

Making Meaning from the Images: Hollywood's Treatment of World War I

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Lesson Purpose

The purpose of this lesson is for the student, using the guidelines provided in the unit objective to focus on the importance of World War I not only as an historic event but also as a multi-faceted tool of Hollywood. It is not to say that Hollywood is secretly run by an illuminati bent on shaping our view of the world, but the images Hollywood presents can often be interpreted as representative of certain ideologies that were present during the era of a given film's production. History, it is said, repeats itself. Sometimes, history on film tells as much about the time the film was made as about the period it is depicting. The view through cinema shows themes or images that bear repeating. Characteristic of the great movie machine, Hollywood has often used the power of the cinematic medium to persuade audience viewers to view things in a different light. Just as a director or cinematographer will deliberately reposition the lighting setup for a given shot from a film to enhance, de-emphasize, or subtly affect the appearance of a set or a particular actor, directors, producers, and studios have used film as a means of promulgating a virtue, ethos, or value system via narrative structure or a juxtaposition of images. This is commonly accepted as one of the most powerful components of any visual medium, and film is certainly not an exception to the rule. Some have maintained that such use of an art form is propaganda.

This unit seeks not to dispel the use of the medium as propaganda but to look at one issue, that of war, and more in focus, one specific war, the great war, the war to end all wars, World War One. One hears from the pundits working for American publications such as TIME or Newsweek to a plethora of Ph.D.s inculcating the next crop of college freshmen in the hallowed halls of the nation's finest universities, that the modern world was shaped by the results, the victors in particular, of the Second World War. To this end, one cannot even consider the geo-political realities of the World War II world without first examining World War I.

Unit Objectives

The objective of this lesson unit is to help the student consider Hollywood as an instrument of reflection and veer from the tired course of examining propaganda as a negative or positive concept. What Hollywood is reflecting here is a series of disparate voices, all coming from different eras of public perception, all systematic in their construction, all with a goal of persuasion in mind, but all depicting the same conflict. The student should not be led into the quagmire of interpretation based solely on one criteria such as authenticity of battle depiction. Instead, the student should try to make the connection between what is depicted and what events during both the conflict and the production of the film fostered the message presented. The student should be asking him or herself who the messenger is and why they have used the war as a backdrop for their message.

To this end, the student should begin to ask questions such as why use this image? Why use WWI as the backdrop for the message you, as a director or producer of a large cinematic production, want to put out to the masses to this milestone of modern history? It is the task of the student working within the construct of these films to consider how the socio-political and socio-economic machinations of certain eras in the twentieth century affected the presentation of World War I. By unit's end, one would like nothing better than for every student involved in this unit to ask themselves, *why?* Why would so many different creative talents over a time span of roughly sixty years use the same pivotal point in modern history to convey so many seemingly disparate views of the same event or series of events? The students, by unit's end, should be through the looking glass. The students should be able to extend their questions to one's own intention. Perhaps, the student may even come to question how history is now shaped by media representations of history.

The method used to accomplish this objective is to have students view a series of films on WWI, confront the aforementioned questions, and create a few of their own. Beyond the individual interpretation of each film as representation of history, it is the objective of this unit that each student become a critical observer or viewer of film as a means of supplementing and constructing views of history. The critical viewer is one that

considers not only the what's where's and how's, but, more importantly the why's. Why did a director use a certain angle for a given shot or scene, why did a given director make use of lighting in a particular way for a given shot or scene? How did these choices in composition affect the viewers' interpretations of that historic event?

By viewing this series of films set in the WWI era, it is hoped that the student observer will become student critic. He or she will develop and use a sense of discernment, evaluating the merits of each film, both as pure entertainment and as something more. To this end, students will be asked to be mindful of six guidelines as they view the films as a means of framing history and attempt to answer the aforementioned questions regarding how mainstream film creates its world:

1. The mainstream film tells history as a story, a tale with a beginning, middle, and an end. A tale leaves you with a moral message and (usually) a feeling of uplift. A tale embedded in a larger view of history that is always progressive.
2. Film insists on history as the story of individuals, either men or women (but usually men) who are already renowned, or men and women who are made to seem important because they have been singled out by the camera and appear before us in such a large image on the screen. They have importance because they are, for all their faults, larger than life. Those not already famous are common people who have done heroic or admirable things, or who have suffered unusually bad circumstances of exploitation and oppression.
3. Film offers us history as the story of a closed, completed, and simple past. It provides no alternative possibilities to what we see happening on the screen, admits of no doubts, and promotes each historical assertion with the same degree of confidence.
4. Film emotionalizes, personalizes, and dramatizes history. Through actors and historical witnesses, it gives us history as triumph, anguish, joy, despair, adventure, suffering, and heroism. Both dramatized works and documentaries use the special capabilities of the medium—the close up of the human face, the quick juxtaposition of disparate images, the power of music and sound effect—to heighten and intensify the feelings of the audience about the events depicted on the screen.
5. Film so obviously gives us the “look” of the past-of buildings, landscapes, and artifacts-that we cannot see what this does to our sense of history. So it is important to stress that more than simply the “look” of things, film provides a sense of how common objects appeared when they were in use.
6. Film shows history as process. The world on the screen brings together things that, for analytic or structural purposes, written history often has to split apart. Economics, politics, race, class, and gender all come together in the lives and moments of individuals, groups, and nations. This strategy confront the issues that written compartmentalizes by way of chapters, sections, and topics that treats gender in chapter three, race in another, and economics in still another. (*Rosenstone 55-60*)

A second objective is to combine these images of the motion picture industry with period photograph, posters, and art in order to provide a more well-rounded view of visual media related to the war. This second objective is interwoven into the schedule of screenings and discussion of the films in order to provide a visual scale for the films' impact on the student's view of WWI. Comparison and contrast of the impact of the blend of images is expected through this interweaving.

Week I: Introduction – Efforts at a dialogue between media and history

The world is racing toward the end of what is arguably the most dynamic century in world history. Marked by incredible feats of human social and technological progress, this century also comes to a close with NATO bombing missions being flown over a nation deemed dangerous due to its government's systematic purge of certain ethnic groups. This country is Yugoslavia and the same questions that Americans and Europeans alike have asked themselves twice before this century now rear their ugly heads again: Why should we enter the fray, do we have national interests at stake here, do we want to commit our troops, our young men and women, to this effort, and how many of our young can we afford to lose in order that peace may be restored?

The relevance of this situation to the teaching of history is that media and the depiction of armed conflict that modern media brings to the masses has never been so pervasive nor influential. Years from now, when students study what the war in Kosovo meant to the late twentieth century and beyond, they will undoubtedly have a vast supply of digitized images to refer to as their historical record. Their historical record has come to mean something that is not purely literary as it once was for generations of students and teachers who interacted primarily through text. No, future students will exist firmly within an atmosphere that juxtaposes instantaneous images of history via the television, Internet, and who knows what other form with the classic format of the written word.

When considering the role of media, and film in particular, as a means of conveying history to society, one should examine the relationship that historians have with film. The visual media, primarily the depiction of history on film, has been at the center of a great debate for years. Historians have often argued that history loses perspective and is presented as some sort of misshapen beastie when dramatized via the lens of Hollywood. Perhaps Robert Rosenstone states it best in his book *Visions of the Past*:

Let's be blunt and admit it: historical films trouble and disturb professional historians- have troubled and disturbed historians for a long time. Listen to Louis Gottschalk of the University of Chicago, writing in 1935 to the president of Metro-Goldwyn-Mayer: "If the cinema art is going to draw its subjects so generously from history, it owes it to its patrons and its own higher ideals to achieve greater accuracy. No picture of a historical nature ought to be offered to the public until a reputable historian has had a chance to criticize and revise it" (Rosenstone 45).

Indeed, Rosenstone goes on to wonder what a modern audience would think about Mr. Gottschalk's sentiments regarding cinema. Was Gottschalk a snooty academician, a cultural elitist, or worse, naïve? Indeed, even today, Rosenstone argues that many a historian distrusts historically based films on one level because they are inaccurate or misrepresentative of a given period. On another level, Rosenstone argues historians covertly fear film because it is out of their realm of control. It seems that we, the common man, the historical interloper, may actually threaten the underpinnings of academia if we are to take our grasp of history from a film or films instead of dutifully scouring the pages of an academic's tome.

The point to this whole discussion on the relevance of film to history and the interpretation of history is that the entire debate over the cinematic depiction of history has hardly approached any state that could be considered resolution. As Rosenstone points out, "nobody has yet begun to think systematically about what Hayden White has dubbed *historiophoty*—the representation of history and our thoughts about it in visual images and cinematic discourse" (Rosenstone 48).

What is history and/or historically accurate in text and film?

It can be argued that if film is so unpredictable and uncontrollable as viewed by a historian, how much control does a historian have over renderings of the past by historians who were or are influenced by powerful economic, political or social undercurrents during their time. Certainly, many critics have discussed this issue for generations with as little resolution as Hayden White's concept of *historiophoty*. Most historians seem to

respond to this issue by saying that an informed historian or lay person will collect information from a multitude of sources before forming an opinion. One must then, presumably, take any historian's accounts or inferences with a grain of salt. A historian can frame an incident based on a large set of sources and still not capture what happens once new evidence comes to light. The historian, being human, can actually reflect many of his or her personal ideologies. He or she interprets history through his or her own series of interpretive filters. Given this as the case for the disparate views of written history, cannot one then also take cinematic depictions of history with a grain of salt and collect as many historical interpretations of a given period, event, or series of events in order to better form an opinion? Can cinema serve as a valid interpretive tool for a student of history? It is hoped that students will strive to collect impressions on and scrutinize the cinematic impressions of history along with the textual resources made available to them.

Rosenstone argues that historical films are not in competition with written history for the hearts and minds of students and citizens and asks the viewer to consider three questions:

1. What sort of world does each film construct and how does it construct that world?
 2. How can we make judgments about that construction. What basis can we use?
 3. How and what does that historical connection mean to us? What do we take from it?
- (Rosenstone 48)

Rosenstone argues that only after one has asked themselves these three questions, can one begin to approach a fourth question: How does the historical world on the screen relate to written history? (Rosenstone 49)

Activity Component I – Role playing activity

Title of Activity Alliance Game, International Alliances

Grade level 9-12th

Course World History

Activity Component I Objective(s) After students have completed the Alliance simulation game they will understand how alliances made before WWI influenced the makeup of the war and its outcome.

