utm_term=0_411a82e59d-b42e5d2100-68694909)

16:00 Video. "Rediscovering Ancient Greek Music," *Aeon*, Videos, March 12, 2019. Music was ubiquitous in Ancient Greece. Hear how it actually sounded.

<http://bmcr.brynmawr.edu/2002/2002-01-08.html>

Book Review. Kirk Ormand, Oberlin College, "*The Ancient World in the Cinema*, revised and expanded edition, by Jon Solomon," Yale University, 2001, seen in *Bryn Mawr Classical Review*, January 8, 2002. Heavily American and Eurocentric cinema examples.

<http://bmcr.brynmawr.edu/1997/97.11.16.html>

Book Review. Marianne McDonald, University of California, San Diego, "*Projecting the Past: Ancient Rome, Cinema and History*, by Maria Wyke, London: Routledge, 1997, seen in *Bryn Mawr Classical Review*, November 16, 1997.

<https://www.youtube.com/watch?v=1ni559bHXDg>

*Life of Brian*-1979 Debate (1/4), *Friday Night, Saturday Morning*, November 9, 1979, You Tube video. Debate as to Monty Python's *Life of Brian*, which had been banned by many local councils and caused protests throughout the world with accusations that it was blasphemous. See 4-part debate between Monty Python artists, John Cleese and elite conservative British spokespersons Malcolm Muggeridge and Bishop of British Anglican church. See part 2, 3 and 4 below:

<https://www.youtube.com/watch?v=Ku3GcPrW9xg&t=75s>

*Life of Brian*-1979 Debate (2/4). *Friday Night, Saturday Morning*, November 9, 1979. You Tube video.

<https://www.youtube.com/watch?v=SGI9UevrzGc&t=6s>

*Life of Brian*-1979 Debate (3/4), *Friday Night, Saturday Morning*, November 9, 1979. You Tube video.

<https://www.youtube.com/watch?v=NXmJHlqMvvE&t=129s>

*Life of Brian*-1979 Debate (4 /4), *Friday Night, Saturday Morning*, November 9, 1979. You Tube video.

<https://www.ancient.eu/article/1285/vikings-tv-series---truths-and-fictions/?=&page=3>

Joshua J. Mark, “Vikings TV Series--Truths and Fictions,” *Ancient History Encyclopedia*, November 26, 2018. *Vikings* (2013-Present) is a British historical fiction TV series filmed in Ireland which followed the life of legendary Viking chief Ragnar Lothbrok, his descendants, and the kings and cultures the Vikings influenced in the 8th and 9th centuries, CE. See embedded 38:39 Video, “The Real Vikings/History documentary.”

<https://medievalstudiesonscreen.blogspot.com/>

Medieval Studies on Screen blog. Earliest film(s) described October 4, 2018. This blog was sponsored by The Association for the advancement of Scholarship and Teaching of the Medieval in Popular Culture, the Medieval Studies on Screen blog and was intended as a gateway to representations of the medieval on film, television, computers, and portable electronic devices.

<https://independent.academia.edu/MichaelTorregrossa>

Michael A. Torregrossa, University of Connecticut (Storrs), Medieval Studies. Papers, articles on Arthuriana, Merlin, Mordred, etc. Film, TV and comics.

<https://h-france.net/ffh/maybe-missed/cinematicmaid/>

Daniel Hobbins, Ohio State University, “The Cinematic Maid: Teaching Joan of Arc through Film,” *Fiction and Film for Scholars of France*, Vol. 2, Issue 3, nd. H-France.net. See Home page for this October 2018, 'newsletter' for *Fiction and Film for Scholars of France*: <https://h-france.net/ffh/>

<https://www.nytimes.com/2011/09/14/movies/the-mill-and-the-cross-review.html>

Daniel M. Gold, “Creating a Cinematic Picture of a Flemish Masterpiece,” *NY Times*, September 13, 2011. Film describing Peter Bruegel painting, *The Way to Calvary*, 1564 and the times he lived in.

<http://www.themillandthecross.com/>

“The Mill and the Cross,” website for 2011 film about 1564 Bruegel painting “*The Way to Calvary*.”

<http://www.infocobuild.com/books-and-films/art/simon-schamas-power-of-art.html>

“Books and Film-Simon Schama's *Power of Art*,” Infocobuild. Watch eight BBC Simon Schama documentaries on Carravaggio, Bernini, Rembrandt, David, Turner, Van Gogh, Picasso, and Rothko. Scroll to bottom of page to see 'Related Links' to view many more Art documentary histories. See one example below:

<http://www.infocobuild.com/books-and-films/art/landmarks-of-western-art.html>

“Books and Films-Landmarks of Western Art, Infocobuild. Six part documentary series providing the history of the greatest achievements in Western art from medieval to post-impressionism.

<https://www.oakland.edu/Assets/Oakland/mals/files-and-documents/Courses/Summer/201710%20LBS%20502%20Syllabus%20-%20History,%20Literature,%20and%20Film.pdf>

Slim Syllabus. Dr. Sean Farrell Moran, Seminar in the Humanities: History, Literature, and Film, Oakland University, Rochester Hills, Michigan, Summer 2017. Course focused on how history, events, people, movements, ideas are handled by historians, fiction writers and film makers. History is constrained by evidence, but the interpretation of the evidence is endless. Comparative of literature and films with European history topics of Dreyfus, Thomas More, Britain between the wars, Existentialism, Thomas Becket, Henry II and Eleanor of Aquitaine, and Henri Toulouse-Loutrec.

<https://slate.com/culture/2018/12/mary-queen-of-scots-movie-fact-vs-fiction-historical-accuracy.html>

Alex Barasch, “Mary Queen of Scots movie historical accuracy: fact vs. fiction,” *Slate*, December 7, 2018. Movie review and analysis of historical accuracy of the 2018 film.

<https://www.smithsonianmag.com/history/true-story-mary-queen-scots-and-elizabeth-i-180970960/?>

utm\_source=smithsoniandaily&utm\_medium=email&utm\_campaign=20181206-daily-

responsive&spMailingID=37782928&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1420693124&spReportId=MTQyMDY5MzEyNAS2

Meilan Solly, “The True Story of Mary, Queen of Scots, and Elizabeth I,” *Smithsonian*, December 6, 2018. Article in context of Josie Rourke's 2018 film, *Mary Queen of Scots*.

<https://www.bbc.com/news/uk-scotland-44951930>

“Mary, Queen of Scots film 'problematic' says historian,” *BBC News*, July 25, 2018. Dr. Estelle Paranque commented on the film's inaccuracies in this slim analysis.

<https://www.youtube.com/watch?v=VyBPAz1H-lU>

8:34 Animated video. “The Great Northern War--When Sweden Ruled the World,” *Extra History*, published on You Tube, August 19, 2017. Young boy king inherited crown of the Swedish empire in 1697 and neighbors, like Russia, saw opportunities.

<https://www.nytimes.com/2014/04/27/movies/belle-and-slaverys-end-in-britain.html>  
Carrie Rickey, "A Portrait and the History It Holds," *The New York Times*, April 25, 2014. Film based on life of Dido Elizabeth Belle, 1761-1804, daughter of enslaved Black African woman and British admiral and her life in 18th century British elite society.

<https://theshadowleague.com/belle-is-a-historical-masterpiece-of-cinema/>  
Ricardo A. Hazell, "*Belle* is a Historical Masterpiece of Cinema," *The Shadow League*, May 3, 2014.

<https://www.popularmechanics.com/military/a25632965/they-shall-not-grow-old-guide/>  
Chuck Thompson, "What You Need To Know Before Watching '*They Shall Not Grow Old*,'" *Popular Mechanics*, December 28, 2018. A breakdown of WW I documentary film, *They Shall Not Grow Old*. Note comments on weapons and Anglo-centric British POV and film used in the documentary.

<https://www.theatlantic.com/entertainment/archive/2018/12/peter-jackson-they-shall-not-grow-old-world-war-i-documentary/578542/>  
David Sims, "Peter Jackson on Making '*They Shall Not Grow Old*,'" *The Atlantic*, Entertainment, December 19, 2018. Review of colorized restoration of century-old video footage from WWI, focused on the Western Front, 1914-1918 and British soldiers.

<https://libguides.bodleian.ox.ac.uk/ww1-sources/musicandcinema>  
WW I Primary Resource Guide: Music and Cinema during WW I, Oxford LibGuides.

<https://www.criterion.com/current/posts/5636-david-simon-unravels-the-moral-twists-of-paths-of-glory>  
"David Simon Unravels the Moral Twists of *Paths of Glory*," *Criterion*, May 9, 2018. Classic WW I anti-war film. See 13:26 Video clip.

[https://www.reddit.com/r/AskHistorians/comments/2u4e11/how\\_historically\\_plausible\\_is\\_kubricks\\_film\\_paths/](https://www.reddit.com/r/AskHistorians/comments/2u4e11/how_historically_plausible_is_kubricks_film_paths/)  
"How historically plausible is Kubrick's film, *Paths of Glory* (1957)?" Ask Historians, Reddit.

<http://www.bdcmuseum.org.uk/>  
Home-The Bill Douglas Cinema Museum, University of Exeter, UK.

<http://www.acta.sapientia.ro/acta-film/C14/film14-06.pdf>  
Christina Stojanova, University of Regina, Canada, "The Great War: Cinema, Propaganda, and the Emancipation of Film Language," *Acta Univ. Sapientiae, Film and Media Studies*, (Romania) Issue 14, 2017, 131-156. See Film and Media Studies *Acta*

*Univ. Sapientiae Film and Media Studies Journal* editions: <http://www.acta.sapientia.ro/acta-film/film-main.htm>

[https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=3325&context=gradschool\\_dissertations](https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=3325&context=gradschool_dissertations)

Jerod Ra'Del Hollyfield, "Framing Empire: Victorian Literature, Hollywood International, and Postcolonial Film Adaptation," PhD Dissertation submitted to Graduate Faculty in English at Louisiana State University, May 2011. Mr. Hollyfield researched how adaptations of Victorian Literature made in Hollywood by postcolonial filmmakers contend with the legacy of British Imperialism and Settler Colonial Studies within Hollywood's role as a multinational corporate entity. Chapters include analysis of *Gunga Din*, Guy Maddin's *Dracula*, *Peter Pan*, *Vanity Fair*, *Four Feathers*, *Boy Called Twist*, and *Slumdog Millionaire*.

<http://www.colonialfilm.org.uk/>

Colonial Film Database: Moving Images of the British Empire. This website holds detailed information on over 6000 films showing images of life in the British colonies. See by date or topic.

[https://www.nybooks.com/daily/2019/02/22/how-the-truth-of-the-troubles-is-still-suppressed/?utm\\_medium=email&utm\\_campaign=NYR%20Sophie%20Taeuber-Arp%20Syria%20before%20the%20war&utm\\_content=NYR%20Sophie%20Taeuber-Arp%20Syria%20before%20the%20war+CID\\_bb63942fbd15aa9a5d103fc383a3d271&utm\\_source=Newsletter&utm\\_term=Suppressing%20the%20Truth%20of%20The%20Troubles](https://www.nybooks.com/daily/2019/02/22/how-the-truth-of-the-troubles-is-still-suppressed/?utm_medium=email&utm_campaign=NYR%20Sophie%20Taeuber-Arp%20Syria%20before%20the%20war&utm_content=NYR%20Sophie%20Taeuber-Arp%20Syria%20before%20the%20war+CID_bb63942fbd15aa9a5d103fc383a3d271&utm_source=Newsletter&utm_term=Suppressing%20the%20Truth%20of%20The%20Troubles)

Alex Gibney, "How the Truth of 'The Troubles' Is Still Suppressed," *NY Review of Books*, February 22, 2019. "No Stone Unturned" 2017 documentary about the 1994 Loughinisland, Ireland, Heights Bar murder of 6 Catholic civilians by Protestant Unionist Loyalist paramilitaries (Ulster Volunteer Force) during 'The Troubles' saw no one charged with the crime. And, saw two of the documentary filmmakers arrested by Northern Ireland police.

<https://variety.com/2017/film/reviews/no-stone-untuned-review-alex-gibney-1202577055/>

Owen Gleiberman, "'No Stone Untuned' Review: Alex Gibney's 2017 Northern Ireland Expose," *Variety*, September 30, 2017.

<https://www.youtube.com/watch?v=HZM-OCop9us>

25:00 Video. "Northern Ireland's Troubles-*Walls of Shame*," Al Jazeera, 2007.

[https://lib.dr.iastate.edu/cgi/viewcontent.cgi?](https://lib.dr.iastate.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1129&context=language_pubs)

[referer=&httpsredir=1&article=1129&context=language\\_pubs](https://lib.dr.iastate.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1129&context=language_pubs)

Chad M. Gasta, Iowa State University, “(De)constructing and (Re)negotiating Identities: (Re)dressing for Carnival in Fernando Trueba's *Belle Epoque* (1992),” Iowa State University Digital Repository, World Languages and Cultures Publications, March 2004. Film set in 1931 Spain and beginning of Spanish Civil War which is upending conservative Spanish gender, family, religious and political values with “metaphor” of the Carnival scene.

<http://www.personal.psu.edu/users/s/a/sam50/cinergia/mf/belleEng.htm>

Lesson written and compiled by Jim Akins, Katie Craig and Irma Escatel, “Cinergia Movie File: *Belle Epoque*,” Pennsylvania State University, created by Sophia A. McClennen, April 10, 2001 and last updated September 18, 2008. Lesson module about 1992 film, *Belle Epoque*, Spanish Civil War and a Spanish military deserter's experience on a lonely farm.

<http://www.alternativefinland.com/an-interesting-cultural-theme-of-finnish-film-in-the-1920s-and-1930s/>

“An interesting cultural theme of Finnish Film in the 1920's and 1930's,” *Alternative Finland-All Things Finland for the Visitor*, June 13, 2013.

<https://www.coursera.org/learn/scandinavian-movies-tv#syllabus>

Scandinavian Film and Television, Coursera, University of Copenhagen, Denmark. Online course taught by Eva Novrup Redvall. See syllabus with first video in each section available to watch. See example below:

<https://www.coursera.org/lecture/scandinavian-movies-tv/7-1-discovering-reality-on-film-the-early-documentary-by-professor-ib-bondebjerg-RqP5v>

IB Bondebjerg, “Discovering reality on film: the Early documentary,” Scandinavian film and television course, Coursera. Course dealt with the social, institutional and cultural background of film and television in Scandinavia.

<https://www.coursera.org/lecture/scandinavian-movies-tv/1-1-scandinavian-cinema-and-the-welfare-state-by-professor-ib-bondebjerg-n4pyJ>

IB Bondebjerg, “Scandinavian cinema and the welfare state,” Contemporary Scandinavian Film and TV Culture and Dreyer's Classical Cinema, Coursera. See three lectures by Dr. Bondebjerg on Scandinavian film.

<https://www.youtube.com/watch?v=zU1rWoc3mTY>

1:25:11 full film. “*Underground* (1995),” published on You Tube via Pirata TV Channel 3,

December 10, 2012. Yugoslav “allegorical black comedy” following two friends through WW II, Cold War and Yugoslav Wars, 1941-1992. Film by Emir Kusturica.