Activities and Procedures This lesson may take one or two days (teacher preference)

Divide the students into groups; one group for each fictitious country. Students must choose an Ambassador to be the negotiator, one Secretary of State, and one Scribe. All other students in the group will be Under Secretaries. Only the Ambassador may visit other groups to make deals. The Scribe will put in writing any proposals made to any other country. At the end, it will be the Secretary of State who delivers any message or proposal from his/her country to the general body (entire class) of states.

Each group will have the General information to set the stage for the activity. There should be one Confidential report for each member of each group for their country, maps for each group, and several Proposal sheets for each group.

There is a NEWS BULLETIN which may be handed out at teacher's discretion.

Source of Activity Thrash, Eileen. "Alliance Game, International Alliances", *Academy Curricular Exchange Columbia Education Center Social Studies*, <http://ofcn.org/cyber.serv/academy/ace/soc/cecsst218.html>, (4/10/98).

Activity Component I – Role playing activity (Continued)

World Situation

Summary

At present, the world political situation is as follows:

- 1 Your six nations represent the main factions in a troubled world situation.
- 2 There has been general peace on the continent for about fifty years. This peace has been hard to maintain in the rapidly changing, expanding, industrial and technical world.
- 3 There has been increased intervention in the underdeveloped parts of the world by opposing factions. Both Caldonia and Penland have made claim to some disputed territory in the "rubber rich" area of Asia.
- 4 There has been a strong rivalry between Morovia and Yorkton centered around boundary disputes over the Great forest area on their borders.
- 5 Yorkton has also been involved in controversies with Penland over control of the mouth of the Makeshift River. Yorkton currently controls the area.
- 6 Bahkan is a relatively new nation, once having been a part of Penland. They gained their independence peacefully under a previous government.
- 7 Penland is very interested in regaining Bahkan, although no overt action has been taken in that direction by the Penlandian Government.
- 8 There is a small nationalistic group in Penland demanding that their government retake Bahkan. It is suspected that this group has been leading border raids against Bahkan.
- 9 Caldonia has been somewhat successful in keeping out of some of the squabbles because of her geographical isolation from the neighboring states.
- 10 It is common knowledge that Penland has the most powerful army on the continent. Caldonia is the strongest naval power.
- 11 Various nations have entered into military alliances that guarantee mutual support if war begins.
- 12 Major newspapers in each country have been carrying on feuds with each other and they have helped fan the flames of unrest and hatred within each nation.
- 13 This is a time of extreme nationalism in which most countrymen support their respective governments to the fullest in foreign affairs.
- 14 Because of the fear between the various nations, generated by the uneasy peace, there has been a continual race to build military armaments.
- 15 Sandia has been troubled by domestic unrest, and the government is not considered to be too stable. There have been reports that a large faction of unemployed workers and peasants are banding together and are planning a revolution. At this point there is no reliable information which would indicate that they would be successful.

Activity Component I – Role playing activity (Continued)

World Situation
Summary -
Known Alliances

These are the only alliances which have been announced publicly.

Country	Alliance	What Nation?
Bahkan	Yes	Sandia
Caldonia	Yes	Yorkton
Morovia	Yes	
Penland	Yes	
Sandia	Yes	Bahkan
Yorkton	Yes	Caldonia

**Military
Strength - Army**

These are the only alliances which have been announced publicly

Country	Army	Size	Rating
Bahkan	Yes	100,000	Good
Caldonia	Yes	1,500,000	Good
Morovia	Yes	150,000	Good
Penland	Yes	7,000,000	Excellent
Sandia	Yes	8,000,000	Poor
Yorkton	Yes	3,000,000	Fair

**Military
Strength - Navy**

These are the only alliances which have been announced publicly

Country	Army	Size	Rating
Bahkan	Yes	500	Fair
Caldonia	Yes	1,500,000	Excellent
Morovia	No	N/A	None
Penland	Yes	250,000	Fair
Sandia	Yes	50,000	Fair
Yorkton	Yes	25,000	Fair

**National
Statistics**

These are the only alliances which have been announced publicly

Country	Population	National Income
Bahkan	3,500,000	80,000,000
Caldonia	34,000,000	280,000,000
Morovia	15,000,000	150,000,000
Penland	40,000,000	230,000,000
Sandia	77,000,000	120,000,000
Yorkton	38,000,000	200,000,000

Activity Component I – Role playing activity (Continued)

Confidential
Memoranda –
Caldonia Data
Sheet

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) You have the largest and most powerful navy in the world. Your geographical location has been an asset to you historically. The mountain range to your east has provided you with protection against invasion from your three neighbors.
- 2) You are aware of Penland's interest in Bahkan, and you have attempted to negotiate a peaceful settlement. Bahkan has tried to get you to join her in a military alliance. You have resisted her attempts so far, but popular sentiment in your country favors Bahkan.
- 3) Historically you have had an alliance with Yorkton, and this is well known to the rest of the world. You know Yorkton has had a running feud with Penland and Morovia, but you do not consider it to be that serious. You do not think it will lead to hostilities.
- 4) Yorkton has publicly supported Bahkan but because of her weak military posture, you do not think Yorkton is willing to back her words with military support of Bahkan.
- 5) Your main conflict with your neighbors, has been with Penland. You have been quarreling over some territory in SouthEast Asia. Penland has posed a threat to your supremacy in this area. You will not tolerate this.
- 6) At present, you have no interest in world war, but only hope to avert it. You have considered the possibility of letting Penland take Bahkan, if she will allow you to remain supreme in South East Asia.
- 7) You have maintained cordial, but not friendly relations with Morovia. You strongly oppose her interest in Yorkton forestland. This is especially important to you since you buy most of your lumber from Yorkton and get it at a very reasonable rate. You think Morovian interests would charge you more for this same service.
- 8) Sandia has been a friend to you. You know that her current government is shaky and, therefore, have stayed out of her domestic affairs. You have heard rumors that Penland has designs on part of Sandia, but you think that these are false and have been created merely to build animosity between you and Penland.
- 9) What concerns you most is maintaining peace and restraining Penland from unlimited growth that could pose a threat to you.
- 10) You must also be concerned with the condition of Yorkton since your alliance with her could bring you into conflict.

Activity Component I – Role playing activity (Continued)

Confidential
Memoranda –
Morovia Data
Sheet

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) You are located in the central heartland of the continent. You currently have a small but efficient army, and think you could increase its size if circumstances so dictate.
- 2) Penland has been your long-time friend and you have joined her in a secret alliance. This alliance would guarantee your mutual assistance in case either of you declares war or is attacked.
- 3) You believe that if war occurs, you will gain quite a bit of what is presently Yorkton and possible some of Sandia. You have no guarantee that this would happen and since Penland is so powerful, she may leave you nothing.
- 4) Your primary interest in Yorkton is the great forest that you believe would be a boost to your economy. You have previously made claim to this land since you are a "land-locked" nation. Penlandian control of the Makeshift River would give you access to the North Ocean and a reasonable trade route.
- 5) Militarily, you would probably thrust your main force at Yorkton. The swamps to the south give what you believe to be a ready defense against Sandian aggression. Of course, this would leave you open to the west and possible attack by Caldonia, if they were to intercede. They only have a small army, but you would probably receive the brunt of any action they might take.
- 6) In an attempt to determine what Caldonian intentions might be in case of war, you have held secret discussions with her. You received no concrete information and you are worried about what action she might take. The fact that you held these discussions should be kept from Penland because they may doubt your sincere interest in your alliance with them.
- 7) Because of your central location, you might face attack on three fronts at once. You know you have Penlandian assistance guaranteed, but you must consider the possibility of turning your plains into the main battlefield of any war that may occur.
- 8) Much of what you do will depend on the actions of Penland, unless you are willing to break your alliance with them. This, of course, will deny you land acquisition and will earn you the animosity of powerful Penland.

Activity Component I – Role playing activity (Continued)

Confidential
Memoranda –
Penland Data
Sheet

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) Your army is considered to be the best on the continent. It is well trained and has excellent leadership at all levels. Your military leaders have been pushing for action in the direction of Bahkan. They believe this land is rightfully a part of Penland and should be retaken.
- 2) A strong group of nationalists have also been pushing for an attack upon Bahkan. They had led night raids on this country, causing disturbances along the borders. Although your government has publicly condemned these raids, it has secretly supported them with military equipment.
- 3) Historically you've had a fierce rivalry with Yorkton. The controversy centers on control of the mouth of the Makeshift River. Yorkton currently controls the mouth of the river and allows you minimum access to it. It would be very beneficial to you if you could gain control of this important geographical feature.
- 4) Your strongest ally has been Morovia to your west. You have entered into a secret alliance with them that would guarantee mutual assistance if either of you went to war. Morovia could provide you with a small but efficient army and plenty of food that you would need in case of a lengthy war.
- 5) The Sandian government, your intelligence reveals, is about to topple, and you believe that you might be able to expand your boundaries in her direction.
- 6) Caldonia would pose the biggest threat to any of your adventures. Her navy could pose a strong threat to any success you might have. You don't have any idea how Caldonia might react to expansion on your part. She has attempted to maintain peace through negotiation. You should try to appease her if possible.
- 7) Presently, your main desire is to retake Bahkan and then concern yourself with other activities and goals. You should attempt to convince Caldonia that Bahkan is your only concern and that it would be in her best interest to remain neutral.
- 8) Another alternative would be to drop your designs for further expansion and try for peace. This would probably be your last choice.
- 9) You just received an intelligence report that Morovia has held secret talks with Caldonia. She has said nothing to you about these talks. You have no reason to doubt her loyalty, but you believe you have a right to know what these talks were about.

Activity Component I – Role playing activity (Continued)

Confidential
Memoranda –
Sandia Data
Sheet

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) Your government is currently in very trying times. There has been a movement amongst many of your people to overthrow your regime.
- 2) Probably the last thing you want is to become involved in a world war. The pressure might be too great on your government.
- 3) Your army is large, but not well trained, and some of your generals may not be loyal to your programs.
- 4) Geographically, you have some protection from the mountains to your north and the swamps to your northeast.
- 5) Yorkton has approached you about a possible military alliance with her. You haven't signed yet, but you think it may be beneficial to do so. A show of force against Penland aggression may be effective.
- 6) You are a partner in an alliance with Bahkan, a long-time friend. You realize her untenable position, which may draw you into war with Penland. You want to keep this commitment but hope this will be unnecessary.
- 7) It is rumored that Penland may have intentions in your direction. You have no valid information to prove this. But, if it is so, you could not defend yourself without the aid of allies.
- 8) You must create a situation in which you would have help if Penland attacks.
- 9) The settlement of the situation over Bahkan could be very important to you. You would rather not concentrate on foreign affairs at the present, but would rather stay close to the domestic scene.
- 10) One of your ministers has suggested that you break your Bahkan alliance and attempt to join Penland or remain neutral if she allows you to. A problem with this solution is, if Penland does attack, you will probably be without allies.
- 11) Watch Caldonia closely, her ultimate actions may very well aid you in formulating your final decisions.

Activity Component I – Role playing activity (Continued)

**Confidential
Memoranda–
Yorkton Data
Sheet**

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) You possess and can raise a relatively large army. At the present time your army is not too strong and is poorly trained.
- 2) Caldonia has been your long-time friend and you are partners in a military alliance. The rest of the world knows this fact.
- 3) You have publicly supported Bahkan's stand for independence in opposition to Penlandian intentions. In fact, you have signed a secret military alliance with them. They have promised to keep this secret unless you announce the existence of the alliance first.
- 4) You have had a long running feud with Penland over control of the mouth of the Makeshift River. You control it at present, but fear that Penland may resort to force to gain control.
- 5) Your main industry has been your forest to the south. Morovia has made no attempt to secure this area, but you have it on good source that she is interested in making a move in this direction in the near future.
- 6) You have no reason to doubt that Caldonia would come to your aid if necessary. Of course, if you are first required to defend Bahkan, by virtue of your secret alliance, Caldonia may not recognize her alliance with you.
- 7) You must create an emotional state that would cause Caldonia to fear the intentions of Penland. If Caldonia can be made to believe that Penland could ultimately threaten her, she may be more likely to defend you despite your secret treaty with Bahkan. You will need Caldonian support in the event of war, if you are going to have a chance of defeating either Morovia or Penland.
- 8) Sandia, to the south, could prove to be an important ally. Her government is weak; her army is very large. If hostilities broke out, she could be important on the Southern Morovian Front, thereby, taking some of the pressure off you. You have discussed such an alliance with Sandian officials and have offered to sign a treaty with her. She gave you no answer, but you have hope she will sign.
- 9) Your hope is that Caldonia will keep her alliance, and Sandia will sign one. You believe these alliances will cause Penland and Morovia to forget their desires to advance against Bahkan and you.

Activity Component I – Role playing activity (Continued)

Confidential
Memoranda–
Bahkan Data
Sheet

The following facts give you a background on your country. Read and become familiar with them. Keep the world situation in mind as you analyze these facts. **Remember, this is confidential and should not be seen by any of the other countries.** Your goal is to maintain peace, if at all possible. You will be called upon to present your decisions orally and in writing.

- 1) Your country is relatively new. You were once a state of Penland and achieved independence through peaceful means under a prior Penlandian government.
- 2) You have what is thought to be one of the smallest armies in the world. It is well trained, but could not stand long against the Penlandian invasion.
- 3) You have attempted to enlist moral support for your cause by publicizing and condemning the border raids of Penlandian Nationalists. You have information that leads you to believe that the Penlandian Government is supporting these raids.
- 4) Sandia has been a long-time friend and has verbally supported your position. You have joined her in a military alliance that guarantees your mutual support if either of you are attacked.
- 5) Because of her long feud with Penland, Yorkton has also signed an alliance with you that guarantees military support in case either of you are attacked. This alliance is secret and is only known to you and Yorkton.
- 6) You hope that knowledge of these alliances will cause Penland to allow you to keep your freedom. However, your alliance with Yorkton is secret and contains a clause which permits only Yorkton to make this alliance public information. If you release this information the alliance could be broken and you may be without an important ally. At the present time you are willing to release this information because you believe that Yorkton would continue to honor her agreement.
- 7) You have held secret talks with Caldonia in the hope of enlisting her aid. Her navy could be most useful to you, but on the oceans and on the East River, your only outlet to the sea. So far these talks have produced nothing concrete. Caldonia remains friendly and in principle supports your opinion, but refuses to enter into any alliance with you.
- 8) At this point you are attempting to negotiate a peaceful solution with Penland. You are willing to let her have access to the portion of the East River that falls within your boundaries. In addition, you would lift all tariffs on goods which she sells you and you would make an agreement to buy all your steel and coal from her.
- 9) Above all, you must maintain your alliances and work for new ones; without them you would probably be attacked immediately.

Activity Component I – Role playing activity (Continued)

News Bulletin

Date: July 28, 1918
To: Ministers of State
From: News Reporter
Dateline: *Bahkan* - The government of Bahkan has reported that Penland nationalists have staged a massive armed attack along her borders. They have taken control of the East River and have bombed government facilities in the capital.

It is believed that the raiders are members of the same group, which have been staging smaller raids on the Bahkan border in previous months.

This action is by far the most serious yet taken by Penland sympathizers. Bahkan officials charge that this attack was led by the regular Penlandian Army, and is an act of outright aggression against Bahkan territorial integrity.

Government representatives in Penland have refused to comment on the current crisis. This leads to speculation that Bahkan officials are making a legitimate charge.

There are also reports that there have been massive troop movements in Penland, both in the direction of Sandia and Yorkton.

Activity Component I – Role playing activity (Continued)

**Confidential
State Paper**

Country:

Proposal:

Signed:

Minister of State

Deputy Minister

Assistant Minister

Assistant Minister

Historical Narrative Overview of WWI

When considering Hollywood's treatments of a given event or era, one must first examine what is commonly accepted as history about said event or era. In the case of WWI, the following is a list of commonly accepted notions and/or facts about the Great War and its origins:

- By 1910, Europe is divided into two military alliances: the Triple Entente of Great Britain, France and Russia and the Triple Alliance of Germany, Austria-Hungary and Italy. (Refer to visual aid # for editorial cartoon).
- Along with these large alliances which constituted potential military forces numbering in the tens of millions on each side, there is the belief that along with the desire to gain power and capital, each country had a reputation to uphold. Extreme national pride, or jingoism, was pervasive during this era in most competitive industrialized nations, but no where as firmly held as in Europe.
- In 1908, Austria-Hungary annexes Bosnia and Herzegovina. The nationalist movement in Serbia wanted to acquire the southern part of Bosnia and is hostile to the annexation. Serbia, however, is too weak to fight Austria-Hungary without the support of Russia. Tensions are mounting.
- Archduke Ferdinand of Austria is assassinated by Serb terrorists in Sarajevo; Austria-Hungary uses the event as an excuse to invade Serbia.
- Russia mobilizes to defend Serbia. Germany and Austria-Hungary declared war on Russia and France. Great Britain then declared war on Germany and Austria-Hungary.
- The Great War is on.
- Once the conflict begins en masse, neither side realizes until it is too late the incredible and tragic impact that technology will have on the waging of modern war. Inventions such as airplanes, chemical and biological weapons, paired with the assembly-line efficiency of a modern manufacturing base, make the production of rifles, machine guns, cannons, and grenades a matter of shifting industries into an accelerated mode of production. The tactics and strategies of war have not been updated to match the brutal efficiency of military armament innovation. As indicated by the table on the next page, the death tolls are staggering.

The bulleted summary above is, of course, a very lean reflection of all of the influences and events that led to the war. Supportive text from the materials listed in the unit accompanied by the district-adopted textbook should provide a more balanced picture for the timeline of the war en toto.

Historical Narrative Overview of WWI (Continued)

The casualty figures below are presented both in numbers and as a percent of the total forces mobilized. This method allows us to see the severe toll the war took on the smaller countries such as Rumania, where numbers alone do not convey the loss. No two books tend to have the same figures so concern for accuracy is unwarranted, as these figures are representative enough for the comparative purpose intended here.

Nation	Mobilized	Dead	Wounded	Missing/POW
Russia	12,000,000	1,700,000	4,950,000	2,500,000
Germany	11,000,000	1,773,700	4,216,058	1,152,800
Great Britain	8,904,467	908,371	2,090,212	191,652
France	8,410,000	1,375,800	4,266,000	537,000
Austria-Hungary	7,800,000	1,200,000	3,620,000	2,200,000
Italy	5,615,000	650,000	947,000	600,000
US	4,355,000	126,000	234,300	4,526
Turkey	2,850,000	325,000	400,000	250,000
Bulgaria	1,200,000	87,500	152,390	27,029
Japan	800,000	300	907	3
Rumania	750,000	335,706	120,000	80,000
Serbia	707,343	45,000	133,148	152,958
Belgium	267,000	13,716	44,686	34,659
Greece	230,000	5,000	21,000	1,000
Portugal	100,000	7,222	13,751	12,318
Montenegro	50,000	3,000	10,000	7,000

(Everett, 248)




Films to be Viewed for Unit and General Schedule

This unit is designed to be completed in a four week period. The following is a schedule that, depending on whether the class meets every day for fifty minutes to an hour or every other day for one and a half hours, the teacher should pad with an extra day or two for extraneous delays or extension of lively discussion.