[https://www.academia.edu/38284051/Filmin\\_Sardinia?email\\_work\\_card=title](https://www.academia.edu/38284051/Filmin_Sardinia?email_work_card=title)  
Myriam Mereu, “Filmin' Sardinia,” *Letterature Staniere* &, 2015, uploaded to Academia by Myriam Mereu, University of Cagliari, Italy, Linguistics and Film Studies. Mereu's article investigated the linguistic features of the “new Sardinian cinema” through analysis of two representative films, *Arcipelaghi* (2001) and *Sonetaula* (2008) both adapted from contemporary novels.

[https://www.academia.edu/25656138/Dramatizing\\_the\\_Italian-Turkish\\_War\\_1911\\_12\\_reports\\_of\\_atrocities\\_newsreels\\_and\\_epic\\_films\\_in\\_Italy\\_and\\_the\\_USA](https://www.academia.edu/25656138/Dramatizing_the_Italian-Turkish_War_1911_12_reports_of_atrocities_newsreels_and_epic_films_in_Italy_and_the_USA)

Giorgio Bertellini, “Dramatizing the Italian-Turkish War, 1911-12: Reports of Atrocities, newsreels and epic films in Italy and the USA,” *Early Popular Visual Culture*, Vol. 14, no. 2, 131-154, 2016, published online: May 26, 2016. Uploaded to Academia by Giorgio Bertellini.

See more US-Italian and Italian Film and cinema resources from Dr. Bertellini, University of Michigan, Film Studies: <https://cee-umich.academia.edu/GiorgioBertellini>

<http://ccat.sas.upenn.edu/italians/resources/Amiciprize/1996/mussolini.html>  
“The Cinema Under Mussolini,” University of Pennsylvania, resources, 1996. Go to bottom of each slim page to click on link at end of each article to see more on film and cinema under Mussolini, 1922-1943.

<https://content.ucpress.edu/pages/10916/10916.ch01.pdf>  
Steven Ricci, “*Cinema & Fascism--Italian Film and Society, 1922-1943*,” University of California Press, 2008, Chapter One, Amnesia and Historical Memory, 19-51.

[https://www.academia.edu/29688376/How\\_Fascism\\_Pushed\\_Women\\_out\\_of\\_the\\_Frame](https://www.academia.edu/29688376/How_Fascism_Pushed_Women_out_of_the_Frame)  
Franco Baldasso, “How Fascism Pushed Women out of the Frame,” *Public Books*, July 15, 2015. Uploaded to Academia by Franco Baldasso. Note references to Italian films in this six-page article.

[http://www.slate.com/articles/arts/dvdxtras/2005/11/la\\_haine.html](http://www.slate.com/articles/arts/dvdxtras/2005/11/la_haine.html)  
Film review. Matt Feeney, “*La Haine*,” *Slate Magazine*, November 11, 2005. Mathieu Kassovitz's acclaimed 1995 film, *La Haine* (Hate), which examined the lives of three young men from a housing project outside Paris predicted the French riots.

<https://www.bfi.org.uk/news-opinion/sight-sound-magazine/features/greatest-films-all-time/great-escape-la-grande-illusion>

Genette Vincendeau, "The great escape: *La Grande Illusion*," The Sight & Sound Greatest Films Poll countdown, BFI, UK, updated November 17, 2018. Jean Renoir's *La Grande Illusion* (1937) classic anti-war film reviewed.

<https://truthout.org/articles/tangled-in-the-garden-of-good-and-evil/>

Norman Solomon, "Tangled in the Garden of Good and Evil," *Truthout*, September 23, 2018. A French television series, *A French Village*, tackled the tough questions of compliance and resistance in Nazi occupied France. 72 episodes from 2009-2017. See Film review of that series below:

<https://historynewsnetwork.org/article/169508>

Film Review. Walter G. Moss, "Why the Wartime TV Series 'A French Village' Is Important," *History News Network*, July 29, 2018.

<https://theconversation.com/colette-writer-feminist-performer-and-metoo-trail-blazer-109971>

Film review. Diana Holmes, "Colette: writer, feminist, performer and #MeToo trail blazer," *The Conversation*, Diana Holmes described French writer and performer, Colette, as subject of new film. Colette was born in France in 1873. See trailer for the new film, *Colette*, embedded in this review.

<http://j-hoberman.com/category/articles-reviews/>

J. Hoberman, Articles & Reviews, J. Hoberman film review blog. Film critic and historian J. Hoberman's cinema reviews from January 25, 2012 to April 9, 2015. Many European films reviewed.

[https://www.smithsonianmag.com/history/1927-magazine-looks-at-metropolis-a-movie-based-on-science-4328353/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20190110-daily-responsive&MailingID=38389154&UserID=NzQwNDU3NDY2MzgS1&JobID=1441015021&ReportId=MTQoMTAxNTAyMQS2](https://www.smithsonianmag.com/history/1927-magazine-looks-at-metropolis-a-movie-based-on-science-4328353/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20190110-daily-responsive&MailingID=38389154&UserID=NzQwNDU3NDY2MzgS1&JobID=1441015021&ReportId=MTQoMTAxNTAyMQS2)

Matt Novak, "1927 Magazine Looks at *Metropolis*, 'A Movie Based on Science,'" *Smithsonian*, July 19, 2012. How filmmakers created a gorgeous, dystopian future.

[https://www.smithsonianmag.com/smart-news/78-years-ago-today-bbc-aired-first-science-fiction-television-program-180958126/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20190211-daily-responsive&MailingID=38843961&UserID=NzQwNDU3NDY2MzgS1&JobID=1441015021&ReportId=MTQoMTAxNTAyMQS2](https://www.smithsonianmag.com/smart-news/78-years-ago-today-bbc-aired-first-science-fiction-television-program-180958126/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20190211-daily-responsive&MailingID=38843961&UserID=NzQwNDU3NDY2MzgS1&JobID=1441015021&ReportId=MTQoMTAxNTAyMQS2)

Matt Novak, "78 Years Ago Today, BBC Aired First Science Fiction Television Program," *Smithsonian*, February 11, 2019. How filmmakers created a gorgeous, dystopian future.

bID=1460981396&sp

ReportId=MTQ2MDk4MTM5NgS2

Danny Lewis, "78 Years Ago Today, BBC Aired the First Science Fiction Television Program," *Smithsonian*, February 11, 2019. Karel Capek's play, R.U.R. (Rossum's Universal Robots) was written in 1920 and used Czech word, "robot," for machines.

[https://www.academia.edu/6432196/European\\_Film\\_Noir\\_ed.\\_Andrew\\_Spicer](https://www.academia.edu/6432196/European_Film_Noir_ed._Andrew_Spicer)

Andrew Spicer, "European Film Noir," Introduction, Chapter 1 in Andrew Spicer, ed., *European Film Noir*, 2007. Uploaded to Academia by Andrew Spicer.

Spicer described European deconstruction and reviews of American film noir and its popularity in Europe.

<https://www.academia.edu/3841508/>

Dont\_It\_Make\_my\_BlackFace\_Blue\_Race\_Avatars\_Albesence\_and\_the\_Transnational\_Imaginary

John G. Russell, "Don't It Make my Blackface Blue: Race, Avatars, Albesence, and the Transnational Imaginary," *Journal of Popular Culture*, Vol. 46, no. 1, 2013 seen in Academia. "Films provide an expressive lexicon and romanticized reinforcement of cultural attitudes..." stated Critical legal studies scholar Patricia Williams. John G. Russell focused this article on race and science fiction films in Europe and the US.

<https://www.youtube.com/watch?v=K6XDythoqxc>

"German Cinema of the Weimar Period, German Expressionism," Crash Course Film History #7, May 25, 2017.

*A rich man and a poor man  
stand and look at each other.  
And the poor weakly says:  
If I weren't poor, then you wouldn't be rich.  
— from "Alfabet" by Bertolt Brecht (1934)*

<https://www.lareviewofbooks.org/article/a-film-by-bertolt-brecht/#!>

Luisa Rollenhagen, "A Film by Bertolt Brecht," *The Los Angeles Review of Books*, January 4, 2019. Bertolt Brecht's cinematic struggle to adapt *The Threepenny Opera* to the big screen described. *The Threepenny Opera* which depicted the squalor of Victorian London moved by Brecht to 1928 Weimar Berlin and returned to the Big Screen today entitled, *Mack the Knife--Brecht's Threepenny Film*.

[https://www.academia.edu/Documents/in/Films\\_of\\_World\\_War\\_2](https://www.academia.edu/Documents/in/Films_of_World_War_2)

Films of World War 2, *Academia*. See papers, articles, monographs about ten WW II films.

<https://www.dw.com/en/how-nazis-courted-the-islamic-world-during-wwii/a-41358387>

David Motadel, London School of Economics and Political Science, International modern History, “How Nazis courted the Islamic world during WW II,” *dw*, Deutsche Welle, Germany, November 13, 2017. Interview with historian David Motadel. Scroll to bottom of this article to see 17 slide share on anti-Semitic film in early 20th century Europe.

<http://theconversation.com/leni-riefenstahl-both-feminist-icon-and-fascist-film-maker-95542>

Alexander von Lunen, “Leni Riefenstahl: both feminist icon and fascist filmmaker,” *The Conversation*, April 26, 2018. Riefenstahl as German historian, Nazi propagandist film editor, director, and groundbreaking creative film genius. See You Tube link to 1935 “*Triumph of the Will*.”

<http://time.com/5031642/winston-churchill-darkest-hour/>

Olivia B. Waxman, “The True Story Behind the Winston Churchill Biopic, *Darkest Hour*,” *Time*, updated November 22, 2017.

<http://www.historyvshollywood.com/reelfaces/darkest-hour/>

“How Accurate is *The Darkest Hour*? The True Story vs. the Churchill Movie,” *History vs. Hollywood*, View Winston Churchill speeches at bottom of this review.

[https://www.smithsonianmag.com/history/true-story-operation-finale-180970153/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=08/28/2018%20Daily%20Newsletter&spMailingID=35795738&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1342873519&spReportId=MTMoMjg3MzUxOQS2](https://www.smithsonianmag.com/history/true-story-operation-finale-180970153/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=08/28/2018%20Daily%20Newsletter&spMailingID=35795738&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1342873519&spReportId=MTMoMjg3MzUxOQS2)

Patrick Sauer, “The True Story of 'Operation Finale,’” *Smithsonian*, August 28, 2018. Film explored the 1960 hunt for Nazi war criminal Adolf Eichmann in the new feature film.

[https://www.timesofisrael.com/play-depicts-new-details-of-alleged-nazi-self-sabotage-in-rescue-of-danish-jews/?utm\\_source=The+Weekend+Edition&utm\\_campaign=weekend-edition-2019-01-06&utm\\_medium=email](https://www.timesofisrael.com/play-depicts-new-details-of-alleged-nazi-self-sabotage-in-rescue-of-danish-jews/?utm_source=The+Weekend+Edition&utm_campaign=weekend-edition-2019-01-06&utm_medium=email)

Anne Joseph, “Play depicts new details of alleged Nazi self-sabotage in rescue of Danish Jews,” *The Times of Israel*, January 4, 2019. Alexander Bodin Saphir's first play, *Rosenbaum's Rescue*, described the “miracle rescue” of Danish Jews to Sweden during WW II. The play opened in context of 2001 new Danish coalition government including far right Dansk Folkeparti which is anti-immigrant.

[https://www.timesofisrael.com/the-jewish-director-who-kick-started-british-film-and-coordinated-wwii-spies/?utm\\_source=The+Weekend+Edition&utm\\_campaign=weekend-edition-2019-01-06&utm\\_medium=email](https://www.timesofisrael.com/the-jewish-director-who-kick-started-british-film-and-coordinated-wwii-spies/?utm_source=The+Weekend+Edition&utm_campaign=weekend-edition-2019-01-06&utm_medium=email)

Jenni Frazer, “The Jewish director who kick-started British film--and coordinated WW II spies,” *The Times of Israel*, January 6, 2019. Hungarian-born Jew, Sir Alexander Korda (1893-1956) directed some of 1930's-40's “big hits” such as *The Third Man* and *The Private Life of Henry VIII*, was also a facilitator of WW II spies.

<https://www.timesofisrael.com/he-put-dracula-on-the-big-screen-and-saved-hundreds-of-jews-from-a-real-monster/?>

[utm\\_source=The+Weekend+Edition&utm\\_campaign=weekend-edition-2019-02-10&utm\\_medium=email](https://www.timesofisrael.com/he-put-dracula-on-the-big-screen-and-saved-hundreds-of-jews-from-a-real-monster/?utm_source=The+Weekend+Edition&utm_campaign=weekend-edition-2019-02-10&utm_medium=email)

Rich Tenorio, “He put *Dracula* on the big screen, and saved hundreds of Jews from a real monster,” *The Times of Israel*, February 2019. Carl Laemmle's life is subject of a new documentary (February 2019), “*Carl Laemmle*.” Laemmle, a German-Jewish immigrant who founded Universal Studios and fought to rescue 300 Jewish families in Nazi Germany.

<https://www.youtube.com/watch?v=Uni1kybTAno>

4:34:34 Film, “*Shoah* (1985) part 1, IFC Films, 2012, published on You Tube, January 31, 2017. Part 1 of nine-hour epic documentary which recounted the Holocaust through interviews with witnesses, perpetrators as well as survivors.

<https://scholarworks.iupui.edu/bitstream/handle/1805/11878/NJohnsonThesisFormatCheck3.pdf?sequence=6>

Nicholas K. Johnson, “HBO and the Holocaust: *Conspiracy*, the Historical Film, and Public History at Wannsee,” MA Thesis paper submitted to the faculty of the University Graduate School, Indiana University, December 2016, 115 pages. An analysis of the HBO film *Conspiracy* about the Wannsee Conference which formally inaugurated the German Nazi Holocaust.

<https://lareviewofbooks.org/article/claude-lanzmanns-ghosts/>

Jennifer Cazenave, “Claude Lanzmann's ghosts,” *LA Review of Books*, September 4, 2018. A look at Claude Lanzmann, director of Holocaust 1985 film *Shoah*.

[http://www.yadvashem.org/yv/en/holocaust/resource\\_center/the\\_holocaust.asp](http://www.yadvashem.org/yv/en/holocaust/resource_center/the_holocaust.asp)

“The Holocaust,” Yad Vashem, Israel. See video, film resources within this Holocaust website.

<https://www.holocaustcenter.org/>

Holocaust Memorial Center, Farmington Hills, Michigan. See film, video, documentary

resources especially John Ford directed video, “Filming the Camps: From Hollywood to Nuremberg.”