Week #	Activity	Materials needed
Week 1	<p>Introduction to causes of WWI:</p> <ul style="list-style-type: none"> ▪ Intro Reading using textbook used by district and choice of variety of novels on the subject (see <i>Suggested Reading List</i>) ▪ Narrative ▪ Activity Component I: Role Playing Game – Alliances <p>Film 1 of 1: (1925) <i>The Big Parade</i> (silent & B/W) 2hrs 23min</p>	<ul style="list-style-type: none"> ▪ Class set of Activity Component I ▪ Copy of <i>The Big Parade</i> ▪ Class set of Discussion/Essay Questions for film
Week 2	<p>Presentation of Film 1 of 2: (1930) <i>All Quiet on the Western Front</i> (B/W) 2hrs 16min</p> <p>Presentation of Film 2 of 2: (1941) <i>Sergeant York</i> (B/W) 2hrs 17min</p>	<ul style="list-style-type: none"> ▪ Copy of <i>All Quiet on the Western Front</i> ▪ Class set of Discussion/Essay Questions for film ▪ Copy of <i>Sergeant York</i> ▪ Class set of Discussion/Essay Questions for film
Week 3	<p>Presentation of Film 1 of 2: (1957) <i>Paths of Glory</i> (B/W) 1hr 45min</p> <p>Activity Component II: Inquiry Exercise using Dardenelles Campaign</p> <p>Presentation of Film 2 of 2: (1981) <i>Gallipoli</i> 1hr 51min</p>	<ul style="list-style-type: none"> ▪ Class set of Activity Component II ▪ Slides for Activity Component II ▪ Copy of <i>Paths of Glory</i> ▪ Copy of <i>Gallipoli</i> ▪ Class set of Discussion/Essay Questions for films
Week 4	Reflection, Assessment Tools, and Supplements	<ul style="list-style-type: none"> ▪ Class set of Comparative Essay Topics ▪ Class set of Screenwriting/Film Review Projects ▪ Class set of Summative List of additional films and books related to WWI

Week I – III: Efforts at Entertainment, Accuracy, and the Contemporary Interpretations of WWI

Week I: Film 1 of 1: The Big Parade

CREDITS:		
	<i>Behind the Scenes</i>	<i>Cast:</i>
	Production Company – MGM	James Apperson - John Gilbert
	Producer – Irving Thalberg	Melisande - Renée Adorée
	Director – King Vidor	Mr. Apperson – Hobart Bosworth
	Screenplay - Harry Behn & Joseph Farnham (play), Laurence Stallings, and King Vidor	Mrs. Apperson - Claire McDowell
		Justyn Reed - Claire Adams
		Harry - Robert Obe
	Cinematographer - John Arnold	Bull - Tom O'Brien
	Editor - Hugh Wynn	Slim – Karl Dane
	Music – William Axt & David Mendoza	Melisande's Mother - Rosita Marstini
Art Directors - James Basevi and Cedric Gibbons		
		

Historical Narrative Relevant to The Big Parade

The following historical narrative is presented in two parts. The first is a brief timeline based on newspaper headlines from the era. The second part of this historical narrative relates to the major American combat experience of the war, the Meuse-Argonne Offensive.

Brief Timeline Based on Newspaper Headlines (Hanlon)

<i>Date</i>	<i>Headline</i>
February 1, 1917	GERMANY BEGINS RUTHLESS SEA WARFARE: DRAWS 'BARRED ZONES' AROUND THE ALLIES; CRISIS CONFRONTS THE UNITED STATES
February 4, 1917	RELATIONS WITH GERMANY ARE BROKEN OFF; AMERICAN SHIP HOUSATONIC SUNK, CREW SAFE; MILITIA CALLED OUT; GERMAN SHIPS SEIZED RELATIONS WITH GERMANY ARE BROKEN OFF; AMERICAN SHIP HOUSATONIC SUNK, CREW SAFE; MILITIA CALLED OUT; GERMAN SHIPS SEIZED
March 1, 1917	GERMANY SEEKS AN ALLIANCE AGAINST US; ASKS JAPAN AND MEXICO TO JOIN HER; <i>Zimmerman Paper</i> FULL TEXT OF HER PROPOSAL MADE PUBLIC
March 16, 1917	REVOLUTION IN RUSSIA; CZAR ABDICATES
March 19, 1917	THREE AMERICAN SHIPS SUNK, ONE UNWARNED, 22 MEN MISSING; U-BOATS REFUSE AID; MILITIA DEMOBILIZATION IS STOPPED AND RAILROAD STRIKE ABANDONED ON PRESIDENT'S ORDER
April 3, 1917	PRESIDENT CALLS FOR WAR DECLARATION, STRONGER NAVY, NEW ARMY OF 500,000 MEN, FULL COOPERATION WITH GERMANY'S FOES
April 5, 1917	SENATE, 82 TO 6, ADOPTS WAR DECLARATION; HOUSE ACTS TODAY; BERLIN FEARS OUR INFLUENCE ON RUSSIA
April 6, 1917	HOUSE, AT 3:12 AM, VOTES FOR WAR, 372 TO 50. NATIONS GIGANTIC RESOURCES MOBILIZED;
April 29, 1917	CONGRESS PASSES DRAFT BILL: HOUSE, 397 TO 24; SENATE, 81 TO 8. REGISTRATION ON JUNE 5
May 19, 1917	PRESIDENT CALLS THE NATION TO ARMS; REGULARS UNDER PERSHING TO GO TO FRANCE

Historical Narrative Relevant to *The Big Parade* (Continued)

The Meuse-Meuse-Argonne Offensive was the greatest American battle of WWI. In six weeks, the AEF (American Expeditionary Force) lost 26,277 killed and 95,786 wounded. It was a very complex operation involving a majority of the AEF ground forces fighting through rough, hilly terrain the German Army had spent four years fortifying. Its objective was the capture of the railroad hub at Sedan, which would break the rail, net supporting the German Army in France and Flanders and force the enemy's withdrawal from the occupied territories (Hanlon).

The bulk of the forces engaged in the initial onslaught had to be transferred from the St. Mihiel Salient ---- assaulted less than two weeks earlier ---- to a new jump off line north and northwest of Verdun. This new section of the front extended thirty miles east to west. The re-shifting of forces in such a short period of time was one of the great accomplishments of the Great War. These logistics were planned and directed by Col. George C. Marshall establishing his reputation and preparing him to lead -- in the distant future --- American forces to victory in the Second World War.

Cinematic Narrative Relevant to *The Big Parade*

While the battle scenes toward the end of the film are still quite fantastic to behold, this epic silent film circa 1925 underscores a mixed and whimsical view of America and WWI. From the outset of the film, it seems that the viewer will be provided with stock images of class struggle and jingoistic glory-in-battle :

The three principal characters are seen in their civilian occupations: Slim (Dane) at work as a steelworker on a skyscraper, Bull, or Mike O'Hara (O'Brien), as a bartender, and James Apperson (John Gilbert) as a rich wastrel – a departure from Vidor's notion of an average young American (*Rollins and O'Connor 44*).

However, this is not to be the case. It seems that director Vidor and producer Thalberg use this image only to underscore the idea that dire situations forge strange friendships. As the film progresses, the three very different characters forge a strong bond. The real intention of using this dichotomous class friendship scenario is to assert that perhaps patriotism is surpassed by good old friendship or an appeal to humanity. What the audience gets is one of the first "buddy" films. The change in thematic focus is somewhat ingenious in that what the audience gets is not the jingoistic fodder of a "Why We Fight" film, but instead the individual becoming part of a democratic unit.

The character of Apperson may have joined the struggle based on the appeal of the romantic ideals of war, youthful zeal, and patriotism conveyed by his foot tapping to the beat of a military band during an enlistment parade, but he later fights because he loses a friend. Indeed, "it was human appeal rather than patriotic appeal" (Thomas 129), and when the Apperson character reaches the German trenches and comes face to face with a man he had already badly wounded, he cannot finish the job. He cannot slit the throat of the wounded German.

Humanitarian ideals completely overtake the patriotic zeal that initially fueled the story. Apperson goes as far as to share a smoke with the dying Hun. "In other words, a new thought regarding the war was in the minds of most people, and that was the basis of [the film's] appeal" (Thomas 129). It was this ethos of live and let live, a form of pacifism or anti-war sentiment that seals the film's ending. While the wounded Apperson cannot join in the big surge of Doughboys to overtake the German line, he is obviously not missing out. He has lost two friends and his leg and that is enough. In the end of this film, the universal concept of peace in the form of love seals the conclusion not the spirit of national pride as one film reviewer of the time said:

"That makes the United States Army the greatest fighting organization on the earth-that subtle yearning to acquit themselves honorably in doing that which the situation demands, that brings heroes out of the slums and the mansions of wealth alike" (*Finch, 59*)

Cinematic Narrative Relevant to **The Big Parade**

The ideals spoken of above do not seem present by the film's end. While not discounting such zeal, the film does not glamorize the killing that war invariably involves. While it can be argued that the very authentic and era-realistic battle scenes may lead some to glorify war, the aforementioned pacifist core of the central character essentially refutes any such assertion. It should be remembered that for many American's who had feared for their child's safety during the war, *The Big Parade* served as their first view of the war. The images were considered quite powerful by the millions that saw it upon release.

Discussion/Essay Questions to Consider for **The Big Parade**

- 1) Discuss the element of class structure the film depicts. What message do you think this depiction of class structure had on filmgoers in 1925 and what message does it send to a modern viewer?
- 2) Consider the place of romance on the battlefield as represented by Apperson's involvement with the French farm girl.
- 3) Consider the juxtaposition of the image of Apperson tapping his foot on the brake pedal and the parade going on around him in the first few minutes of the film. Does this confluence of images affect your view of patriotism?
- 4) What does the title, *The Big Parade*, symbolize? Explain the duality of this title.
- 5) Discuss the events that lead up to Apperson's wounding.
- 6) What impact does the rhythmic march of American soldier's across No Man's Land at night have on the viewer in terms of emotional tension and/or perception of realism?

Week II; Film 1 of 2: All Quiet on the Western Front

CREDITS:



Behind the Scenes

Production Company – Universal Pictures
Producer -- Carl Laemmle Jr.
Director – Lewis Mileston

Screenplay Adaptation - George Abbott & Del Andrews

Based on the novel by Erich Marie Remarque

Cinematographer - Arthur Edeson

Editor - Edgar Adams

Music - David Broekman

Art Director - Charles D. Hall



Cast:

Paul Baumer - Lew Ayres
Katzinsky - Louis Wolheim
Himmelstoss - John Wray

Tjaden - Slim Summerville

Kantorek - Arnold Lucy

Albert - William Bakewell

Kemmerick - Ben Alexander

Leer - Scott Kolk

Peter - Owen Davis Jr.

Muller - Russell Gleason

Behm - Walter Rodgers

Westhus – Richard Alexander

Detering - Harold Goodwin

Lieutenant Bertinck - G. Pat Collins

Mrs. Baumer - Beryl Mercer

Herr Meyer - Edmund Breese

Historical Narrative Relevant to *All Quiet on the Western Front*

The Western Front ran some 300 miles across the face of Western Europe, from Belgium to Switzerland. The front consisted of opposing trenches, sometimes only yards apart. The trench warfare of World War I lasted for three years and took several million lives. The Battle of the Somme, an attack by the Allies trying to break through the German lines, took more than four months. The allies gained only six miles. British and French casualties were 95,675 Britons killed and 60,729 Frenchmen killed. The defense cost the Germans 164,055 soldiers killed.

The trenches were muddy and often flooded with water. The bodies of dead and wounded men and animals fouled them. Corpses lay in the no man's land between the trenches. Enemy snipers, rats, lice, and stench from the decaying bodies contributed to the misery of the trenches. Toward the end of the war, the German soldiers had little food.