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=syllabu%2c+college%2c+world+history+as+seen+in+cinema+and+films&view=detail&mid=F139DDB105B03D802CABF139DDB105B03D802CAB&FORM=VIRE)

[q=syllabu%2c+college%2c+world+history+as+seen+in+cinema+and+films&view=detail&mid=F139DDB105B03D802CABF139](https://www.bing.com/videos/search?q=syllabu%2c+college%2c+world+history+as+seen+in+cinema+and+films&view=detail&mid=F139DDB105B03D802CABF139DDB105B03D802CAB&FORM=VIRE)

[DDB105B03D802CAB&FORM=VIRE](https://www.bing.com/videos/search?q=syllabu%2c+college%2c+world+history+as+seen+in+cinema+and+films&view=detail&mid=F139DDB105B03D802CABF139DDB105B03D802CAB&FORM=VIRE)

1:16:10 Video lecture. Margarethe von Trotta, “History and Cinema,” Malta, European Graduate School Video, October 24, 2017, published on You Tube February 11, 2018. Dr. von Trotta described her film, *Hannah Arendt*, as history.

<https://www.nytimes.com/2013/05/26/movies/hannah-arendt-directed-by-margarethe-von-trotta.html>

Film review. Fred Kaplan, “The Woman Who Saw Banality in Evil,” *The NY Times* movie review, May 24, 2013. Kaplan reviewed Margarethe von Trotta's film, *Hannah Arendt*, which followed the German-American philosophy professor as she covered Adolph Eichmann's war-crimes trial in Jerusalem.

[https://www.academia.edu/37317452/](https://www.academia.edu/37317452/Between_Heidegger_and_Adorno_Airplanes_Radios_and_Sloterdijk_s_Atmoterrorism?email_work_card=view-paper)

[Between\\_Heidegger\\_and\\_Adorno\\_Airplanes\\_Radios\\_and\\_Sloterdijk\\_s\\_Atmoterrorism?email\\_work\\_card=view-paper](https://www.academia.edu/37317452/Between_Heidegger_and_Adorno_Airplanes_Radios_and_Sloterdijk_s_Atmoterrorism?email_work_card=view-paper)

Babette Babich, Fordham University, Philosophy, “Between Heidegger and Adorno: Airplanes, Radios and Sloterdijk's Atmoterrorism,” *Kronos Philosophy Journal*, Vol. VI, 2017/2018, 133-158. Note references to television and film. See other papers, essays, monographs by Dr. Babich on *Hannah Arendt* film, Nietzsche and the Posthuman in Film and TV, Hogwarts, Being on TV, etc.: <https://fordham.academia.edu/BabetteBabich>

<http://www.ladeleuziana.org/wp-content/uploads/2015/05/Natalio.pdf>

Carlos Natalio, “Cinema, biopolitics and 'cinematic operative model,’” *La Deleuziana-Online Journal of Philosophy*, ISSN 2421-3098, n. 1, May 2015-Crisis of the European Biopolitics. Article deconstructed cinema's ability to “affect” thinking to “produce meaning.”

<https://www.youtube.com/watch?v=RyfBoGe2TVM>

“Christian Delage 'Film as Evidence: From Nuremberg to the Khmer Rouge Trials,’” 1:45:56 Video, V-A-C Foundation, May 30, 2017.

<https://www.youtube.com/watch?v=YVuf3T3k-Wo>

1:42:20 Film. “*October (Ten Days that Shook the World)*, 1928,” You Tube, published December 4, 2016. Sergei Eisenstein film in documentary style about events in

Petrograd, end of provisional government, Lenin's return and Russian WW I treaty pulling them out of the war.

<http://www.prospektmag.com/2017/11/100-years-later-revolution-eisenstein-october-ten-days-shook-world/>

Film review. Nikita Zubarev, "100 Years Later: The revolution in Eisenstein's *October: 10 Days That Shook the World*," *Prospekt Magazine*, November 2017.

<https://www.wilderutopia.com/performance/film/epic-of-cruelty-and-revolution-in-eisensteins-battleship-potemkin/>

Jack Eidt, "Epic of Cruelty in Eisenstein's *Battleship Potemkin*," *Wilder Eutopia*, October 25, 2016. See also full 1:13:12 film embedded in this review of 1925 Soviet silent revolutionary propaganda film which dramatized the 1905 mutiny by its crew.

<http://www.gildasattic.com/bauer.html>

William M. Drew, "Evgenii Bauer (1865-1917)," *Gilda's Attic*, August 10, 2002. Bauer was a giant of early Russian cinema, pre-1917 Bolshevik revolution era.

[https://www.jstor.org/stable/1225047?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/1225047?seq=1#page_scan_tab_contents)

Steven P. Hill, "A Quantitative View of Soviet Cinema," *Cinema Journal*, Vol. 11, no. 2, Spring 1972, 18-25, seen in JSTOR. Hill described numbers of Soviet film produced yearly.

<https://breakinghistorypodcast.com/2017/11/08/episode-17-soviet-film-and-the-100th-anniversary-of-the-october-revolution-with-harlow-robinson/>

Podcast Interview. "Episode 17: Soviet Film and the 100th Anniversary of the October Revolution with Harlow Robinson," *Breaking History Podcast*, November 8, 2017. How is the October Revolution remembered through Russian and Western film and history.

<http://blogs.bu.edu/guidedhistory/russia-and-its-empires/laurel-tisserand/> and <http://blogs.bu.edu/guidedhistory/>

Laurel Tisserand, "Soviet Cinema: 1917-1953," *Guided History*, Boston University Blogs. See especially at end of this resources annotated list, *October* full Film (1:39:12) as to Russian revolution from Bolshevik point of view, Mosfilm, a You Tube site with Russian films, in Russian, and *Circus* film clip (8:25) one of Stalin's favorite films. See Boston University Guided History website and see tabs at top of page as to research tools and topics.

[https://www2.fgcu.edu/Aquila/files/3-2\\_Neff\\_Propaganda\\_on\\_the\\_Big\\_Screen\\_-\\_Film\\_in\\_the\\_Soviet\\_Union\\_from\\_1925\\_to\\_1936.pdf](https://www2.fgcu.edu/Aquila/files/3-2_Neff_Propaganda_on_the_Big_Screen_-_Film_in_the_Soviet_Union_from_1925_to_1936.pdf)

Taylor Neff, "Propaganda on the Big Screen: Film in the Soviet Union from

1925-1936,” *Aquila*, The Florida Gulf Coast University Student Research Journal. Five-page pdf.

<https://www.culturematters.org.uk/index.php/arts/films/item/2553-the-art-and-politics-of-film-after-the-russian-revolution>

John Green, “The most important of the arts’: film after the Russian Revolution,” *Culture Matters*, UK, June 26, 2017. Role of film in the Bolshevik Revolution and the profound and lasting influence of Russian revolutionary film-makers on Russian cinema.

<https://www.era.lib.ed.ac.uk/bitstream/handle/1842/4084/Russell2009.pdf?sequence=1&isAllowed=y>

Michael Russell, “Soviet Montage Cinemas as Propaganda and Political Rhetoric,” Paper, Doctor of Philosophy, University of Edinburgh, 2009, 272 pages. Compare and contrast of leading montage Russian film-makers, Kuleshov, Pudovkin, Eisenstein and Vertov as to how they used “rhetorical effect on the spectator for purposes of political propaganda.

<https://www.festival-cannes.com/en/infos-communiqués/info/articles/the-history-of-russian-cinema>

Joel Chapron, “The History of Russian Cinema,” Festival de Cannes newsletter, February 13, 2018.

Slim description of Russian cinema history. Change over time to present.

<https://www.youtube.com/watch?v=-RtBAa4YCgo>

12:29 video. “Soviet Montage,” Crash Course Film History #8, You Tube, June 1, 2017. Soviet film schools and film and Soviet history.

[https://www.lrb.co.uk/v37/n19/james-meek/diary?](https://www.lrb.co.uk/v37/n19/james-meek/diary?utm_source=LRB+icymi&utm_medium=email&utm_campaign=20180126+icymi&utm_content=usca_nonsubs_icymi)

[utm\\_source=LRB+icymi&utm\\_medium=email&utm\\_campaign=20180126+icymi&utm\\_content=usca\\_nonsubs\\_icymi](https://www.lrb.co.uk/v37/n19/james-meek/diary?utm_source=LRB+icymi&utm_medium=email&utm_campaign=20180126+icymi&utm_content=usca_nonsubs_icymi)

Film review. James Meek, “Diary,” *London Review of Books*, Vol. 37, no. 19, October 8, 2015, 42-43. Experimental film by Russian film director Ilya Khrzhanovsky, *Dau*, filmed in England about Russian physicist Lev Landau. Film is set in 1936-1968 Russian secret site filled with Soviet scientific elites at work.

[https://www.lrb.co.uk/blog/2019/february/at-the-theatre-de-la-ville?](https://www.lrb.co.uk/blog/2019/february/at-the-theatre-de-la-ville?utm_source=LRB+blog+email&utm_medium=email&utm_campaign=20190221+blog&utm_content=usca_nonsubs_blog)

[utm\\_source=LRB+blog+email&utm\\_medium=email&utm\\_campaign=20190221+blog&utm\\_content=](https://www.lrb.co.uk/blog/2019/february/at-the-theatre-de-la-ville?utm_source=LRB+blog+email&utm_medium=email&utm_campaign=20190221+blog&utm_content=usca_nonsubs_blog)

[usca\\_nonsubs\\_blog](https://www.lrb.co.uk/blog/2019/february/at-the-theatre-de-la-ville?utm_source=LRB+blog+email&utm_medium=email&utm_campaign=20190221+blog&utm_content=usca_nonsubs_blog)

Sam Kinchin-Smith, “At the Theatre de la Ville,” *London Review of Books*, February 14,

2019. Critique of experimental Russian film, *Dau*, a reconstruction of Soviet Russian scientific community and Nobel prize-winning scientist Lev Landau.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=beatles+over+turn+soviet+union&view=detail&mid=82555EBFFE6A60A0FACF82555EBFFE6A60A0FACF&FORM=VIRE)

[q=beatles+over+turn+soviet+union&view=detail&mid=82555EBFFE6A60A0FACF82555EBFFE6A60A0FACF&FORM=VIRE](https://www.bing.com/videos/search?q=beatles+over+turn+soviet+union&view=detail&mid=82555EBFFE6A60A0FACF82555EBFFE6A60A0FACF&FORM=VIRE)

1:02 Video. “Soviet Propaganda Film, 1966, Beatles,” published March 20, 2012. Some claim the British pop group, the Beatles, were a cause for collapse of the Soviet Union. Here is a 1966 Soviet propaganda clip which critiqued the Beatles and Western youth.

[https://www.academia.edu/28293172/\\_Images\\_and\\_Image-](https://www.academia.edu/28293172/_Images_and_Image-Making_in_TASS_is_Authorized_to_Announce_The_Cold_War_and_Entertainment_Television_ed._)

[Making\\_in\\_TASS\\_is\\_Authorized\\_to\\_Announce\\_The\\_Cold\\_War\\_and\\_Entertainment\\_Television\\_ed.\\_](https://www.academia.edu/28293172/_Images_and_Image-Making_in_TASS_is_Authorized_to_Announce_The_Cold_War_and_Entertainment_Television_ed._)

Lori Maguire. *Cambridge Scholars Publishing Newcastle-upon-Tyne 2016\_97\_105* Jonathan Ludwig, “Images and Image-Making in TASS is Authorized to Announce,” *The Cold War and Entertainment Television*, ed. Lori Maguire. Cambridge Scholars Publishing: Newcastle-upon-Tyne, 2016, 97-105. Uploaded to Academia by Jonathan Ludwig. Chapter 7 in *The Cold War and Entertainment Television*. One will have to download the chapter.

<https://arcade.stanford.edu/blogs/”-bitter-taste-freedom”–how-sweet-it>

Film review. Gregory Freidin, “*Bitter Taste of Freedom*’--how sweet it is,” *Arcade*, blog, 2011. Freidin reviewed 2011 Russian film about journalist Anna Politkovskaya's coverage of Russian mishandling of the war in Chechnya. Politkovskaya was assassinated on Vladimir Putin's birthday. Produced and directed by Russian cinema great Marina Goldovskaya, a close friend of Politkovskaya.

<http://www.tft.ucla.edu/2011/04/audio-podcast-marina-goldovskaya-on-her-friend-her-fatherland-her-films/>

“Marina Goldovskaya on a lost friend, her fatherland, and her films,” UCLA School of Theatre, Film and Television, April 2011. See annotated bibliography of Goldovskaya films at bottom of this page.

[https://www.lrb.co.uk/blog/2019/01/29/isabel-stevens/perfection-is-not-an-aim/?utm\\_source=LRB+blog+email&utm\\_medium=email&utm\\_campaign=20190205+blog&utm\\_content=usca\\_nonsubs\\_blog](https://www.lrb.co.uk/blog/2019/01/29/isabel-stevens/perfection-is-not-an-aim/?utm_source=LRB+blog+email&utm_medium=email&utm_campaign=20190205+blog&utm_content=usca_nonsubs_blog)

Isabel Stevens, “Perfection is not an aim,” *London Review of Books* blog, January 29, 2019. Post-WW II London Free Cinema movement film director/producer Lorenza Mazzetti, then and now.

<https://www.pbs.org/newshour/arts/pioneer-french-filmmaker-agnes-var-da-dies-at-90>  
“Pioneer French filmmaker Agnes Varda dies at 90,” *PBS News Hour*, March 29, 2019. Varda was a pioneer in the French New Wave cinema world. What is French New Wave cinema? See below:

<https://indiefilmhustle.com/french-new-wave/>  
“What is French New Wave?” *Indie Film Hustle*, January 31, 2019. French New Wave also known as French Nouvelle Vague began in the 1950's and 1960's which saw experimentation with editing, visual style and narrative to show social and political upheaval. See video clips exemplifying French New Wave cinema.

[https://www.academia.edu/38612711/  
The\\_Story\\_Trembles.\\_Contemporary\\_fractured\\_narratives\\_in\\_the\\_films\\_by\\_Alejandro\\_Amenábar\\_and\\_Pedro\\_Almodóvar?  
email\\_work\\_card=view-paper](https://www.academia.edu/38612711/The_Story_Trembles._Contemporary_fractured_narratives_in_the_films_by_Alejandro_Amenábar_and_Pedro_Almodóvar?email_work_card=view-paper)  
Teresa Sorolla-Romero, “The Story Trembles. Contemporary fractured narratives in the films by Alejandro Amenabar and Pedro Almodovar,” *Cuadernos*, 43, December 2018, 31-44. Uploaded to Academia by Teresa Sorolla-Romero. Article analyzed four contemporary Spanish films (1996-2010) which exhibited experimental trends within the paradigm of narrative complexity of contemporary visual culture. The so-called “puzzle or mind-game films” are subject of this microanalysis.

[https://www.academia.edu/38330598/  
Between\\_Frontiers\\_of\\_Dictatorship\\_and\\_Democracy\\_Voicing\\_Otherness\\_in\\_the\\_Spanish\\_Historical\\_TV\\_Fiction\\_Remember\\_When?email\\_work\\_card=title](https://www.academia.edu/38330598/Between_Frontiers_of_Dictatorship_and_Democracy_Voicing_Otherness_in_the_Spanish_Historical_TV_Fiction_Remember_When?email_work_card=title)  
Zaya Rustamova, “Between Frontiers of Dictatorship and Democracy: Voicing Otherness in the Spanish Historical TV Fiction *Remember When*,” *Mise-en Scene: The Journal of Film and Visual Narration*, Vol. 3, no. 1, Winter 2018, uploaded to Academia by Zaya Rustamova. In 2001, Spanish public television started to broadcast the longest-running drama series in its history: *Remember When*. Through the lens of the daily life experiences of a middle-class Spanish family, the last years of the Francisco Franco dictatorship are dramatized.

[https://aeon.co/videos/albania-built-750000-bunkers-for-a-war-that-never-came-now-what?utm\\_source=Aeon+Newsletter&utm\\_campaign=23b06acae6-EMAIL\\_CAMPAIGN\\_2019\\_02\\_04\\_02\\_05&utm\\_medium=email&utm\\_term=0\\_411a82e59d-23b06acae6-68694909](https://aeon.co/videos/albania-built-750000-bunkers-for-a-war-that-never-came-now-what?utm_source=Aeon+Newsletter&utm_campaign=23b06acae6-EMAIL_CAMPAIGN_2019_02_04_02_05&utm_medium=email&utm_term=0_411a82e59d-23b06acae6-68694909)  
24:00 Video. “Mushrooms of Concrete,” Aeon, Videos, February 4, 2019. Enver Hoxha was president of Albania from 1944 to his death in 1985. He left a complex legacy of industrialization, isolationism, paranoia and economic stagnation in his wake. He used

fear of 'invaders' to keep power with 'mushroom cloud' bunkers as a metaphor for protecting the Albanian people. In addition to purging political rivals, Hoxha believed that his country risked being invaded by any number of perceived foreign foes, including NATO forces and former Soviet bloc allies. In preparation for an invasion that never came, Hoxha sunk much of the country's resources and manpower into building some 750,00 bunkers throughout Albania, even as many of his people struggled to meet their most basic needs, declaring that "The bunkers are our cathedral, our scar. They are part of our face." *Mushrooms of Concrete* explores the contemporary lives of these 'bunkers of an imaginary war'. Still omnipresent throughout the Albanian countryside, today they exist as monuments of a difficult past, even as some have been transformed into storage facilities, tourist attractions, clubs and restaurants.

[https://reverb.com/news/bbc-releases-16000-wav-files-of-sound-effects-and-field-recordings?fbclid=IwARoOVO2OFpw47Lmzdyflfd1vNAhymLISl2bQKu7APKzJCEPBU7\\_PkQpaWvs&utm\\_campaign=1612019\\_blogbbcrecordings&utm\\_medium=FB&utm\\_source=FB](https://reverb.com/news/bbc-releases-16000-wav-files-of-sound-effects-and-field-recordings?fbclid=IwARoOVO2OFpw47Lmzdyflfd1vNAhymLISl2bQKu7APKzJCEPBU7_PkQpaWvs&utm_campaign=1612019_blogbbcrecordings&utm_medium=FB&utm_source=FB)

Joel Handley, "BBC Releases 16,000 WAV Files of Sound Effects and Field Recordings," *Reverb*, April 18, 2018. Note some recordings and sound effects are from British TV and film.

[https://aeon.co/videos/conservation-versus-renewable-energy-an-ecological-battle-brewing-in-scotland?utm\\_source=Aeon+Newsletter&utm\\_campaign=4c5659fd1a-EMAIL\\_CAMPAIGN\\_2019\\_01\\_21\\_05\\_24&utm\\_medium=email&utm\\_term=0\\_411a82e59d-4c5659fd1a-68694909](https://aeon.co/videos/conservation-versus-renewable-energy-an-ecological-battle-brewing-in-scotland?utm_source=Aeon+Newsletter&utm_campaign=4c5659fd1a-EMAIL_CAMPAIGN_2019_01_21_05_24&utm_medium=email&utm_term=0_411a82e59d-4c5659fd1a-68694909)

9:00 Video. "Arcadia," *Aeon*, Videos, January 21, 2019. Conservation versus renewable energy: an ecological battlebrewing in Scotland.

<https://www.telegraph.co.uk/news/2018/10/16/polands-ruling-party-p pressures-cinemas-stop-showing-blockbuster/>

Dariusz Kalan, "Poland's ruling party pressures cinemas to stop showing blockbuster film about Catholic Church abuse," *Telegraph*, UK, October 16, 2018. "*Kler*," or, *Clergy* exposed ills of Catholic Church sexual abuse and was targeted by Poland's right wing government.

<https://www.theguardian.com/film/2018/oct/11/kler-review-wojciech-smarzowski-robert-wieckiewicz>

Mike McCahill, "Counting the sins of the Catholic priesthood," *The Guardian*, UK, October 11, 2018. Review of Polish film, *Kler* (Clergy), 2018 about Polish Catholic priest sex abuse. See trailer.

<http://www.krakowpost.com/19720/2018/10/kino-mania-kler-clergy-2018>  
Giuseppe Sedia, "Kino Mania: *Kler*, Clergy," *Krakow Post*, October 29, 2018. Slim review of Polish film, *Kler*, about Roman Catholic priest's sexual abuse.

[https://www.academia.edu/38601047/  
Film\\_education\\_and\\_age\\_ing\\_A\\_case\\_study\\_of\\_a\\_university\\_course\\_on\\_FilmBildung?email\\_work\\_card=view-paper](https://www.academia.edu/38601047/Film_education_and_age_ing_A_case_study_of_a_university_course_on_FilmBildung?email_work_card=view-paper)  
Silke Martin and Lena Eckert, "Film education and age(ing): A case study of a university course on FilmBildung," *Film Education Journal*, Vol. 1, no. 2, 2018, 163-179. Paper described film education project conducted in universities, schools and retirement homes beginning in 2013. European and Canadian schools involved.

### Arctic/Antarctica

<https://www.bfi.org.uk/news-opinion/news-bfi/lists/10-great-films-set-arctic-antarctica>

Matthew Thrift, "10 great films set in the Arctic and Antarctica," BFI, Film Forever, updated January 23, 2018. See annotated descriptions of ten of the greatest North and South Pole cinema.

<https://www.jstor.org/stable/10.3366/j.ctt14brwjm>  
"Films on Ice: Cinemas of the Arctic," JSTOR. See table of contents and annotated chapters for first book to address the diversity of Northern circumpolar cinemas from a transnational perspective.

<https://news.stanford.edu/2017/12/15/vintage-film-offers-new-insights-antarctica/>  
Ker Than, "Vintage film offers new insights about Antarctica," *Stanford News*, December 15, 2017. Stanford scientists use vintage film and modern film scanning technology and machine learning to attempt to understand how Antarctic ice sheets are changing over time.

### North America/Canada

<http://www.vernonjohns.org/snuffy1186/canada.HTML>  
Dr. Patrick Louis Cooney, "Historical Movies: Canada," Vernon Johns Society.

<https://blog.nfb.ca/blog/2015/06/30/canadian-history-10-nfb-films/>  
Kate Ruscito, "Canadian History in 10 NFB Films," NFB (National Film Board, Canada) Blog, June 30, 2015. Watch "*Heritage Minutes: Jacques Cartier*," "*Indian View of the Hudson's Bay Company*" (Fur Trade), 42:27, "*The Seven Years War*," 28:55, "*Wolfe and Montcalm*," "*Confederation*," 27:44, "*We were children*," Trailer (Indigenous history), "*FrontLines*," WW I, 33:55, "*Status Quo? The Unfinished Business of Feminism in*

*Canada*,” 1:27:21, “*WW II*,” 53:44, “*Expo 67*,” 8:24, “*The October Crisis of 1970*,” 1:27:15, “*1867 & After*,” Constitution, 11:02. Note concerns as to trying to view these films on Google.

[https://www.edu.gov.mb.ca/k12/cur/socstud/cinema\\_gr12/full\\_doc.pdf](https://www.edu.gov.mb.ca/k12/cur/socstud/cinema_gr12/full_doc.pdf)  
“Grade 12 Cinema as a Witness to Modern History,” Manitoba Education and Advanced Learning, 2015, 220-page pdf lesson(s) module.

<http://dragonflycanada.ca/resources/lesson-plans2/>  
Lesson Plans--Using Documentary Film, dragonfly Canada, 2012. Canadian films (2006-2011) about Indigenous peoples with attached Lesson guides.

<https://www.nfb.ca/education/educational-playlists/>  
“Educational Playlists NFB/education,” National Film Board of Canada. See films many linked directly to Canadian history and culture curriculum.

<https://www.unwrittenhistories.com/film-favourites-recommended-films-on-canadian-history/>  
Andrea Eidinger, “Film Favourites: Recommended Films on Canadian History,” Unwritten histories, September 12, 2017. An annotated list of favorite Canadian history films from Dr. Eidenger.

<http://activehistory.ca/2016/11/colonization-road-and-challenging-settler-colonialism-in-canada/>  
Anne Janhunnen, “*Colonization Road*’ and Challenging Settler Colonialism in Canada,” *Active History*, Canada, History Matters, November 3, 2016. Note review of Canadian film on settler colonialism, *Colonization Road*.

[https://www.huffingtonpost.ca/2016/10/23/colonization-road-ryan-mcmahon-michelle-stjohn\\_n\\_12562738.html](https://www.huffingtonpost.ca/2016/10/23/colonization-road-ryan-mcmahon-michelle-stjohn_n_12562738.html)  
Joshua Ostroff, “*Colonization Road*’ is a Film. It’s Also An Actual Road,” *Huffington Post*, Canada, October 23, 2016. Review of film, *Colonization Road*, hosted by Anishinaabe/Metis comedian and activist Ryan McMahon as to the settler colonialism in southern Ontario, Canada.

<https://sites.google.com/site/chc2dcanadianhistory/unit-2-canada-and-the-first-world-war/studying-history-through-movies-Passchendaele>  
“Studying History through Movies: Passchendaele,” Canada and the First World War, Canadian history. Lesson activity using Canadian contribution at the Battle of Passchendaele. See 1:54:16 video of 2008 Canadian film, “Passchendaele:” <https://ffilms.org/passchendaele-2008/>

[https://www.nybooks.com/articles/2018/08/16/dawson-city-after-gold-rush/?utm\\_medium=email&utm\\_campaign=NYR%20Dawson%20City%20Totalitarianism%20](https://www.nybooks.com/articles/2018/08/16/dawson-city-after-gold-rush/?utm_medium=email&utm_campaign=NYR%20Dawson%20City%20Totalitarianism%20)

[Surrealism&utm\\_content=NYR%20Dawson%20City%20Totalitarianism%20Surrealism+CID\\_de012ed49d96f089086f7e69978c9089&utm\\_source=Newsletter&utm\\_term=After%20the%20Gold%20Rush](https://www.nybooks.com/articles/2018/08/16/dawson-city-after-gold-rush/?utm_medium=email&utm_campaign=NYR%20Dawson%20City%20Totalitarianism%20Surrealism+CID_de012ed49d96f089086f7e69978c9089&utm_source=Newsletter&utm_term=After%20the%20Gold%20Rush)

Film review. Deborah Eisenberg, "After the Gold Rush," *The New York Review of Books*, August 16, 2018. Review of Bill Morrison's *Dawson City: Frozen Time*, 1916, silent film about the Canadian gold rush. In 1978 many lost silent films were recovered.

<https://www.theguardian.com/film/2013/oct/10/michel-brault> and "Michel Brault obituary," *The Guardian*, Film, October 10, 2013. Michel Brault was one of the great unsung heroes of cinema. The French-Canadian director and cinematographer could have claimed to have been the pioneer in handheld camera leading to "cinema verite" in France and to the techniques leading to 'Nouvelle Vague' and Direct Cinema in the US. See Indiana Press "ad" as to *Cinema as History* and Michel Brault as one of the most influential figures in Quebecois cinema.

[https://aeon.co/videos/meet-your-single-celled-neighbours-a-microbial-tour-of-a-metropolis?utm\\_source=Aeon+Newsletter&utm\\_campaign=08bod5b917-EMAIL\\_CAMPAIGN\\_2018\\_12\\_10\\_06\\_29&utm\\_medium=email&utm\\_term=0\\_411a82e59d-08bod5b917-68694909](https://aeon.co/videos/meet-your-single-celled-neighbours-a-microbial-tour-of-a-metropolis?utm_source=Aeon+Newsletter&utm_campaign=08bod5b917-EMAIL_CAMPAIGN_2018_12_10_06_29&utm_medium=email&utm_term=0_411a82e59d-08bod5b917-68694909)

6:00 Film short, Evan Luchkow, "The big city," *Aeon*, Videos, December 10, 2018. Meet your single-celled neighbours-a microbial tour of a metropolis. Big Cities are huge ecosystems inhabited by large numbers of humans. Canadian film journalist in this film short, "*The big city*," showed the biodiversity of Vancouver's main roads viewed from a microscope documenting microbes found there. Point of view, Big History themes.

<https://www.youtube.com/watch?v=iPigdDzBDOE>

18:06 video. Amber Fletcher, "Gender inequality is showing up....in climate change," *TEDxRegina*, published on You Tube July 10, 2015. Dr. Amber Fletcher, Assistant Professor in the Department of Sociology and Social Studies, University of Regina, Canada, has interviewed rural Saskatchewan farm women about climate change.

## North America/US

[https://www.newyorker.com/magazine/1996/10/21/why-i-wrote-the-crucible?mbid=nl\\_Sunday%20Archive%20123018&CNDID=49038802&utm\\_source=nl&utm\\_medium=email&utm\\_campaign=Sunday%20Archive%20123018&utm\\_content=&utm\\_brand=tny&utm\\_mailing=Sunday%20Archive%20123018&hasha=b40d1a77codf567a38cffbca409f4f8b&hashb=fd4fd33fae428f2d1fb948811668f9593f53cbd1&sp](https://www.newyorker.com/magazine/1996/10/21/why-i-wrote-the-crucible?mbid=nl_Sunday%20Archive%20123018&CNDID=49038802&utm_source=nl&utm_medium=email&utm_campaign=Sunday%20Archive%20123018&utm_content=&utm_brand=tny&utm_mailing=Sunday%20Archive%20123018&hasha=b40d1a77codf567a38cffbca409f4f8b&hashb=fd4fd33fae428f2d1fb948811668f9593f53cbd1&sp)

MailingID=14843990&spUserID=MTgyNTIwMTQ2NzAzSo&spJobID=1541808276&spReportId=MTUoMTgwODI3NgS2

Arthur Miller, "Why I wrote *The Crucible*," *The New Yorker*, October 21, 1996. Written in context of *The Crucible* produced as cinema, 1996. A perspective on the Salem witch trials as a statement by Miller on the McCarthy Hearings.

<https://historygoestothemovies.wordpress.com/2016/02/01/the-crucible-1996/>  
Film review. Tiffani Hagan, "*The Crucible*, 1996," *History Goes to the Movies*, February 1, 2016. Note reference to Arthur Miller's comments when he first wrote the play in 1953, "A Note on the Historical Accuracy of the Play," and other film reviews listed on right side of page, *The Butler*, 2013, *The Boiler Room*, 2000, *The Deer Hunter*, 1978, and *All Quiet on the Western Front*, 1979.