An attack was always preceded by bombardments, some lasting for days. In order to mount an attack, soldiers carrying rifles and packs had to go "over the top." Once in the no man's land, they faced barbed wire entanglements, machine guns, bombardment (often by their own misdirected guns), grenades, poison gas and fire from the opposing trenches.

*The First World War was the first conflict in which airplanes were used to attack enemy positions. (See *The Dawn Patrol* for a cinematic depiction.) The Western Front was in stalemate until the U.S. entered the war. Fresh troops and abundant hardware and supplies, tipped the scales decisively in favor of the Allies. An armistice was signed on November 11, 1918 and the Treaty of Versailles was imposed on Germany in June 1919 (Hanlon).*

Cinematic Narrative Relevant to *All Quiet on the Western Front*

It was through . . . deliberate acts of self-analysis that I found my way back to my war experiences. I could observe a similar phenomenon in many of my friends and acquaintances. The shadow of war hung over us, especially when we tried to shut our minds to it. The very day this thought struck me, I put pen to paper, without much in the way of prior thought
Erich Maria Remarque (Kelly, 43)

While some may argue that *The Big Parade* was not so much an anti-war film as an indication of war weariness and a trend toward humanitarianism shrouded within the context of an action-adventure-romance vehicle, by the end of the Twenties, the general feeling in America and Europe was distinctly anti-war. Perhaps it was the realization that many major European countries including Britain, France, and Germany had lost an entire generation of young men to the grisly conflict. After time had passed, many in the United States and Europe were asking themselves what had been accomplished. Millions were dead, major damage had been inflicted on large parts of Europe, whole economies of once thriving colonial empires were now in ruin, Russia, due in large part to the war and the gross ineptitude displayed by Czarist generals, had undergone a revolution and turned from a monarchy to an equally oppressive communist system, and for what?

The book and film's protagonist, Paul Braumer, is a German youth fresh out of school. Along with several other schoolmates, Braumer is caught up in the patriotism and sense of duty preached by his instructor and the village as a whole. He enlists and proceeds to take the viewer through a dark journey from innocence and patriotic zeal to disillusionment and a certain level of cynicism toward the war. The film depicts many of the bitter ironies of war as the film's ending aptly demonstrates.

The film was praised by moviegoers and critics alike for its realistic and epic depiction of trench warfare. "The brilliance of *All Quiet on the Western Front* was principally due to its Russian-born director, Lewis Milestone. Milestone was a veteran of the Signal Corps where he had edited army film footage. Influenced by the great Russian director Eisenstein, Milestone freed the camera, creating some of the most realistic and horrible battle scenes in cinema history" (Kelly, 46-47). While, ostensibly, the focus of the book and the film is Paul Braumer and his experiences, its concentration on the progress of a number of members of the class highlights that the war was a waste of the nation's youth and would destroy them all – mentally, if not physically. Milestone sought to underscore this theme by placing the book's foreword, almost verbatim, at the start of the film:

This story is neither an accusation, nor a confession, at least of all an adventure, for death is not an adventure to those who stand face to face with it. It will try simply to tell of a generation of men who, even though they may have escaped its shell, were destroyed by the war (Kelly 54).



When viewing *All Quiet on the Western Front*, a student may see thematic similarities between it and King Vidor's *The Big Parade* in that both films demonstrate an element of commonality between soldiers on either side of the conflict. When Braumer, similar to *The Big Parade*'s Apperson character, is forced to spend two days in a shellhole with the French soldier he has killed, he is seen to shift from the initial terror of stabbing him, through despair, and finally to remorse.

It should be noted that film scholars such as Andrew Kelly have described the history of this film as a tragedy of its own. Interference by censorship boards and political opposition ensured that the few people saw the full version. Many in the U.S. feared the power of the film's message. In Germany, the emergence of the National Socialist party led by Adolf Hitler led to the complete banning of the book and the film until several years after WWII due to their depiction of patriotism and cowardice as characterized by Himmelstoss.

Discussion/Essay Questions to Consider for *All Quiet on the Western Front*

- 1) After viewing the film, what images do the following words and phrases conjure up: Kaisers, amputate, coffin, morgue, Sister (as in nun), "over the top."
- 2) When the school master was trying to motivate the boys to enlist in the army, did he say anything that would be different from what would be said by a recruiter for the Allied Armies talking to young men in France, Britain or the U.S.? What does this mean to you?
- 3) Remember that pair of comfortable leather boots owned by Paul's friend Hans, which Paul brought back from the hospital. How many soldiers wore those boots before they were finally lost? What was the author of this story trying to tell us by focusing on these boots?
- 4) When Paul returned home on leave, why did the schoolboys think him a coward?
- 5) When Paul went home on leave, how do you think he felt about the way his friends and family thought about the war?
- 6) During the battle scenes, did you want the Allied soldiers to win or did you want Paul and his German friends to win?
- 7) Explain what you feel the butterfly is symbolic of in the end of the film. Describe the irony of this symbol.

Week II; Film 2 of 2: Sergeant York

CREDITS:		
	Behind the Scenes <i>Production Company</i> – Warner Brothers <i>Producer</i> – Jesse Lasky <i>Director</i> – Howard Hawks <i>Screenplay</i> —John Huston, Howard Koch, and Howard Hawks <i>Cinematographer</i> – Sol Polito <i>Editor</i> – William Holmes <i>Music</i> – Max Steiner <i>Art Director</i> – Fred M. Maclean <i>Sound</i> – Olliver S. Garrison	Cast: <i>Alvin York</i> – Gary Cooper <i>Pastor Rosier Pile</i> - Walter Brennan <i>Gracie Williams</i> - Joan Leslie <i>Michael "Pusher" Ross</i> - George Tobias <i>Major Buxton</i> - Stanley Ridges <i>Ma York</i> - Margaret Wycherly <i>Ike Botkin</i> - Ward Bond <i>Buck Lipscomb</i> - Noah Beery Jr. <i>Rosie York</i> - June Lockhart <i>George York</i> - Dickie Moore <i>Zek</i> - Clem Bevans <i>Lem</i> - Howard Da Silva - <i>Cordell Hull</i> - Charles Trowbridge <i>Captain Danforth</i> - Harvey Stephens <i>Bert Thomas</i> - David Bruce
		

Historical Narrative Relevant to **Sergeant York**

On October 3, 1918, during the Battle of Meuse-Argonne Offensive, the Lost Battalion of the 77th Division is surrounded. Things are bogged down along the line. Pershing shuffles his divisions for a renewed assault. The next day, the AEF First Army begins a major attack along the entire front. However, this will just be the first in a series of attacks all resulting in high casualties with small gains in ground. During a counter-offensive, Sgt. Alvin York of 82nd Division, although fellow soldiers in his unit later dispute his role, reportedly wipes out a nest of 35 machine guns and captures 132 German soldiers as part of relief operation.

(Refer to *Historical Narrative Relevant to The Big Parade* for further details on Meuse-Argonne Offensive.)

Cinematic Narrative Relevant to **Sergeant York**

Approval of this legislation means war . . . We will be . . . repaid those dollars wrung from the sweat of labor and the toil of farmers with cries of 'Uncle Shylock.' Our boys will be returned in caskets; returned with bodies maimed; returned with minds warped and twisted by sights of horrors and the scream and shriek of high powered shell.

Senator Burton K. Wheeler on Lend Lease Bill

12 January 1941 (Shindler, 26)

By our victory in the last war we won a lease on liberty, not a deed to it. Now, after 23 years, Adolf Hitler tells us that lease is expiring and after the manner of all leases we have the privilege of renewing it or letting it go by default.

Statement attributed to Alvin York during publicity for *Sergeant York* (Shindler, 28)

An ideological schism or rift appears to have occurred between an era that brought the viewing public candy-coated anti-war pacifism mixed with a healthy dose of romance as seen in 1925's *The Big Parade* or the vehement anti-war depiction of crushed innocence, misguided patriotism, and relentless carnage as seen in 1930's *All Quiet on the Western Front* and the dawning of new era producing films like 1941's *Sergeant York*. Both *The Big Parade* and *All Quiet on the Western Front* seem to have emerged as populist reactions to the

Cinematic Narrative Relevant to *Sergeant York* (Continued)

devastation of lives, nations, and economies. These films came from a post World War I era culture that espoused a desire to reflect upon the Great War, as it was now called, as a great exercise in ignorance, modern barbarism, and military incompetence. Such a view is understandable in light of the immense loss of life that was a mere five to ten years in the past.

The ideological schism was caused by vestiges of the very war people were trying to shun. By the late 1930's, as presence of Hitler's brand of totalitarianism began to loom large on the world scene, it became evident to some that the Great War was not going to be the war to end all wars. As indicated by the two quotes that preface this section, the issue of intervention for a second time in less than thirty years into the affairs of Europe divided Americans. "The debate over the Lend-Lease drew the final battles lines between the interventionists and the isolationists. The former included General Pershing, Harold Ickes, John Dewey, and Harry Hopkins among their outspoken number, the bulk of whom was composed of Democrats, Jews, and liberal and conservative anti-fascists. The isolationists led by Herbert Hoover and the die-hard anti-New Dealers found strong support coming from LaFollette and the Mid-Western progressives, the Irish and other Anglophobes, committed anti-Semites like Father Coughlin, Gerald L.K. Smith and Lindbergh, pacifists, Communists, and assorted paid-up members of the lunatic fringe" (Shindler, 26).





No film better captures this national debate than Howard Hawks' *Sergeant York*. Labeled as one of the classic preparedness films of the pre-World War II era, *Sergeant York* is the tale of a common, humble, God-fearing man from the mountains of Tennessee that becomes an unwilling hero. In the film, Alvin York - played by Gary Cooper - must come to terms with an internal conflict that was emblematic of the American conflict circa pre-Pearl Harbor. York must choose between patriotism and pacifism. He must reconcile his Christian principles that tell him it is not right to take another life with the reality that perhaps it is possible to take lives to save a vast number more. York chooses to fight and, with narrative hints that God likes his decision, is quite successful, almost effortlessly so, at battling the German menace. As the story goes, the real Alvin York at the battle of Meuse-Argonne Offensive "supposedly on his own, captured 135 Germans, killed 25, and neutralized 35 enemy machine guns. He received numerous awards despite doubts raised about the solo nature of his exploit" (Leab, 228).