[https://www.jstor.org/stable/1225418?seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/1225418?seq=1#metadata_info_tab_contents)  
Charles Musser, "The Early Cinema of Edwin Porter," *Cinema Journal*, Vol. 19, no. 1, Autumn 1979, 1-38. Seen in *JSTOR*, August 2016. Porter was father of the American "story film" (1902 *Life of an American Fireman*) and a link to D.W. Griffith's world history cinematic stories, like *Birth of a Nation*, *Intolerance*.

<https://www.highbrowmagazine.com/2373-dw-griffith-and-birth-film-history>  
Maggie Henefeld, "D.W. Griffith and the Birth of Film History," *Highbrow Magazine*, April 25, 2013, accessed October 18, 2018. D.W. Griffith's *Birth of a Nation* as a whitewashing of Civil War and Reconstruction American history.

<http://www.dga.org/Craft/DGAQ/All-Articles/1004-Winter-2010-11/DVD-Classics-DW-Griffith.aspx>  
Gary Giddens, "The Contradictions of D.W. Griffith," DGA, *Directors Guild of America*, Winter 2010.

<https://www.history.com/news/meet-stagecoach-mary-the-daring-black-pioneer-who-protected-wild-west-stagecoaches>  
Erin Blakemore, "Meet Stagecoach Mary the daring black pioneer who protected wild west stagecoaches," *History.com*, nd. Mary Fields, born in 1832, was a hard-drinking 2 gun carrying, defender of Catholic nuns and priests who delivered the mail driving a stagecoach for 8 years never missing a schedule or losing mail. See video portraying her life below:

<https://www.bing.com/videos/search?q=stage+coach+mary+fields&view=detail&mid=549947BCEB793F212FA9549947BCEB793F212FA9&FORM=VIRE>  
21:09 Video. "Stage Coach Mary Fields," AAHIAH, *African American History Is*

*American History*, Episode #13, Classroom Series, published on You Tube, November 14, 2015.

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=Silent+Films+1915&&view=detail&mid=32D5782BB3ADB0CD9FC532D5782BB3ADB0CD9FC5&&FORM=VRD GAR)

[q=Silent+Films+1915&&view=detail&mid=32D5782BB3ADB0CD9FC532D5782BB3ADB0CD9FC5&&FORM=VRD GAR](https://www.bing.com/videos/search?q=Silent+Films+1915&&view=detail&mid=32D5782BB3ADB0CD9FC532D5782BB3ADB0CD9FC5&&FORM=VRD GAR)

15:01 Video. "The Life of Abraham Lincoln," 1915 Edison Silent Film, published October 30, 2013 on You Tube by BJ's Records and Nostalgia. Is this American history?

Historiography of early American silent film as perceived by scientist Thomas Edison who was not interested in film as literature with plots, but history reenactments, scientific findings.

<https://washburn.edu/reference/cks/mapping/movies/csa/>

Film Review. John C. Tibbetts, Kansas University, "Kansas in the Movies, C.S.A.: *The Confederate States of America* Article," Washburn University, Center for Kansas Studies. Counterfactual history, What if the South won the Civil War?" a film documentary or 'mockumentary,' fictional tongue-in-cheek account of America if the South had won the Civil War.

<https://www.youtube.com/watch?v=exnwtWfFRM8>

1:28:28 Video "mockumentary," "C.S.A.: *The Confederate States of America*," published June 29, 2015 on You Tube. 2004 counterfactual film describing a Post-Civil War America if the South had won.

<https://www.loc.gov/film-and-videos/collections/>

"Collections with Films, Videos," Films, Videos, Library of Congress. American history.

<https://www.loc.gov/collections/spanish-american-war-in-motion-pictures/about-this-collection/>

"About this Collection, The Spanish American War in Motion Pictures," Digital Collections, Library of Congress.

[https://www.academia.edu/37681951/](https://www.academia.edu/37681951/Running_Late_The_Silent_Serial_the_Cliffhanger_and_the_Exigencies_of_Time_1914-1920_Ruth_Mayer_Accepted_for_Oxford_Handbook_of_Silent_Film_edited_Charlie_Keil_and_Rob_King_Oxford_UP_forthcoming_2019_)

[Running\\_Late\\_The\\_Silent\\_Serial\\_the\\_Cliffhanger\\_and\\_the\\_Exigencies\\_of\\_Time\\_1914-1920\\_Ruth\\_Mayer\\_Accepted\\_](https://www.academia.edu/37681951/Running_Late_The_Silent_Serial_the_Cliffhanger_and_the_Exigencies_of_Time_1914-1920_Ruth_Mayer_Accepted_for_Oxford_Handbook_of_Silent_Film_edited_Charlie_Keil_and_Rob_King_Oxford_UP_forthcoming_2019_)

[for\\_Oxford\\_Handbook\\_of\\_Silent\\_Film\\_edited\\_Charlie\\_Keil\\_and\\_Rob\\_King\\_Oxford\\_UP\\_forthcoming\\_2019\\_](https://www.academia.edu/37681951/Running_Late_The_Silent_Serial_the_Cliffhanger_and_the_Exigencies_of_Time_1914-1920_Ruth_Mayer_Accepted_for_Oxford_Handbook_of_Silent_Film_edited_Charlie_Keil_and_Rob_King_Oxford_UP_forthcoming_2019_)

Ruth Mayer, monograph, "Running Late: The Silent Serial, the Cliffhanger, and the Exigencies of Time, 1914-1920 (Accepted for Oxford Handbook of Silent Film, edited Charlie Keil and Rob King, Oxford UP, forthcoming 2019," uploaded to Academia by

Ruth Mayer, University of Hannover, Film and American Studies. Dr. May deconstructs silent serial film and its interpretation of “modernization” in the early 20th century.

<https://www.academia.edu/37674832/>

[\\_Daydreams\\_of\\_Society\\_Class\\_and\\_Gender\\_Performances\\_in\\_the\\_Cinema\\_of\\_the\\_Late\\_1910s\\_](#)

Ruth Mayer, “Daydreams of Society, Class and Gender Performances in the Cinema of the Late 1910's,” Forthcoming in *Hollywood at the Intersection of Identity*, Delia Malia Konzett, ed., Rutgers University Press, forthcoming 2019. Uploaded to Academia by Ruth Mayer, University of Hannover, Film Studies, American Studies. Mayer's monograph deconstructed how film in the late 1910's gave insight into race, class, gender, age, ability and other categories of inequality or what is called “intersectional theory.”

See more Dr. Ruth Mayer monographs, articles and resources, many dealing with silent film. <https://uni-hannover.academia.edu/RuthMayer>

<https://www.vulture.com/2018/12/library-of-congress-national-film-registry-2018-movies-list.html>

Zoe Haylock, “*Jurassic Park, Brokeback Mountain* Added to the National Film Registry,” *Vulture*, December 13, 2018. See list of 25 films from 1898 to present of American films added to National Film Registry. Note 29 second *Something Good-Negro Kiss, Dixon-Wanamaker Expedition to Crow Agency, 1908* and *The Girl Without a Soul, 1917*. See those films below:

<https://vimeo.com/305144396>

“*Something Good - Negro Kiss 1898 Restored*,” USC School of Cinematic Arts, Restored HMH Archive, published on Vimeo December 2018, :35 seconds. See other era film “Ikonographs” autoplaying after *Negro Kiss*.

<https://www.youtube.com/watch?v=CDo9l1TxOFY>

1:09 video, “*Dixon-Wanamaker Expedition to Crow Agency, 1908*,” Human Studies Film Archives, Smithsonian, 1983, published on You Tube December 13, 2018. Only known surviving film from Rodman Wanamaker-sponsored trip to observe Crow Indians.

<https://cinetext.wordpress.com/2017/07/27/the-girl-without-a-soul-usa-1917/>

Film Review. “*The Girl Without a Soul, USA 1917*,” Early and Silent Film, cinetext, July 27, 2017. See other early silent film reviews and images at top of this page.

[https://www.nybooks.com/daily/2018/12/26/orson-welles-magnificent-ambersons/?utm\\_medium=email&utm\\_campaign=NYR%20Mandela%20Morante%20](https://www.nybooks.com/daily/2018/12/26/orson-welles-magnificent-ambersons/?utm_medium=email&utm_campaign=NYR%20Mandela%20Morante%20)

genes%2oteachers&utm\_content=NYR%20Mandela%20Morante%20genes%2oteachers+CID\_4af741b2990dfb5c1e0bbf81ebf73e3f&utm\_source=Newsletter&utm\_term=Orson%20Welles%20The%20Magnificent%20Ambersons  
“Orson Welles's *The Magnificent Ambersons*,” *NY Review of Books*, December 26, 2018. Cinema about the disappearance of “that old-fashioned world” based on Booth Tarkington's 1918 novel moved into 1942 film by Orson Welles.

[https://aeon.co/videos/a-meditative-cinemoem-from-1929-captures-the-reflective-ethereal-wonders-of-water?utm\\_source=Aeon+Newsletter&utm\\_campaign=c293ba7ef1-EMAIL\\_CAMPAIGN\\_2018\\_11\\_07\\_12\\_03&utm\\_medium=email&utm\\_term=0\\_411a82e59d-c293ba7ef1-68694909](https://aeon.co/videos/a-meditative-cinemoem-from-1929-captures-the-reflective-ethereal-wonders-of-water?utm_source=Aeon+Newsletter&utm_campaign=c293ba7ef1-EMAIL_CAMPAIGN_2018_11_07_12_03&utm_medium=email&utm_term=0_411a82e59d-c293ba7ef1-68694909)  
“H2O,” 11:54 modernist, avant-garde film, Aeon, Videos, November 7, 2018. A meditative cinemoem from 1929 captured the reflective, ethereal wonders of water. Film produced by US pioneer photographer and filmmaker Ralph Steiner (1899-1986).

<http://xroads.virginia.edu/~MAO4/wood/mot/html/introduction.htm>  
“The March Toward War: Introduction-American Studies,” xroads, American Studies, University of Virginia program headed by Professor Mary Wood, 2004. *The March of Time*, an extension of Henry Luce's media empire, was a 1930's era newsreel and radio program that dramatized and reported on the news of the week with American theater movie clips as propaganda. See examples of war propaganda from *The March of Time* using tabs at top of this page. See an example of anti-Japanese propaganda: <http://xroads.virginia.edu/~MAO4/wood/mot/html/japan.htm>

<https://www.nytimes.com/1989/11/26/movies/can-movies-teach-history.html>  
Richard Bernstein, “Can Movies Teach History,” *NY Times*, November 26, 1989. Bernstein focused on “*Fat Man and Little Boy*” film about making of the US atomic bomb.

<http://academic.emporia.edu/esrs/vol46/voeltz.pdf>  
Richard A. Voeltz, Cameron University, Lawton, Oklahoma, History and Government, “Teaching American history through film: Hollywood blockbuster, PBS, History Channel, or the Postmodern,” *Emporia State Research Studies*, Vol. 46, no. 1, 2010, 26-32. Note Voeltz use of two conflicting course texts, Robert Burgoyne, *Film Nation*, 2010 (use of differing films positing differing meanings of the post-Cold War American past; a good thing) and McCrisken and Pepper, *American History and Contemporary Film*, which is more critical of film/cinema and teaching college American history. See resources for Burgoyne and McCrisken and Pepper below:

<https://muse.jhu.edu/article/434496/pdf>

Book Review. Paul Cohen, "Film Nation: Hollywood Looks at U.S. History (review)," *Film & History: An Interdisciplinary Journal, Center for the Study of Film and History*, Vol. 40., no. 2, Fall 2010, 102-14. Seen in Project Muse. Most of Cohen's review of Robert Burgoyne's revised and expanded edition, 2010.

[https://www.st-andrews.ac.uk/filmstudies/staff\\_profiles/professor-robert-Burgoyne/](https://www.st-andrews.ac.uk/filmstudies/staff_profiles/professor-robert-Burgoyne/)  
"Professor Robert Burgoyne (retired)," University of St. Andrews, Department of Film Studies. See bibliography of Burgoyne's works.

<https://www.academia.edu/295818/>

American\_History\_and\_Contemporary\_Hollywood\_Film

Book Review. Robert Fyne, Kean University, "American History and Contemporary Hollywood Film," Book Reviews, 500-501, uploaded to Academia by Trevor McCrisken. A friendly review of McCrisken and Pepper's Hollywood film and American history work.

<https://www.jstor.org/stable/10.3366/j.ctt1r21c6>

"American History and Contemporary Hollywood Film on JSTOR," *JSTOR*. See information and "broken" chapter summaries of McCrisken and Pepper's book (2005) on Hollywood film and teaching university American History. McCrisken and Pepper view Hollywood film skeptically as entertainment having a bad reputation as "a purveyor of history."

[https://warwick.ac.uk/fac/soc/pais/people/mccrisken/publications/americanhistory\\_/](https://warwick.ac.uk/fac/soc/pais/people/mccrisken/publications/americanhistory_/)  
"American History and Contemporary Hollywood Film," Warwick, UK, 2006. See slim synopsis of McCrisken and Pepper's book and Table of Contents.

<https://www.npr.org/sections/parallels/2016/08/07/485234999/40-years-on-a-controversial-film-on-islams-origins-is-now-a-classic>

R.H. Greene, "40 Years On, A Controversial Film On Islam's Origins is now a Classic," *NPR*, August 7, 2017. "The Message," released in 1976 starring Anthony Quinn, was made with difficulty and condemned by hardliners. Main problem was portraying the Prophet Muhammad. The film was produced in two versions, Arabic and English.

<https://www.lareviewofbooks.org/article/becoming-alien-the-pioneering-vision-of-star-trek>

Book review. Erin Zimmerman, "Becoming Alien: The Pioneering Vision of 'Star Trek,'" *Los Angeles Review of Books*, January 12, 2019. *Star Trek* TV and cinema deconstructed by Erin Zimmerman in review of Mohamed F. Noor, *Live Long and Evolve*. See other Star Trek film and TV articles on right side of this page.

<http://worldhistoryconnected.press.uillinois.edu/5.1/murnane.html>

John Murnane, "Reversing the 'Disneyfication' Process: Using Disney Films to Debunk Stereotypes and Oversimplification in the Middle and High School Social Science Courses," *World History Connected*, Vol. 5, no. 1, October 2007. Note especially, Disney portrayals of Arabs.

<https://digitalcommons.iwu.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1068&context=rev>

Elayne Wehrly, "The Role of Superman in American Post-War Culture," *Undergraduate Review*, Vol. 8, Issue 1, Article 5, 1995, 10 pages. Wehrly, Illinois Wesleyan University, claimed post WW II Superman seen on TV and films and read in comic books and books was an image or assumption as to how citizens should conduct their lives. Also, Superman was a metaphor for "the omnipotent male."

<https://www.youtube.com/watch?v=yqwqv4lyUkU>

15:50 Animated Video. "An Animated History of Superman Evolution-80 Years of Superman, DC Kids, published April 18, 2018. Change over time.

<https://www.npr.org/books/titles/155278974/superman-the-high-flying-history-of-americas-most-enduring-hero>

Teri Gross Interview. "Superman: NPR," NPR Fresh Air 37:33 podcast interview, June 18, 2012. Gross interviewed *Superman* author Larry Tye as to Superman's creators, change over time, historical context in comic books, films, TV.

<https://www.npr.org/books/titles/176781326/superman-the-unauthorized-biography>  
"Superman-The Unauthorized Biography," *NPR Book Review* and audio podcast, 17:06, April 24, 2013. *Superman* author, Glen Weldon, described the evolution, change over time, of the Superman character in comics, radio, TV and film.

<https://www.jpost.com/Israel-News/Culture/Finding-the-Holocaust-in-musical-culture-578582>

Rachel Bernstein, "Finding the Holocaust in musical culture," *Israel News, The Jerusalem Post*, January 24, 2019. Lecture by Eyal Sherf, "The Sound of Goosesteps," will explain how musicals shed light on cultural perceptions of the Holocaust. *The Sound of Music, Cabaret, and The Producers* are evidence with "all three musicals...written by Jews, but address Nazi Germany, at the time, differently."

<https://aircse.com/ijhas/papers/2117ijhas02.pdf>

Keith Mason, "Hamilton, 1776 and Beyond: Musicals in the Social Studies Curriculum," *International Journal of Humanities, Art and Social Studies (IJHAS)*, Vol. 2, no. 1, 2017.

[https://www.smithsonianmag.com/arts-culture/television-musical-actually-debuted-75-years-ago-180971342/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20190125-daily-responsive&spMailingID=38661031&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1442462335&spReportId=MTQ0MjQ2MjMzNQs2](https://www.smithsonianmag.com/arts-culture/television-musical-actually-debuted-75-years-ago-180971342/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20190125-daily-responsive&spMailingID=38661031&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1442462335&spReportId=MTQ0MjQ2MjMzNQs2)  
Jackie Mansky, “Seventy-Five Years Ago, the Television Musical Made Its Debut,” *Smithsonian*, January 25, 2019. A history of the TV musical beginning with 1944 ,”*The Boys From Boise*.”

<http://links.newyorker.mkt4334.com/servlet/MailView?ms=MTQ1OTMzNDAS1&r=MTgyNTIwMTQ2NzAzSo&j=MTUyMDczMjcxOAS2&mt=1&rt=0>  
“The Enduring Impact of Children's Television,” *The New Yorker Sunday Archive*, November 11, 2018. See articles on Sesame Street, Mr. Rogers, Thomas the Tank and Friends, and Jim Henson's Muppets. \*Actually, pretty “white menu.” How about Fat Albert and Univision's “Mi Casita?” And, for girls, “Dora the Explorer?”

<https://www.forbes.com/2002/04/15/0415hispanictv.html#856fac961a52>  
Virginia Citrano, “Hispanic Kids' TV: Stay Tuned,” *Forbes*, April 15, 2002.

<https://www.youtube.com/watch?v=r-NDzu1gEvU>  
1:25:51 full film, “*Zoot Suit* (1982),” published on You Tube September 29, 2016. Los Angeles murder trial and *Zoot Suit* riots film by Luis Valdez. See panel discussion on “*I Am Joaquin* (1969) and *Zoot Suit* at <http://pstlala.oscars.org/event/zoot-suit/> 43:07 Panel Discussion. “*I Am Joaquin* (1969) and *Zoot Suit*, Los Angeles Academy Film Archive panel discussion with film star, producer, director and screen writer, Luis Valdez.

<https://www.fastcompany.com/3063619/a-guide-to-every-doc-mocked-in-bill-hader-fred-armisens-documentary-now-season-2>  
Joe Berkowitz, “A Guide To Every Doc Mocked in Bill Hader & Fred Armisen's Documentary Now Season-2,” *Fast Company*, September 14, 2016. See source materials that inspired each satirical version of political and socialdocumentaries.

<https://www.bing.com/videos/search?q=books+tv+jack+shaheen%2c+john+tchen+dylan+yeats&view=detail&mid=8AB3C4569D685F4CC7A68AB3C4569D685F4CC7A6&FORM=VIRE>  
1:47:41 You Tube video. “Books TV-Jack Shaheen, “*A is for Arab*,” John Tchen and

Dylan Yeats, “*Yellow Peril*,” published on You Tube, February 20, 2014. Authors discussed Arab and Asian stereotypes for Books TV audience.

<https://www.rogerebert.com/far-flung-correspondents/islam-in-western-cinema-part-4--the-journey-through-american-islam>

Omar M. Mozaffar, “Islam in Western Cinema, Pt. 4: The Journey Through American Islam,” Roger Ebert blog far flung correspondents, August 29, 2016. Mozaffar described Muslim stereotypes in American film and delivered a “list” of proper portrayal of Muslims in film. See Pts. 1-3 links at bottom of this article.

<https://www.themaydan.com/2017/08/establishing-study-muslims-film-television/>

Kristian Petersen, “Establishing the Study of Muslims in Film and Television,” *The Maydan*, August 2, 2017. Petersen highlighted Jack Shaheen's (1935-2017) research to show how Hollywood and American TV stereotyped Arabs and Muslims including Shaheen's *The TV Arab* (1984) and *Reel Bad Arabs: How Hollywood Vilifies a People* (2001).

[https://www.bing.com/videos/search?](https://www.bing.com/videos/search?q=documentary+film%2c+reel+bad+arabs%3a+how+hollywood+vilifies+a+people&view=detail&mid=DAC1BB61B2FA20830E65D)

[q=documentary+film%2c+reel+bad+arabs%3a+how+hollywood+vilifies+a+people&view=detail&mid=DAC1BB61B2FA20830E65D](https://www.bing.com/videos/search?q=documentary+film%2c+reel+bad+arabs%3a+how+hollywood+vilifies+a+people&view=detail&mid=DAC1BB61B2FA20830E65D)

[AC1BB61B2FA20830E65&FORM=VIRE](https://www.bing.com/videos/search?q=documentary+film%2c+reel+bad+arabs%3a+how+hollywood+vilifies+a+people&view=detail&mid=DAC1BB61B2FA20830E65D)

50:11 You Tube documentary. “Reel Bad Arabs: How Hollywood Vilifies a People (2001),” published on You Tube February 2, 2013. See another version of documentary below:

[https://www.jstor.org/stable/1049860?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/1049860?seq=1#page_scan_tab_contents)

Jack G. Shaheen, “Reel Bad Arabs: How Hollywood Vilifies a People,” *The Annals of the American Academy of Political and Social Science*, Vol. 588, Islam: Enduring Myths and Changing Realities, July 2003, 171-193, seen in JSTOR, 2016.

<https://topdocumentaryfilms.com/reel-bad-arabs/>

50:11 documentary. “Reel Bad Arabs: How Hollywood Vilifies A People,” Top Documentary Films, 2006. The Arab as a one-dimensional caricature, a cartoon cutout used by film makers as stock villains and as comic relief.

<https://dedevelopment.livejournal.com/61494.html>

“When Legend Becomes Fact: John Wayne and the American Identity,” *Live Journal*, February 13, 2007. The Cinema male image of John Wayne personified America, domestic and foreign.

<http://guides.lib.uw.edu/c.php?g=341346&p=2303736>

“Library Guides: Cinema Studies: Red Scare Filmography,” University Library, University of Washington. See film resources for the Red Scare in American history.

<https://lareviewofbooks.org/article/celebrity-politicians-steven-j-ross-hollywood-left-and-right/>

Book Review. Elbert Ventura, “Celebrity Politicians: Steven J. Ross's '*Hollywood Left and Right*,’” *LA Review of Books*, November 22, 2011. *Review of Hollywood Left and Right-How Movie Stars Shaped American Politics*, 2011.

<https://lithub.com/how-the-communist-blacklist-shaped-the-entertainment-industry-as-we-know-it/>

Carol A Stabile, “How the Communist Blacklist Shaped the Entertainment industry as we know it,” *Lit hub*, October 9, 2018. Throughout much of the 20th century, critics and scholars dismissed television as lowbrow medium, inferior and common. But the FBI recognized that prime-time entertainment programming was a key battleground in the anti-communist war over American identity.

<http://www.abitterlegacy.com/synopsis>

Film Documentary. “*A Bitter Legacy*-Synopsis,” *A Bitter Legacy* website. Watch 1:59 film trailer. Story of Japanese-American internment during WW II in “secret isolation centers” on American territory. February 19, 1942, FDR signed an executive order authorizing the relocation of all persons deemed a threat to national security from the West Coast to the US inland centers.

<https://www.cafilm.org/interview-with-a-bitter-legacy-claudia-katayanagi/>

“Interview with *A Bitter Legacy*'s Claudia Katayanagi,” California Film Institute, CFI, March 29, 2017. Producer and Director of Japanese-American internment documentary, *A Bitter Legacy*, 1:10:00, 2016.

<https://www.academia.edu/38290763/>

The\_Unknown\_History\_of\_Japanese\_Internment\_in\_Panama

Maxime Minne and Greg Robinson, “The Unknown History of Japanese Internment in Panama,” *Discover Nikkei* (Blogue), 2018, uploaded to Academia by Maxime Minne. New research on US wartime confinement of ethnic Japanese in the US included Panama Canal Zone. Not a film digital resource, but a supplemental to *A Bitter Legacy* documentary noted above.

[https://www.smithsonianmag.com/history/dawn-television-promised-diversity-heres-why-we-got-leave-it-beaver-instead-180970548/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20181014-daily-](https://www.smithsonianmag.com/history/dawn-television-promised-diversity-heres-why-we-got-leave-it-beaver-instead-180970548/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20181014-daily-)

responsive&spMailingID=36738280&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1381547785&spReportId=MTM4MTUoNzc4NQS2

Jackie Mansky, "The Dawn of Television Promised Diversity. Here's Why We Got 'Leave It to Beaver' Instead," *Smithsonian*, October 15, 2018. Role of Cold War politics and FBI blacklist.

<https://lithub.com/when-american-artists-tried-to-start-a-television-revolution/>

John J. Curley, "When American Artists Tried to Start a Television Revolution," *Literary Hub*, January 4, 2019. In 1970, the African-American musician and poet Gil Scott-Heron released "The Revolution Will Not Be Televised," song. His reminder that American network television was controlled by corporations dedicated to maximizing profits and, thus, maintaining the status quo. Television and cinema as propaganda for the masses.

[https://www.smithsonianmag.com/innovation/color-tv-transformed-way-americans-saw-world-world-saw-america-180971343/?utm\\_source=smithsoniansciandnat&utm\\_medium=email&utm\\_campaign=201902-](https://www.smithsonianmag.com/innovation/color-tv-transformed-way-americans-saw-world-world-saw-america-180971343/?utm_source=smithsoniansciandnat&utm_medium=email&utm_campaign=201902-science)

science&spMailingID=38929891&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1461780894&spReportId=MTQ2MTc4MDg5NAS2

Susan Murray, "Color TV Transformed the Way Americans Saw the World, and the World Saw America," *Smithsonian*, January 25, 2019. Historian of the 20th century argued that color TV was the "quintessential Cold War machine."

<http://www.filmsite.org/pre20sintro.html>

Film History, AMC filmsite.org. Mostly US film history broken into eras with five part "Pre-20's film history" section.

[https://steinhardt.nyu.edu/scmsAdmin/media/users/sr99/ug\\_syl/E59.1140\\_Screening\\_History.pdf](https://steinhardt.nyu.edu/scmsAdmin/media/users/sr99/ug_syl/E59.1140_Screening_History.pdf)

Syllabus. Screening History: The Construction of American History in Hollywood Films," NY University Steinhardt, Department of Media, Culture, and Communication. Course focused on how popular Hollywood films constructed the historical past and battles among historians and the public over Hollywood's version of American history and how such films can be historical documents.

<http://dhbasecamp.humanities.ucla.edu/afamfilm/whatis/history/>

Early African American Film-Reconstructing the History of Silent Race Films, 1909-1930," Digital Humanities Project, University of California, Los Angeles. Race film is a designation applied to films produced for African-American audiences, between 1910 and 1950.

[https://www.smithsonianmag.com/history/why-we-need-keep-searching-lost-silent-films-180971196/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20190109-daily-responsive&MailingID=38368052&UserID=NzQwNDU3NDY2MzgS1&JobID=1440913866&ReportId=MTQoMDkxMzg2NgS2](https://www.smithsonianmag.com/history/why-we-need-keep-searching-lost-silent-films-180971196/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20190109-daily-responsive&MailingID=38368052&UserID=NzQwNDU3NDY2MzgS1&JobID=1440913866&ReportId=MTQoMDkxMzg2NgS2)  
Fritzi Kramer, “Why We Need to Keep Searching for Lost Silent Films,” *Smithsonian*, January 9, 2019. Early motion pictures give us an important window into our collective past. Note examples including 1920 *Within Our Gates* a reply to D.W. Griffith's racist *Birth of a Nation*, 1915.

<https://www.bing.com/videos/search?q=1920+silent+film+within+our+gates&view=detail&mid=DE9391FA62535D269508DE9391FA62535D269508&FORM=VIRE>  
1:17:03, “*Within Our Gates*,” YouTube video, published December 19, 2011. A reply to D.W. Griffith's *Birth of a Nation*, 1915, *Within Our Gates*, 1920, by Oscar Micheaux, first African-American film director and producer.

<https://www.nybooks.com/articles/2001/02/08/not-quite-all-that-jazz/>  
Film Review. David Hajdu, “Not Quite All That Jazz,” *NY Review of Books*, February 8, 2001. Hajdu reviewed Ken Burns documentary film on American Jazz history and claimed, “No other act of commemoration in the popular media confers as much authority as the infectious gravitas of a film by Ken Burns,” who has made more than a dozen documentaries on American subjects such as the Civil War, baseball, Lewis and Clark and Women's Suffrage.

<http://exhibits.library.duke.edu/exhibits/show/africanamericansinfilm>  
“From Blackface to Blaxploitation: Representations of African Americans in Film,” Exhibits, Duke University Library. See tab sections of this exhibit on upper right side of page. African Americans have had a long history in the American motion picture industry.

[https://www.smithsonianmag.com/arts-culture/true-story-green-book-movie-180970728/?utm\\_source=smithsoniantopic&utm\\_medium=email&utm\\_campaign=20181125-Weekender&MailingID=37555111&UserID=NzQwNDU3NDY2MzgS1&JobID=1402745717&ReportId=MTQwMjc0NTcxNwS2](https://www.smithsonianmag.com/arts-culture/true-story-green-book-movie-180970728/?utm_source=smithsoniantopic&utm_medium=email&utm_campaign=20181125-Weekender&MailingID=37555111&UserID=NzQwNDU3NDY2MzgS1&JobID=1402745717&ReportId=MTQwMjc0NTcxNwS2)  
Anna Diamond, “The True Story of the ‘*Green Book*’ Movie,” *Smithsonian*, November 25, 2018. Navigating Jim Crow America.