It was due in large part to films such as *Sergeant York* that outspoken isolationist U.S. Senator Gerald Nye dubbed these preparedness films as "the foreign policy of Hollywood" (Leab, 223). Indeed, Nye reacted to the power and persuasiveness of the moral message sent to the American audiences by *Sergeant York*'s plight and subsequent victories by "characterizing the film as 'a picture (...) rousing the American people (...) to be killed on a real battlefield'" (Leab, 230). Here, Hollywood, represented by Warner Brothers Studios, appears to have made a film that is designed to rouse the spirits of the public. By using the image of World War I, is Hollywood purposefully juxtaposing the redeeming qualities of war with the conflict that loomed on the horizon for many Americans? It is a question to consider whether this film is meant as a call to arms for intervention or simply a warning shot across the bow; a call to arms for preparation.

Discussion/Essay Questions to Consider for *Sergeant York*

- 1) Consider *Sergeant York*'s journey to the mount scene in which he asks God for guidance regarding the war. Does the scene hint to the viewer of divine guidance? What purpose would the filmmakers have in using religious convictions in such a way? Explain.
- 2) Compare and contrast the depiction of war as seen in *All Quiet on the Western Front* and *Sergeant York*. Consider aspects of realism in each. How are the narratives similar and different? How are they stylistically similar and/or different?
- 3) How does the film *Sergeant York* fit into your understanding of propaganda?
- 4) Describe your impressions of the various scenes between the company chaplain and Alvin York. How would you rate the depiction of the chaplain as a man of God?

Week III, Film 1 of 2: Paths of Glory

CREDITS:		
	<i>Behind the Scenes</i>	<i>Cast:</i>
	<i>Production Company –</i> Harris-Kubrick Productions	<i>Colonel Dax --</i> Kirk Douglas
	<i>Production Company—</i> Harris-Kubrick Productions	<i>Corporal Paris --</i> Ralph Meeker
	<i>Producer --</i> James B. Harris	<i>General Broulard --</i> Adolphe Menjou
	<i>Director --</i> Stanley Kubrick	<i>General Mireau --</i> George Macready
	<i>Screenplay--</i> Stanley Kubrick, Calder Willingham, Jim Thompson, based on the novel by Humphrey Cobb	<i>Lieutenant Roget --</i> Wayne Morris
<i>Cinematographer --</i> George Krause	<i>Major Saint-Auban --</i> Richard Anderson	
<i>Editor --</i> Eva Kroll	<i>Private Arnaud --</i> Joe Turkel	
<i>Music --</i> Gerald Fried	<i>Private Feroi --</i> Timothy Carey	
<i>Art Director --</i> Ludwig Reiber	<i>Colonel Judge --</i> Peter Capell	
<i>Sound --</i> Martin Muller	<i>German Girl --</i> Suzanne Christian	
		<i>Sergeant Boulanger --</i> Bert Freed
		<i>Priest --</i> Emile Meyer
		<i>Captain Rousseau --</i> John Stein
		<i>Running time:</i> 86 minutes
		<i>Distributor:</i> United Artists
		

Historical Narrative Relevant to Paths of Glory

Set in 1916, this film made many statements about abuse of power and reckless expenditure of human life by the French high command. In 1870, the French army had been crushed by the German army. Paris had been besieged and starved into submission. France was forced to agree to a humiliating peace in which it was compelled to pay large sums to Germany and give up Alsace-Lorraine, a large economically important region on the border between the two countries (Freiden and Elliot). Obviously, by the time the war was in full swing, there was no love lost historically between these two opposing sides. During the roughly two and half years of stalemate on the Western Front, both sides of the conflict were certainly guilty of a massive waste of human life, often more for public relations/political motives rather than military necessity. To this end, many in command on both sides would be guilty of what might today be considered atrocities.

Humphrey Cobb, the author of the novel Paths of Glory, creates a strong indictment for the politics of war. A note at the end of the novel connects the subject matter to the history behind the work:

All characters, units, and places mentioned in this book are fictitious. However, if the reader asks, “Did such things really happen?” the author answers, “Yes,” and refers him to the following sources which suggested the story: *Les crimes des conseils de guerre*, by R.G. Reau; *Les fusilles pour l'exemple*, by J. Galtier-Boissiere and Daniel de Ferdon; *Les dessous de la guerre reveles par les comites secrets* and *Images secretes de la guerre*, by Paul Allard; a special dispatch to The New York Times of July 2, 1934, which appeared under the headline: “FRENCH ACQUIT 5 SHOT FOR MUTINY IN 1915; WIDOWS OF TWO WIN AWARD OF 7 CENTS EACH”; and *Le fusille*, by Blanche Maupas, one of the widows who obtained exoneration of her husbands memory and who was awarded damages of one franc. (Nelson, 124)

It is this documented history behind the fictional work that fuels the realism of the novel and, subsequently, the film.

Cinematic Narrative Relevant to *Paths of Glory*

Although the names of some characters and the narrative structure were changed slightly during the translation of the novel to film, film director, Stanley Kubrick's style remains objective and realistic. "When he extends scenes for which there is little descriptive authority in the novel, such as the attack on the Ant Hill, the court martial, and the execution, Kubrick's camera and mise-en-scene (roughly translated composition of scene) become truly impressive" (Nelson, 125).

The emphasis in this film is not so much on the horror of combat as it is an indictment of the machinations behind the closed doors of any war machine. The levers of this war machine are pulled on various levels by the high command of any army. While it may appear that this film assaults the incompetence of French military leaders, the film can be seen as making a much more sweeping statement about the interwoven nature of command, class system, and war. Indeed, *The Hollywood Reporter* stated that, "the final big scene is a long and grotesque one, horribly impressive, in which the glory that is France is summoned up to execute the three wretched individuals and thus redress French military honor (Kelly, Andrew. "Military Incompetence and the Cinema of the First World War," 155).

Similar to Milestone's *All Quiet on the Western Front*, *Paths of Glory*'s opposition to military incompetence and war are evident right from the start. "Although no comment is made on the origins and need for the war, the opening narration – spoken overviews of the chateau and following the ironic use of the Marseillaise over the credits – points out that two years of conflict have resulted in the deaths of hundreds of thousands of men for very little gain. The film then examines three main areas: first, the ambition, incompetence, and brutality of the High Command; second, a realistic and horrific portrayal of war; and third, and argument on the class basis of conflict" (Kelly, Andrew. "Military Incompetence and the Cinema of the First World War," 152).

In accordance with this idea of command, class system, and war, *Paths of Glory* can be viewed critically in the following ways:

1. *Paths of Glory* as a construct of ironic devices and effects.
2. *Paths of Glory* as an intellectual period piece of the mid-to-late 1950's.
3. *Paths of Glory* as a dramatized model of society.

First, Kubrick's use of cutting between the ethereal, lovely chateau with its pettiness and vanity and the grim trenches full of blood, mud, and death is clearly a taunting sarcasm on the nature of society. The three men on trial will be shot by their own side because they were not shot by the enemy, a bitter irony indeed. The visuals are full of ironic cuts: from the judge telling the prisoners "the hearing is closed" direct to the firing squad getting their orders; from Dax brooding on the trial to the frivolous officers' ball the same night; from the executed men slumping against the posts direct to Generals Broulard and Mireau enjoying a luxurious breakfast" (Kagan, 64). Indeed, Kubrick uses the overhead shots of the court martial as a symbolic chessboard. The very floor of the beautifully decorated Marseillaise bears an uncanny resemblance to a chessboard. Each character is a piece of sorts, one need only choose to label a given character pawn, knight, rook, etc.

Second, *Paths of Glory* serves as a "compendium of ideas then in fashion" (Kagan, 64). As President Dwight Eisenhower warned of the insidious power of the military industrial complex in the late 1950's, Kubrick uses the setting of WWI and the incompetence of military leadership as a vehicle to comment upon the escalation of the American military. The film is an indictment of the cult of personality that often provide the foundation for an ideology or government. The film is replete with images of pointless brutalization, absurd and arbitrary power, and oppressive conformity. Trying to stay within the limits of the military system, Colonel Dax winds up arguing the defense of his men against the judge who arranged the trial so that the men would be put to death (Kagan, 65).

Cinematic Narrative Relevant to **Paths of Glory** (Continued)

Finally, a third case can be made for *Paths of Glory* as dramatized model of society. The lives of the soldiers, the lower class, are mean, brutish, and short. Indeed, in one scene, Major Saint-Auban, the aide to the ambitious and vain General Mireau, states that the recent casualties are due to “herd instinct.” He further describes it as a “lower animal sort of thing.” The characters in the film seem to advance in proportion to their wits, endurance, aggression, and tolerance for inflicting pain (Kagan, 65). The closer one gets to the top, the more moral ambiguity is its own reward. The darkly ambiguous, enigmatic, and seductive General Broulard is a perfect example of this moral ambiguity at the highest levels of the military feeding chain.

Discussion/Essay Questions to Consider for **Paths of Glory**

- 1) If you had been Colonel Dax would you have accepted the promotion offered to him?
- 2) Was Colonel Dax naive to think that justice could be found in war?
- 3) In the face of overwhelming enemy resistance, what does the need to take the Ant Hill by the French High Command indicate about the film’s title? What various meanings can you take from the title?
- 4) Describe Colonel Dax as the tragic hero of this film.
- 5) Compare and contrast the intellectual and class views represented by the following characters:
 - General Broulard
 - General Mireau
 - Colonel Dax
 - Lieutenant Roget
 - Corporal Paris
- 6) What are Cobb and Kubrick trying to say by presenting Dax, described as a civilian lawyer of some repute, as a moral compass. Does the film have a moral compass? If so, who do you pick to fill that role?

Activity Component II – Inquiry Exercise Using Dardenelles Campaign

This short-term teaching strategy is designed to convey basic elements of the decision making process based on the facts surrounding World War I and more specifically the events that led up to the Dardenelles Campaign.

Background:

Read aloud

Setting of World War Conflict

The year is 1915. The place is Great Britain. The approximate date is February 27. Europe is in the grips of a massive military conflict that began one year earlier, ignited, ostensibly, by the assassination of Archduke Ferdinand by a Serbian Nationalist gunman. Lines of allegiance have been drawn based on economic and hegemonic necessity. On one side, the Allied Powers of France, Italy, Russia, Poland, Belgium, Rumania, Serbia, and Great Britain, including the British Commonwealth Nations (Australia, New Zealand, and Canada) and the British colonial holding of India; on the other side, the Central Powers of Germany, Austria-Hungary, Bulgaria, and Turkey

The conflict covers a land mass larger than the continental United States. Europe is bleeding from multiple wounds in a two-front war that has engulfed seventy percent of Europe in trench warfare.