<https://hyperallergic.com/481777/rashid-johnsons-native-son-adaptation-acquired-by-hbo-ahead-of-sundance-premiere/>

Jasmine Weber, “Rashid Johnson's '*Native Son*' Adaptation Acquired by HBO Ahead of Sundance Premiere,” *hyperallergic*, January 25, 2019. Visual artist Rashid Johnson's first foray into feature film, an adaptation of Richard Wright's famous 1940 novel, *Native Son*, about Black Chicago crime world and oppression to premiere in 2019. See film review below:

<https://www.thewrap.com/native-son-film-review-ashton-sanders-hbo-2019/>  
Carlos Aguilar, “*Native Son*’ Film Review: Updated Take Shows Richard Wright's Classic Remains All Too Relevant,” *The Wrap*, January 25, 2019.

<https://truthout.org/articles/new-film-reveals-life-of-civil-rights-activist-jack-odell/>  
Paul Buhle, “New Film Reveals Life of Civil Rights Activist Jack O'Dell,” *Truthout*, August 25, 2018. The 35 minute documentary offered a rare glimpse at the shaping of the civil rights movement amidst the Red Scare.

<https://ramihkatz.com/theissueofmrodell>  
Rami Katz, “The issue of Mr. O'Dell,” *ramikatz.com*. See 1:23 trailer.

[https://www.smithsonianmag.com/smithsonian-institution/was-1968-tv-show-julia-milestone-or-millstone-180970198/?utm\\_source=smithsonianopic&utm\\_medium=email&utm\\_campaign=20180909-Weekender&spMailingID=35931041&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1360705532&spReportId=MTM2MDcwNTUzMgS2](https://www.smithsonianmag.com/smithsonian-institution/was-1968-tv-show-julia-milestone-or-millstone-180970198/?utm_source=smithsonianopic&utm_medium=email&utm_campaign=20180909-Weekender&spMailingID=35931041&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1360705532&spReportId=MTM2MDcwNTUzMgS2)  
Alice George, “Was the 1968 TV Show '*Julia*' a Milestone or a Millstone for Diversity?” *Smithsonian*, September 6, 2018. Diahann Carroll's award-winning series was a hit, but it delivered a sanitized view of African-American life claimed Alice George. Television film as social history.

<http://time.com/5475998/if-beale-street-could-talk-james-baldwin-bio-history/>  
Olivia B. Waxman, “How *If Beale Street Could Talk* Author James Baldwin Went From Literary Critic of Civil Rights Icon,” *Time*, December 14, 2018. Change over time for Baldwin due to 1957 white mob spitting on black student attempting to attend North Carolina high school. Baldwin's *If Beale Street Could Talk* is inspiration for the new Barry Jenkins' film bringing 1970's Harlem to life.

<https://www.theatlantic.com/entertainment/archive/2018/12/barry-jenkins-if-beale-street-could-talk-interview/577528/>  
David Sims, “How Barry Jenkins Turned His James Baldwin Obsession Into His Next Movie,” *The Atlantic*, December 8, 2018. Interview with director of *If Beale Street Could Talk*.

<https://lithub.com/what-barry-jenkins-missed-in-his-adaptation-of-if-beale-street-could-talk/>

Film critique. Gabrielle Bellot, "What Barry Jenkins Missed in His Adaptation of *If Beale Street Could Talk*," *Literary Hub*, February 8, 2019. Gabrielle Bellot felt "James Baldwin deserves better" in the film *If Beale Street Could Talk*.

[https://www.smithsonianmag.com/smithsonian-institution/smithsonian-film-festival-examines-african-american-life-through-dozens-distinct-lenses-1-180970404/?utm\\_source=smithsoniandaily&utm\\_medium=email&utm\\_campaign=20180927-daily-responsive&spMailingID=36368182&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1362752311&spReportId=MTM2Mjc1MjMxMQS2](https://www.smithsonianmag.com/smithsonian-institution/smithsonian-film-festival-examines-african-american-life-through-dozens-distinct-lenses-1-180970404/?utm_source=smithsoniandaily&utm_medium=email&utm_campaign=20180927-daily-responsive&spMailingID=36368182&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1362752311&spReportId=MTM2Mjc1MjMxMQS2)

Ryan P. Smith, Smithsonian Film Festival Examines African American Life Through Dozens of Distinct Lenses," *Smithsonian*, September 27, 2018. Smithsonian Film Festival, late October 2018, will bring together perspectives both historical and contemporary about Black lives in America.

<https://www.c-span.org/series/?reelAmerica>

*Reel America*, C-SPAN.org, February 2019. Watch Reel America full episodes, clips and more.

[https://www.youtube.com/watch?v=dKkuoAfTsoc&feature=youtu.be&utm\\_source=TED-Ed+Subscribers&utm\\_campaign=1420ca7ff5-2013\\_09\\_219\\_19\\_2013\\_COPY\\_01&utm\\_medium=email&utm\\_term=0\\_1aacced48-1420ca7ff5-49611245&mc\\_cid=1420ca7ff5&mc\\_eid=f1e9d32591](https://www.youtube.com/watch?v=dKkuoAfTsoc&feature=youtu.be&utm_source=TED-Ed+Subscribers&utm_campaign=1420ca7ff5-2013_09_219_19_2013_COPY_01&utm_medium=email&utm_term=0_1aacced48-1420ca7ff5-49611245&mc_cid=1420ca7ff5&mc_eid=f1e9d32591)

4:13 You Tube Video. Christina Greer, "Notes of a native son: the world according to James Baldwin," Ted Ed Lessons, 2013, published on You Tube February 12, 2019. In the 1960's the FBI amassed almost 2000 documents into one of America's most celebrated authors. Why?

4:13 You Tube Video. Christina Greer, "Notes of a native son: the world according to James Baldwin," Ted Ed Lessons, 2013, published on You Tube February 12, 2019. In the 1960's the FBI amassed almost 2000 documents into one of America's most celebrated authors. Why?

<https://lareviewofbooks.org/article/give-go-double-movement-shut-dribble/#!>

Documentary Film review. Samantha Sheppard, "Give and Go: The Double Movement of Shut Up and Dribble," *Los Angeles Review of Books*, February 12, 2019. Sheppard reviewed documentary film series *Shut Up and Dribble* and other titles by basketball star LeBron James and others about basketball players who sparked sporting and social change over last six decades in America.

<https://www.vulture.com/2018/11/shut-up-and-dribble-lebron-james-showtime-review.html>

Jen Chaney, "*Shut Up and Dribble* Makes a Strong Case for Political Activism-

*Showtime Review*,” *Vulture*, November 2, 2018. *Showtime* 3-part series documentary about the modern history of political activism in basketball.

<http://blog.lareviewofbooks.org/reviews/cowboys-gone/>

Richard Wei Semus, “Where Have All the Cowboys Gone? BLARB,” *LA Review of Books blog*, Semus reviewed two representations of the contemporary cowboy in Chloe Zhao's film, *The Rider* and Mitski's album *Be the Cowboy*.

[https://www.lrb.co.uk/v37/n07/james-meek/the-shock-of-the-pretty?](https://www.lrb.co.uk/v37/n07/james-meek/the-shock-of-the-pretty?utm_source=LRB+themed+email&utm_medium=email&utm_campaign=20190217+themed&utm_content=usca_nonsubs_archive)

[utm\\_source=LRB+themed+email&utm\\_medium=email&utm\\_campaign=20190217+themed&](https://www.lrb.co.uk/v37/n07/james-meek/the-shock-of-the-pretty?utm_source=LRB+themed+email&utm_medium=email&utm_campaign=20190217+themed&utm_content=usca_nonsubs_archive)

[utm\\_content=usca\\_nonsubs\\_archive](https://www.lrb.co.uk/v37/n07/james-meek/the-shock-of-the-pretty?utm_source=LRB+themed+email&utm_medium=email&utm_campaign=20190217+themed&utm_content=usca_nonsubs_archive)

TV series review. James Meek, “The Shock of the Pretty: Seventy Hours with Don Draper,” *London Review of Books*, April 9, 2015. Meek reviewed TV series, *Mad Men*, a 92 episode show focused on “wholesome American family life” and the “world of appearances” during the mid-20th century.

[https://www.academia.edu/38360879/](https://www.academia.edu/38360879/Queering_Midnight_The_evolution_of_Midnight_movies_through_queer_representations)

[Queering\\_Midnight\\_The\\_evolution\\_of\\_Midnight\\_movies\\_through\\_queer\\_representations](https://www.academia.edu/38360879/Queering_Midnight_The_evolution_of_Midnight_movies_through_queer_representations)

Angelica Ourri, “Queering Midnight: The evolution of Midnight movies through queer representations,” MA paper, Gender and Media, 2018, uploaded to Academia by Angelica Ourri. Paper analyzed how midnight movies seen in underground urban theatres evolved and the role of queer identities progressed during the 1970's. Midnight movies as an outgrowth of the American counterculture in the 1960's.

<https://www.elon.edu/docs/e-web/academics/communications/research/vol6no1/10BoydEJSpring15.pdf>

Julia Boyd, Elon University, Cinema, “An Examination of Native Americans in Film and Rise of Native Filmmakers,” *The Elon Journal of Undergraduate Research in Communication*, Vol. 6, no. 1, Spring 2015, 9-page pdf.

<http://www.lib.berkeley.edu/MRC/IndigenousBib.html>

“Native Americans in the Movies: A Bibliography of Materials,” Media Resource Center, Moffitt Library, University of California, Berkeley.

[https://www.academia.edu/30383946/](https://www.academia.edu/30383946/_Mashpee_Nine_Documents_Wampanoag_Struggle_and_Vindication_Review_Paula_Peters_Mashpee_Nine_book_and_film_)

[\\_Mashpee\\_Nine\\_Documents\\_Wampanoag\\_Struggle\\_and\\_Vindication\\_Review\\_Paula\\_Peters\\_Mashpee\\_Nine\\_book\\_and\\_film\\_](https://www.academia.edu/30383946/_Mashpee_Nine_Documents_Wampanoag_Struggle_and_Vindication_Review_Paula_Peters_Mashpee_Nine_book_and_film_)

Film and Book Review. Peter d'Errico, University of Mass., Amherst, Emeritus, Indigenous Rights, “Mashpee Nine' Documents. Wampanoag Struggle and Vindication

[Review: Paula Peters, 'Mashpee Nine' (book and film),” November 28, 2016. Uploaded to Academia by Peter d'Errico. Paula Peters' book and film described Cape Cod Wampanoag people's and drummers desire to practice their ancient ways within their Mashpee community. See trailer and website for film with background tab below:

<http://www.mashpeenine.com/>

Mashpee Nine Documentary film, “Mashpee Nine: The Beat Goes On” website and documentary film 2:16 trailer with Background information tab at top of page.

<http://time.com/3916680/native-american-hollywood-film/>

Brian Young, “Film: The Reality of Native Americans in Hollywood,” *Time*, June 11, 2015. Brian Young is a film studies graduate and Navajo.

[https://www.huffingtonpost.com/entry/us-legacy-stolen-children\\_us\\_5b4c6b47e4b0e7c958fcff2?utm\\_source=August+2018+%232&utm\\_campaign=August+2018+%232&utm\\_medium=email](https://www.huffingtonpost.com/entry/us-legacy-stolen-children_us_5b4c6b47e4b0e7c958fcff2?utm_source=August+2018+%232&utm_campaign=August+2018+%232&utm_medium=email)

Sarah Van Gelder, “The Dark US Legacy of Ripping Children From Their Families,” *Huffington Post*, July 18, 2018. Documentary film *Dawnland* premieres November 2018. Native American children removed from their homes, often forcibly, and sent to boarding schools, foster care or adopted out *Dawnland* focused on Maine's Wabanaki people. Wabanaki means “children of the dawn. See *Dawnland* website and 2:45 Trailer of film: <https://upstanderproject.org/dawnland/>

[http://campaign.r20.constantcontact.com/render?](http://campaign.r20.constantcontact.com/render?m=1105576429283&ca=2aeae8a7-6cb0-429a-9ca2-60ebd2cdc260)

[m=1105576429283&ca=2aeae8a7-6cb0-429a-9ca2-60ebd2cdc260](http://campaign.r20.constantcontact.com/render?m=1105576429283&ca=2aeae8a7-6cb0-429a-9ca2-60ebd2cdc260)

*Dawnland* is a film which described the story of stolen children and cultural survival of Northeast American Indigenous peoples. The film also made a plea to save the earth and keep it clean. Trailer of *Dawnland* Film: <http://dawnland.org/>

<https://www.bostonglobe.com/metro/2018/04/19/reclaiming-culture-reclaiming-life/Zdk4BAOU1oipE7Li57GteL/story.html>

Thomas Farragher, Film Review, “Reclaiming a culture, reclaiming a life,” *The Boston Globe*, April 19, 2018. *Dawnland* Film review.

<https://www.pbs.org/splithorn/story.html>

Documentary Film. “PBS-*The Split Horn: The Story*,” PBS. Documentary film described the 17-year story of a Hmong shaman and his family leaving Laos for Appleton, Wisconsin as a cultural change over time.

<https://www.pbs.org/splithorn/index.html>

Resources on film, “*Split Horn*,” above.

<https://www.pbs.org/wgbh/frontline/watch/>

“Watch Full Frontline Documentaries,” PBS official site, Frontline, posted August 2018. Two hundred free full stream episodes of PBS's documentary series. Mostly American current news events.

<https://www.c-span.org/series/?reelAmerica>

Reel America, American History TV Series home page, C-SPAN. Home page for C-SPAN 3 documentary films, cinema about American history seen every weekend from 8 am ET, Saturday to 8 am ET, Monday on C-SPAN 3.

[https://townhall.com/columnists/kurtschlichter/2018/09/13/hollywood-cant-wont-make-awesome-movies-anymore-n2518191?utm\\_source=thdaily&utm\\_medium=email&utm\\_campaign=nl&newsletterad=&bcid=037c7cbodf9812632daac30a45f51f5a](https://townhall.com/columnists/kurtschlichter/2018/09/13/hollywood-cant-wont-make-awesome-movies-anymore-n2518191?utm_source=thdaily&utm_medium=email&utm_campaign=nl&newsletterad=&bcid=037c7cbodf9812632daac30a45f51f5a)

Kurt Schlichter, “Hollywood Can't (Won't) Make Awesome Movies Anymore,” *Townhall*, September 13, 2018. Compare and Contrast of 1970's Hollywood films to modern Hollywood films. Schlichter analyzed messages sent to the American public by Hollywood film from a conservative perspective.

<https://www.vulture.com/2019/01/can-conspiracy-thrillers-work-under-a-conspiracy-presidency.html>

Alan Glynn, “Can Conspiracy Thrillers Work Under a Conspiracy Presidency?” *Vulture*, January 4, 2019. Conspiracy Theory fiction and film.

<https://qz.com/847997/the-best-films-of-the-21st-century-ranked-by-historical-accuracy/>

Adam Epstein, “14 of the best films of the 21st century, ranked by historical accuracy,” *Quartz*, November 29, 2016. American films deconstructed for accuracy by British data journalist's infographic website, “*Information is Beautiful*.” Note *Selma* is the most accurate of American films analyzed.

<https://www.youtube.com/watch?v=XBfAQjaderc>

58:39 film. “The Untold History of the United States, part 1, (2013),” Showtime, published on You Tube/CTO Information, April 6, 2016. Oliver Stone film focused on Iraq and Afghan wars.

<https://documentaryheaven.com/untold-history-of-united-states/>

See more of “*The Untold History of the US*/Documentary,” Documentary Heaven. *The Untold History of the US* is a 12-part documentary series.

<https://www.youtube.com/watch?v=onxwrPQoKL8>

27:30 Video Interview with Oliver Stone. “Conversations With History,” *History and*

*Movies*, University of California, Berkeley Television, April 17, 1997. Focus on Vietnam war.

<https://uknowledge.uky.edu/cgi/viewcontent.cgi?>

[referer=&httpsredir=1&article=1353&context=disclosure](https://uknowledge.uky.edu/cgi/viewcontent.cgi?referer=&httpsredir=1&article=1353&context=disclosure)

Tony Grajeda, "The (Un)Reality of War: Reconsidering Stone's *Platoon*," *disclosure: A Journal of Social Theory*, Vol. 1, Rethinking Contemporary Mythologies, April 15, 1992.

<https://www.academia.edu/38306396/>

[Appropriating emotional distress, disturbance, and grief in the novel \*Heart of Darkness\* and the film \*Apocalypse Now\* - a brief analysis](https://www.academia.edu/38306396/Appropriating_emotional_distress_disturbance_and_grief_in_the_novel_Heart_of_Darkness_and_the_film_Apocalypse_Now_-_a_brief_analysis)

Dr. Craig Doughty, "Appropriating emotional distress, disturbance, and grief in the novel *Heart of Darkness* and the film *Apocalypse Now*--a brief analysis," uploaded to Academia by Craig Doughty, University of Keeler. Analysis of colonialism as seen in Marlowe character in Joseph Conrad's novella, *Heart of Darkness*, and Francis Ford Coppola's appropriation of that character, Willard in the Vietnam War film, *Apocalypse Now*.

<https://www.academia.edu/16236849/>

[\\_Them as Us: Redemption of the Frontier Myth in post-Vietnam American Cinema](https://www.academia.edu/16236849/_Them_as_Us_Redemption_of_the_Frontier_Myth_in_post-Vietnam_American_Cinema_)

Herve Mayer, "Them as Us: Redemption of the Frontier Myth in post-Vietnam American Cinema," paper presented at CASA conference, April 24-25, 2015, uploaded to Academia by Herve Mayer. Paper was winner of 2015 CASA student award. Frontier myth in post-Vietnam American Cinema have adopted two views. For some, the myth is mostly dead with the Vietnam War and the Western genre, while others claim the Frontier myth has continued in American cinema in a different presentation. Mayer defended the continuation of the Frontier Myth after the Vietnam War.

<https://www.nytimes.com/2003/11/30/weekinreview/the-world-a-thousand-words-good-as-a-gun-when-cameras-define-a-war.html>

John Kifner, "The World: A Thousand Words; Good as a Gun: When Cameras Define a War," *NY Times*, November 30, 2003. Modern war has given us iconic images, both photographs and film, that both shape and reflect our views of conflict. US wars in Vietnam, Somalia, and Iraq examples in this slim article.

<https://lithub.com/western-vs-noir-how-two-genres-shaped-postwar-american-culture/>

Franco Moretti, "Western vs. Noir: How Two Genres Shaped Postwar American Culture," *Lit hub*, March 2019. American film's opposing Big Screen views of the country: the cowboy, Western vs. Noir. Film and American historiography.

[https://www.academia.edu/6432287/Historical\\_Companion\\_to\\_Film\\_Noir](https://www.academia.edu/6432287/Historical_Companion_to_Film_Noir)  
Andrew Spicer, “Historical Companion to Film Noir-Historical Dictionary of Film Noir,” 2010. Uploaded to Academia by Andrew Spicer. Chronology of annotated film noir novels and cinema linked to US and European historical events followed by article on historical context to film noir cinema. See many more film noir papers, monographs and articles to right of this page.

[https://www.academia.edu/38591326/Don\\_Siegel\\_from\\_Noir\\_City\\_Sentinel.pdf](https://www.academia.edu/38591326/Don_Siegel_from_Noir_City_Sentinel.pdf)  
Marc Svetov, “Don Siegel, Film Noir, and Politics,” *Noir City Sentinel*, 2010. Uploaded to Academia by Marc Svetov. American cinema and politics. See more film noir and cinema resources to right of this page.

<https://www.nytimes.com/2019/02/12/opinion/atomic-soldiers.html?smid=nytcore-ios-share>  
14:43 Film short. Morgan Knibbe, Dutch filmmaker, “*Atomic Soldiers*,” *NY Times*, February 12, 2019. Watch eye witness accounts of US soldiers used as 'test subjects' during US nuclear bomb tests from 1946-1962. See a qualification, corroboration, modification of this source: <https://99percentinvisible.org/episode/atomic-tattoos/>

“Atomic Tattoos,” 99percentInvisible,” Early 1950's tattoo, blood transfusion pilot program.

<https://www.youtube.com/watch?v=IKqXu-5jw6o>  
9:14 Video. “*Duck and Cover* (1951), Bert the Turtle, 1951 Civil Defense Film, published on You Tube, July 11, 2009. Schoolchildren from NY City and Astoria, New York, used to show in schools as the cornerstone of the government's 'duck and cover' public awareness campaign. Comparative to more recent 'shooter drills' throughout US schools.

[https://aeon.co/videos/prelude-to-the-space-age-the-1960-film-that-inspired-2001-a-space-odyssey?utm\\_source=Aeon+Newsletter&utm\\_campaign=ad39edc9d1-EMAIL\\_CAMPAIGN\\_2019\\_03\\_25\\_05\\_14&utm\\_medium=email&utm\\_term=0\\_411a82e59d-ad39edc9d1-68694909](https://aeon.co/videos/prelude-to-the-space-age-the-1960-film-that-inspired-2001-a-space-odyssey?utm_source=Aeon+Newsletter&utm_campaign=ad39edc9d1-EMAIL_CAMPAIGN_2019_03_25_05_14&utm_medium=email&utm_term=0_411a82e59d-ad39edc9d1-68694909)  
28:00 Film short. “Prelude to the space age--the 1960 film that inspired '*2001: A Space Odyssey*,’” *Aeon*, Videos, March 25, 2019. *Universe* (1960) sci-fi film set stage for *2001: A Space Odyssey* (1968).

<https://lithub.com/aldous-huxley-foresaw-americas-pill-popping-addiction-with-erie-accuracy/>  
Robert Bennett, “Aldous Huxley Foresaw America's Pill-Popping Addiction with Eerie

Accuracy,” *Literary Hub*, March 21, 2019. Personal and social anxieties would find lucid expression in everything from James Dean's performance in *Rebel Without a Cause* (1955) to Dustin Hoffman's portrayal in *The Graduate* (1967) and Barbara Parkins, Patty Duke, and Sharon Tate's performances in *Valley of the Dolls* (1967), and Valium would provide the “peaceful respite” in pill form. In context of America's opioid crisis, are we now living in The Brave New World?

<https://view.cssubs.com/?qs=67a5cba1eabd838fb26c6fa22046f8239864810dfb4410856b8801b3fd47ba8d8ccd8141762dea1eeodfa3fa13f6b8bcd838aa16fc63668104fae4d2fo2e7a4af4d8e68767fd688e3c9b0272fe5d355132:17>

podcast. “Episode 9: The role of war,” Perception Gaps, *Christian Science Monitor*, December 2018. Former marine and war veteran explained how war is NOT a “pop-culture,” Hollywood cinema portrayal. Fewer than 1% of Americans have ever served in war time so there is a huge disconnect between the reality of war and how it is portrayed on TV and cinema. See that specific page for podcast interview: [https://www.csmonitor.com/Podcasts/Perception-Gaps?](https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc_sub=13817951&l=1541_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup)

[https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc\\_sub=13817951&l=1541\\_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup](https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc_sub=13817951&l=1541_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup)

32:17 podcast. “Episode 9: The role of war,” Perception Gaps, *Christian Science Monitor*, December 2018. Former marine and war veteran explained how war is NOT a “pop-culture,” Hollywood cinema portrayal. Fewer than 1% of Americans have ever served in war time so there is a huge disconnect between the reality of war and how it is portrayed on TV and cinema. See that specific page for podcast interview: [https://www.csmonitor.com/Podcasts/Perception-Gaps?](https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc_sub=13817951&l=1541_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup)

[https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc\\_sub=13817951&l=1541\\_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup](https://www.csmonitor.com/Podcasts/Perception-Gaps?cmpid=ema:percep:2018106&src=email&j=119032&sfmc_sub=13817951&l=1541_HTML&u=4084148&mid=10979696&jb=9&cmpid=ema:perceptiongaps:20181212&src=popup)

<https://slate.com/culture/2018/12/vice-movie-historical-accuracy-fact-fiction.html>

Fred Kaplan, “*Vice* movie historical accuracy: Dick Cheney biopic misunderestimates its subject,” *Slate*, December 17, 2018. Kaplan claimed 2018 biopic film about VP Dick Cheney failed as satire, dark comedy and as history.

<https://www.nytimes.com/2018/12/17/movies/vice-review.html>

A.O. Scott, “‘*Vice*’ Review: Dick Cheney and the Negative Great Man Theory of History,” *The New York Times*, December 17, 2018. VICE moved viewers through four decades of American history as a hectic blend of psychohistory, domestic drama and biopic sketch-comedy satire.

[https://www.vice.com/en\\_us/article/599543/why-its-nearly-impossible-to-make-a-good-biopic](https://www.vice.com/en_us/article/599543/why-its-nearly-impossible-to-make-a-good-biopic)

Tari Ngangura, “Why It's Nearly Impossible to Make a Good Biopic,” *VICE*, August 23, 2017. Note slim article which referenced recent biopic cinema.

<https://www.occupationmovie.org/>

Free Film, “*Occupation of the American Mind*,” Occupation Movie website. Note 3 versions of this film documentary about Israel's public relations “war” in the US, full length, 45 minutes, and 21 minutes.

[https://www.nybooks.com/articles/2018/11/08/how-republicans-became-anti-choice/?](https://www.nybooks.com/articles/2018/11/08/how-republicans-became-anti-choice/?utm_medium=email&utm_campaign=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides&utm_content=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides+CID_doe75c51d8a73d397f3ba111a53772of&utm_source=Newsletter)

[utm\\_medium=email&utm\\_campaign=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides&utm\\_content=NYR%20Abortion%20](https://www.nybooks.com/articles/2018/11/08/how-republicans-became-anti-choice/?utm_medium=email&utm_campaign=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides&utm_content=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides+CID_doe75c51d8a73d397f3ba111a53772of&utm_source=Newsletter)

[Martin%20Luther%20King%20Thucydides+CID\\_doe75c51d8a73d397f3ba111a53772of&utm\\_source=Newsletter](https://www.nybooks.com/articles/2018/11/08/how-republicans-became-anti-choice/?utm_medium=email&utm_campaign=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides&utm_content=NYR%20Abortion%20Martin%20Luther%20King%20Thucydides+CID_doe75c51d8a73d397f3ba111a53772of&utm_source=Newsletter)

Film Review. Sue Halpern, “How Republicans Became Anti-Choice,” *NY Review of Books*, November 8, 2018. Abortion has been a key for American politics since the late 1960's. Sue Halpern reviewed “*Reversing Roe*,” a 2018 documentary film produced and directed by Ricki Stern and Annie Sundberg.

<http://thefederalist.com/2018/09/24/the-netflix-documentary-reversing-roe-is-anti-woman-and-anti-religion/>

Kristi Burton Brown, “The Netflix Documentary ‘*Reversing Roe*’ is Anti-Women and Anti-Religion,” *The Federalist*, September 24, 2018. Ms. Brown posits the conservative point of view as to abortion in this review.

[https://www.smithsonianmag.com/history/true-story-case-center-basis-sex-180971110/?](https://www.smithsonianmag.com/history/true-story-case-center-basis-sex-180971110/?utm_source=smithsonianopic&utm_medium=email&utm_campaign=20181230-Weekender&spMailingID=38166223&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1422997103&spReportId=MTQyMjk5NzEwMwS2)

[utm\\_source=smithsonianopic&utm\\_medium=email&utm\\_campaign=20181230-Weekender&spMailingID=38166223&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1422997103&spReportId=MTQyMjk5NzEwMwS2](https://www.smithsonianmag.com/history/true-story-case-center-basis-sex-180971110/?utm_source=smithsonianopic&utm_medium=email&utm_campaign=20181230-Weekender&spMailingID=38166223&spUserID=NzQwNDU3NDY2MzgS1&spJobID=1422997103&spReportId=MTQyMjk5NzEwMwS2)

Lila Thulin, “The True Story of the Case Ruth Bader Ginsburg Argues in ‘*On the Basis of Sex*,’” *Smithsonian*, December 30, 2018. Thulin described ‘*Moritz v. Commissioner of Internal Revenue*’ gender discrimination case argued by Ruth Bader Ginsburg seen in film *On the Basis of Sex*.

<https://daily.jstor.org/epidemics-as-entertainment/>

Farah Mohammed, “Epidemics as Entertainment,” *JSTOR Daily*, October 14, 2018.

Plagues are a staple of modern day popular culture. News cycles and an entire film genre based on mysterious bugs that wipe out populations or turn people into the murderous un-dead.

---

**John Maunu** is Digital Resources Editor for WHC, a College Board certified APWH consultant, former AP History teacher at Grosse Ile High, Michigan and current APWH

consultant at Cranbrook Kingswood High School, Bloomfield Hills, Michigan. John can be contacted at [maunu48@hotmail.com](mailto:maunu48@hotmail.com).

## Notes

---

<sup>1</sup> Using Film to Explore History, Thomas Keirstead, “Using Film to Explore History,” (December 2002) available in PDF format (120.17 KB) at [https://spice.fsi.stanford.edu/docs/using\\_film\\_to\\_explore\\_history](https://spice.fsi.stanford.edu/docs/using_film_to_explore_history)

<sup>2</sup> William Arrowsmith, “Film as Education,” *The Journal of Aesthetic Education*, Vol. 3, no. 3, Special Issue: Film, New Media, and Aesthetic Education (July 1969), pp. 75-83.

<sup>3</sup> See Reynaud's article in 2nd section of resources, under “Pedagogy.”

<sup>4</sup> Shane Denson and Ruth Mayer, “Border Crossings, Serial Figures, and the Evolution of Media,” November 23, 2018, uploaded to Academia by Shane Denson at [https://www.academia.edu/38104103/Border\\_Crossings\\_Serial\\_Figures\\_and\\_the\\_Evolution\\_of\\_Media](https://www.academia.edu/38104103/Border_Crossings_Serial_Figures_and_the_Evolution_of_Media)

<sup>5</sup> Michael Conway, “The Problem With History Classes,” *The Atlantic*, March 16, 2015, which can be accessed at <https://www.theatlantic.com/education/archive/2015/03/the-problem-with-history-classes/387823/>.