Slide Insert for Conflict Background Information

Display Slide 1 – Map of Prewar Europe (circa 1913).

Background Information: Overview of the Western Front

The Western Front consists of two trenches beginning 300 miles from the North Sea and running to the Swiss Frontier. Both sides have incurred massive casualties. The combatants on this front are the joint allied forces of the French/British/Belgium/Italian armies versus the German/Austria-Hungarian armies of the Central Powers.

“Humanity. . . must be mad to do what it is doing,” a young French lieutenant wrote in his diary on February 23, 1915. “What scenes of horror and carnage! . . . Hell cannot be so terrible.”

Slide Insert for Conflict Background Information

Display Slide 2 – Map of Western Front (circa late 1914).

Background Information: Overview of the Eastern Front

The Eastern Front has the joint German/Austria-Hungary/Turkish forces pitted against the Russian Empire of Czar Nicholas II. This front while not as bloody as the Western front is longer, stretching from the shores of the Baltic to the Carpathian Mountains of Galicia in the East

Slide Insert for Conflict Background Information

Display Slide 3 – Map of Eastern Front (circa early 1915).

Conflict in FocusRead aloud

It is at this point that Winston Churchill, the forty-year-old First Lord of the Admiralty, sets his sights on the Dardanelles Straits in Turkey. This strategic area is the gateway between the Mediterranean and the Black Sea. The benefits of controlling this area are that the Russian allies will have a much needed supply line and the Turkish forces will have no effective way of supplying their allies on the Eastern Front.

Slide Insert for Conflict in Focus Information

Display Slide 4 - Proposed Third Front at Gallipoli (Circa 1915).

Conflict in Focus

Churchill, among other British military leaders, seeks to stem or, at least, find an alternative to the blood bath on the Western Front and desires the elimination of what is perceived to be the weakest link in the Central Powers Alliance, Turkey. The goal is to sail into the Dardanelles Straits, eliminate all coastal defenses obstructing the Strait, and seize control of the Turkish capital, Constantinople. It is believed this will remove Turkey from the war.

Display the following data sources as overhead and/or read aloud.

Data Source #1: British Command Opinion		
Name and Rank	Age	Quotables
David Lloyd George	64	“He is an artist, and will provide what is suitable for his audience.” On Winston Churchill, in 1913
Winston Churchill, First Lord of the Admiralty	40	“The days of forcing the Dardanelles by warships is gone. Nobody would expose a modern fleet to such peril.” Before the War Council, 1911 “My God, this, this is living history. Everything we are doing and saying is thrilling – it will be read by a thousand generations, think of that! Why, I would not be out of this glorious, delicious war for anything the world could give me.” To Prime Minister Asquith, January 1915 Our view is agreed by high authorities here (re: planned Dardanelles naval assault). Please telegraph in detail what you think could be done by extended operations.” Telegraph to Admiral Carden, January 1915

Data Source #1: British Command Opinion (Cont.)		
Name and Rank	Age	Quotables
Lord Kitchener, Field Marshall and Britain's War Secretary	63	<p>“Really, some of these Western Powers should be compelled to pass an examination before they are allowed to begin a campaign against Mohammedan peoples.” 1912</p> <p>“Even with a force of 60,000 men, the attack is likely to prove an extremely difficult operation of war.” To Kitchener by his Director of Military Operations, General Caldwell, January 1915</p> <p>“If the Navy requires the assistance of the forces at a later stage, that assistance will be forthcoming.” February 9, 1915</p>
Lord Fisher	74	<p>“The sole justification of coastal bombardments and attacks by the fleet on fortified places, such as the contemplated prolonged bombardment of the Dardanelles forts by our fleet, is to force a decision at sea, and so far and no further can they be justified.” January 25, 1915</p>
Admiral Carden, British Commander in the Aegean and proposed Commander of Dardanelles Naval Assault	54	<p>“I do not consider the Dardanelles can be rushed. They might be forced by extended operations with a large number of ships.” January 1915</p>
Lord Riddel	60	<p>“The feeling is gradually possessing the Fleet that all is not right somewhere. The menace of mines and submarines is proving larger every day.” September 1914</p>

Activity Component II – Inquiry Exercise Using Dardanelles Campaign (Continued)

<p>Data Source #2: The Allies</p>	<ul style="list-style-type: none"> • Grand Duke Nicholas sent a letter to Lord Kitchener in January 1915, pleading for repayment of a favor. A little more than five months before, Russia, against all strategic considerations, had complied with the Allied request to join the fight by attacking the Germans in the East in order to lessen the strain of losses incurred by the British/French forces on the Western Front. Now Russia is fighting the Germans on the Eastern Front and the Turkish forces in the Caucasus. The Grand Duke requests a “demonstration of some kind against the Turks elsewhere, either naval or military.” • In late February 1915, Russian forces soundly defeated Turkish forces in the Caucasus mountains effectively eliminating this threat to Russian interests. • In mid-January 1915, Lord Kitchener, under much pressure from Churchill, attempts to pull the 29th Division from the Western Front to support the proposed naval bombardment and occupation of the Gallipoli Peninsula. French generals react with outrage due to concerns of an impending attack by German forces. Kitchener withdraws the proposal three days later. • After the expected German offensive does not occur, Kitchener allocates the 29th Division for land support duty in the proposed Dardanelles naval assault. • The French Admiralty has supplied a few ships, though old types, which an over-hampered and top-heavy appearance. The French Admiralty have stated that they feel this campaign is secondary to other, more urgent, naval obligations in both the Mediterranean and North Seas.
<p>Data Source #3: The Geography of the Dardanelles</p>	<ul style="list-style-type: none"> • The Gallipoli Peninsula, is sixty miles long and from four to fourteen miles wide. An almost barren mountainous strip, Gallipoli had only one dirt road running its length in 1915. The ridges and steep slopes overlooking the beach offered excellent defensive positions, guarding the European side of the Dardanelles Strait, a forty mile waterway that flows from the Sea of Marmara into the Aegean Sea and ranges in width from 1,400 yards to four miles. While the Dardanelles never freezes, its two-way currents, rapidly veering winds, and violent storms make navigation treacherous.
<p>Data Source #4: Intelligence on Enemy Strength</p>	<ul style="list-style-type: none"> • Intelligence reports that the German/Turkish forces are between 15,000 and 20,000 troops. The majority of these troops are Turkish. • Turkish coastal defenders have mobile artillery capability and are reported to have good entrenched positions in the peninsula hills. • Accurate topographical maps of the Gallipoli Peninsula enabling advisors to locate the optimal landing sights and/or Turkish defensive positions are questionable at best. • The Allied commanders have not provided airplanes to provided the navy and possible ground assault troops with reconnaissance photos of enemy positions on the hillsides of the Gallipoli Peninsula’s European side. • It is believed by military intelligence that the Turkish coastal defenders are poorly equipped both in supplies and munitions. • Preliminary mine-sweeping activities from January shelling of Turkish positions have yielded a number of mines. It is felt that the Turkish have not had the time or supplies to re-mine the area.
<p>Data Source #5: The Naval and Army forces</p>	<p>The proposed naval assault fleet assembled consists of 22 battleships and cruisers ranging in age from the brand new Queen Elizabeth (1915) to the French battlecruiser Bouvet (1898). It should be noted that the efficacy of long-range naval guns is uncertain against relatively close range entrenched targets when compared with mobile artillery pieces. Long-range naval guns produce a low trajectory, side impact strike as opposed to mobile artillery high trajectory, top or above impact strike.</p> <p>The land troops consist of some 35,000 ANZAC troops currently ready for deployment in Egypt, the 29th Division now stationed on the Greek island of Llomnos, and French forces numbering 10,000.</p>

Activity Component II – Inquiry Exercise Using Dardanelles Campaign

Using the data sources, each group must decide their course of action. Will the British War Council a) Maintain an attack with the naval contingent and attempt to dislodge the Turkish positions, b) Land an amphibious force and try to take the Gallipoli Peninsula, c) Launch a simultaneous land and sea attack, d) decide to stand down in favor of other targets or more information on the proposed attack sight, or e) create your own scenario. You have 15 minutes to convene your group and make a recommendation. Be sure to defend your answer based on the information presented both in previous class lessons on World War I and in this lesson.

Actual Outcome

Read Aloud

After proceeding into the Dardanelles Strait on February, 19, 1915 the fleet under the command of Admiral Carden repeatedly shelled the coast of the Gallipoli Peninsula for 4.5 hours. Any resistance by the Turkish positions was shelled but the effect of the shelling was not determined. Inclement weather and low visibility delayed further advance and shelling for four days. On March, 24, 1915 shelling continues and is met with heavy resistance.

On March 16, Admiral Carden resigns due to an ulcer and a near nervous breakdown. His second, Admiral John De Robech replaces Carden and resumes attack on March 18, 1915.

On March 18, 1915, 8 of 20 Turkish mines dropped behind the fleet in the Dardanelles Strait sink the British battleships Irresistible, Ocean, and the French battleship Bouvet. Approximately 1,200 lives are lost. Admiral John De Robech withdraws and awaits further instruction from London.

Under Churchill's direction, the amphibious assault is undertaken with a force of 78,000 men, mostly ANZAC, French and Indians. This force faced a hurriedly assembled force of 84,000 Turkish soldiers under the command of German General Liman Von Sanders. The plan is to shell the Turkish forces as a diversionary tactic while the ANZAC forces disembark.

Gallipoli/The River Clyde Landing (Slide 5 - The River Clyde by Charles Dixon) –

The scheme for landing the 29th Division on the Gallipoli Peninsula at Cape Helles was that five beaches designated 'S', 'V', 'W', 'X' and 'Y' were to be attacked simultaneously. Some of the division were to be landed from the River Clyde. The River Clyde was a collier of some 2000 tons. The innovative idea of converting this vessel into a 'Horse of Troy' came from a Royal Naval Officer, Commander Edward Unwin.

The barges which would form the gangway to shore were to be towed alongside the vessel, and with the impetus of the ship under way, were to shoot forward when the vessel was beached and then maneuver into position so that the troops could run along them to shore and to land quickly, form up, and develop the attack.

The collier was to be filled with troops and run aground at 'V' Beach (**Insert Side 6 - V Beach Map**) The River Clyde could hold about 2,100 troops together with the necessary crew, and she had eight machine guns mounted on her decks. To expedite the safe disembarkation of troops, holes were cut through the steel plates in her sides. Troops could emerge on to gangways supported by ropes, which ran along the sides towards the bows of the vessel from each side. These gangways then led down to two barges that were to form a gangway to shore.

The Turks were shaken but not obliterated by the naval bombardment. The interval between the shelling and the actual landing was a reprieve for them; they had returned to their trenches to take up fighting positions once again.

After the gangways were made ready, the ANZAC troops instantly responded. However, as they disembarked and made a dash for the shore across the gangways, they were mown down under a tornado of Turkish shot and shell. One of the barges broke away and drifted into deep water, some soldiers jumped over the side in an

endeavor to make the shore, however many men sank owing to the weight of their equipment and were drowned.

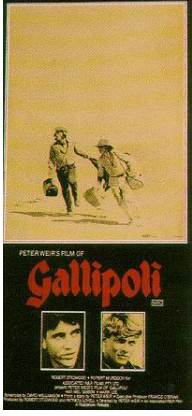




Activity Component II – Inquiry Exercise Using Dardenelles Campaign

The carnage on 'V' Beach was chilling, dead and wounded lay at the waters edge tinted crimson from their blood.

Throughout most of the day the River Clyde was under heavy fire from the Turkish defenders. Some one thousand troops were still on board. By 01.00 hours on the 26th April and under cover of darkness, all troops from the River Clyde were ashore and nearly all the collected wounded had been brought back to the vessel for treatment.

The ensuing conflict ran from April 23, 1915-January 9, 1916. By the end of the campaign, almost a half million Allied troops had been shipped to Gallipoli at a cost of over 250,000 Allied lives. At least the same number of Turkish troops were lost from a force nearly identical in size.

Week III, Film 2 of 2: Gallipoli

CREDITS:				
		<i>Behind the Scenes</i>		
		<i>Production Company</i> – R & R Films		<i>Archie</i> – Mark Lee
		<i>Producer</i> – Francis O’Brien		<i>Frank Dunne</i> – Mel Gibson
		<i>Director</i> – Peter Weir		<i>Billy</i> – Robert Grubb
		<i>Screenplay</i> —Peter Weir and David Williamson		<i>Barny</i> – Tim McKenzie
		<i>Cinematographer</i> – Russell Boyd		<i>Snowy</i> – David Argue
		<i>Editor</i> – William M. Anderson		<i>Uncle Jack</i> – Bill Kerr
		<i>Music</i> – Brian May,		<i>Colonel Robinson</i> – John Morris
		<i>Art Director</i> – Hebert Pinter		<i>Colonel White</i> – Max Wearing
		<i>Sound</i> – Greg Bell		<i>General Gardner</i> – Graham Dow
				

Historical Narrative Relevant to Gallipoli

Turkey was a German ally during the World War I. Winston Churchill, at that time First Lord of the British Admiralty, thought that if the British could send the Navy through the Dardenelles they could point their guns at Istanbul and force Turkey out of the War. But Turkish shore batteries on the Gallipoli Peninsula and minefields in the Dardenelles frustrated the British plan. Churchill then decided to land troops at Gallipoli to take out the shore batteries.

The invasion was unsuccessful. The defenders were commanded by Kemal Ataturk, a determined officer who later lead the Turkish revolution against the Ottomans. Ataturk was the father and first President of the modern state of Turkey. Eventually, after almost 300,000 casualties and no results except for the death of about 300,000 Turks, the British and ANZAC troops withdrew. Churchill was relieved of his position as First Lord of the Admiralty and ever after was taunted by the opposition with the cry: "What about the Dardenelles?"

A year and a half later, after the blood baths of Verdun and Somme claimed some 1,250,000 combined lives between the British, French and German armies, Churchill stated, “We are merely exchanging lives upon a scale at once more frightful than anything witnesses before . . and too modest to produce a decision.”

Australia sent 300,000 men to fight in World War I and suffered 60,000 deaths.

Cinematic Narrative Relevant to Gallipoli

Like *Paths of Glory*, 1981's *Gallipoli* is director Peter Weir's depiction of WWI as a construct of ironic devices and effects. Weir uses the images of the races, the enlistment parade, and the military officers' ball as a means of indicting the events and people that instigated the debacle at Gallipoli.

In the beginning of the film, the symbolism of the race is constructed by the mantra Archie's uncle and trainer has him chant. He will win if he has steel springs for legs and is as fast as a leopard. The image of Archie chanting this mantra is both haunting and ironic. His animal best must match his mechanical best. Tragically, human mechanics and animalistic speed are no match for the mechanics of war. The subsequent race between obvious underdog Archie on foot versus a braggadocious and antagonistic co-worker on horseback is emblematic of the trench warfare Archie will encounter later in the film. He may be able to win seemingly impossible races but eventually, he will lose. This image of the race is made ironic by the fact that war is not a race. There is no honor among the athletes of war for combatants die if they lose. There truly is only one winner and the loser will not learn from his mistakes to run a better race in the future. Instead, in war, the loser is ripped apart by shrapnel or mowed down by machine gun fire. As Archie runs across No Man's Land at the film's end, his race is started not by an official's gun but by a whistle. The irony here is that the race is certainly ended by the crack of gunfire.

The enlistment parade is yet another example of Weir's use of ironic devices and effects. The horse the children ride atop is supposed to symbolize the light horsemen. The irony of this symbolic device is that the horse is cheaply constructed wooden structure, as hollow as the use of the light horseman at Gallipoli. The naiveté of cavalry in a trench war is comparable with the naiveté of the comparison of a race to a war. In the end, the only truth to the symbol of the light horsemen is that this hollow horse is emblematic of the failed Trojan horse efforts of the landing at Gallipoli. The idea behind the campaign was to divert the attention of the Turks so that a successful landing of ANZAC troops could be achieved simultaneously at several beach heads. While the myth tells us the Trojan horse was a devastating success, the reality of Gallipoli is that the horse wooden or otherwise was never even an issue and therefore a resounding failure.

Finally, the military officers' ball represents the duality and irony of the class system in any command structure. Again comparable with *Paths of Glory*, *Gallipoli* uses the device of the ball as a means of eking out a small measure of escapism. While men die in the trenches, the enlisted Archie and Frank Dunne are allowed a brief time to revel in the fantasy of the upper echelon before being removed because of their status. These two characters straddle the dividing line between upper and lower classes. The upper classes are represented by the uppity British officers and the lower classes by the battle field fodder the enlisted men become. Archie and Frank attempt to cross this gap by becoming runners transporting messages from the high command to the commanders at the lines. Their speed and endurance hold both their key to survival and the survival of every man ordered by the sheltered officers to charge the Turkish machine gun nests. The final scene of the film is a dark representation of the incompetence of command and the fallacy of war as glamorous or game-like.

It should be noted that the release of this film incurred the wrath of many an Australian at the abject waste of ANZAC troops under the command of the commonwealth master, Great Britain. In the film, the question of whose war it is, why we are in it, and what will it all prove is tacitly addressed by both Mel Gibson's character Frank Dunne and the depiction of wholesale carnage.

Discussion/Essay Questions to Consider for *Gallipoli*

- 1) Should the Australian officer have ordered his men over the top on the final charge?
- 2) Is it right to sacrifice your life for a lost cause?
- 3) How does the charge shown in this movie differ from the charge shown in "Glory"?
- 4) On a map or a globe, show students Istanbul, the Gallipoli peninsula and the Dardanelles Straits.
- 5) Consider the following snippet of dialogue and consider what it says about war, patriotism, and national identity:

Archie: Can you ride Frank?

Frank: Yeah, why?

Archie: Just wondering why you didn't try for the lighthouse

Frank: Didn't want to.

Archie: What are you going to join, the infantry?

Frank: I'm not joining anything.

Archie: But you've gotta be in it.

Frank: Don't have to if you don't want to.

Archie: You gotta be.

Frank: No I don't, it's a free country or haven't you heard.

Archie: I'd be ashamed of myself if I didn't fight.

Frank: That only proves one thing, that you and I are different, let's drop it, eh?

Archie: You of all people should be going.

Frank: Why me of all people?

Archie: Because you're an athlete.

Frank: Ha, what's that got to do with it?

Archie: I've got mates who'd be lucky to run the hundred in twelve and they're gonna do their bit. So why shouldn't you?

Frank: Because it's not our bloody war.

Archie: What do you mean, not our war?

Frank: It's an English war, it's got nothing to do with us.

Archie: You know what you are? You're a bloody coward.

Frank: There's only one reason I haven't knocked you down, mate.

Archie: What?

Frank: Because I don't feel like carrying you to the next bloody waterhole. Now shut up and don't open your yap about the bloody war again.

- 6) Compare and contrast the parade scenes in *The Big Parade* and *Gallipoli*. Does Weir seem to borrow any imagery from Zukor's film?

Week IV: Reflection, Assessment, Tools, and Supplements

This section is designed to allow the student the opportunity to demonstrate their knowledge and understanding of the critical issues raised in the unit.

WWI Art as Prompts for Interpretive Essay/Journal Topics

(The Houston Teacher's Institute regrets that this section of the curriculum unit could not be printed due to space constraints. The Institute hopes that in the future, the photographs, overlays, and graphics contained in this section will be accessible on our web page, at www.uh.edu/hti. In the meantime, instructors are encouraged to find provocative images, cartoons, maps, etc. from WWI to present to the class and to encourage such activities as responding to the image with journal entries, class discussion, etc.)

Film Review Project Guidelines

In a well prepared and thoroughly researched paper, pick a film not covered in this unit that is set in WWI. Evaluate this film using the following criteria:

- Imagery of war – What images of WWI does this film convey. Are they realistically presented. Why or why not?
- Symbolic devices
- Influence of production era on film's theme
- Application of historical setting to film's theme
- Student's choice

Literary and Cinematic Resources for Further Investigation of WWI

- ❖ All Quiet on the Western Front by Erich Maria Remarque (Fiction)
- ❖ A Prose Anthology of the First World War edited by Robert Hull Selector (Non-fiction)
- ❖ World War I: "The War to End Wars" by Zachary Kent (Non-fiction)
- ❖ Film: *The Life of Emile Zola*
- ❖ Film: *The Dawn Patrol*
- ❖ Paths of Glory by Humphrey Cobb (Fiction)

For further resources refer to the Works Cited page.

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Activity Component II Appendices – Sides for Inquiry Exercise Using Dardenelles Campaign

(Again the Institute regrets that these materials could not be published due to space constraints. Please look for these graphics on our web page at www.uh.edu/hti).