

## Teaching History with Film and Museums Spring 2016



**INSTRUCTOR:** Alan Marcus  
(860) 486-0281  
Gentry 424  
alan.marcus@uconn.edu

**OFFICE HOURS:** By appointment

**COURSE SCHEDULE:** Wednesday, 4-6:30p, Gentry 246

### COURSE OVERVIEW

This course brings together two undertakings: the study of the past and the development of effective ways of teaching about the past. The historical focus will be World War II, and we shall endeavor to comprehend this complex and consequential conflict as deeply and as rigorously as would a class devoted solely to the history of this war. We shall do this principally through the study of films, museum displays, historic sites, and memorials.

We will thoroughly investigate our own experiences as students of World War II with two purposes. First, we will take on the roles of professional historians to examine the possibilities and perils of films and museums/historic sites as ways of knowing about the past. You will enhance your own ability to think historically, particularly to analyze and evaluate films and museums/historic sites. Second, we will take on the role of professional educators to explore the classroom advantages and disadvantages of movies and museums/historic sites for everyday historical instruction.

Our focus on World War II will emphasize the development of historical empathy, particularly understanding multiple global perspectives of WWII and the impact of the war on soldiers and civilians, with the specific goal of developing our ability to be productive global citizens. Hence, our films, museums/historic sites, and readings will concentrate on exploring American, British, French, German, and other European perspectives of soldiers, victims, survivors, perpetrators, resisters, rescuers, and more.

A significant component of the course includes field site visits. Prior to the course students will spend a semester studying in England and visiting various museums and historic sites in Europe. The second half of the course includes the viewing and analysis of numerous World War II films and a visit to the United States Holocaust Memorial Museum and many memorials in Washington D.C.

### **ESSENTIAL QUESTIONS FOR COURSE**

1. Was World War II a “good” war?
2. How can we use WWII films and museums as effective teaching tools, particularly to understand multiple perspectives? What opportunities do they create? What dangers do they pose?
3. How do films and museums enable us to engage the past? What avenues do they open up and what avenues do they close down?
4. What is the relationship of film and museums to other ways of knowing the past? How do they serve as evidence and as representations of the past in comparison to other primary and secondary documents?

### **GOALS/OBJECTIVES**

#### Enduring Understandings/Objectives

1. Students will know and be able to skillfully analyze, interpret, and evaluate films and museums in order to understand the past.
2. Students will know and be able to effectively develop lessons for secondary students that incorporate films and museums into their social studies curriculum.
3. Students will know and be able to explore their role as global citizens and strengthen their capacity to participate in a global community.

As part of the enduring understandings above, students will know and be able to:

- \* investigate key events and people from WWII in order to identify turning points in the war and determine cause and effect for various elements of the war from the perspective of multiple participants.
- \* explore the human experience during war and the features that shape human activities during war.
- \* continue to evolve a personal philosophy of learning and teaching social studies.
- \* cultivate an appreciation for teaching about the past in ways that provide multiple perspectives, develop historical empathy, and stimulate student inquiry.
- \* consider how to prepare students for participation as citizens in a global community by “learning” history/social studies throughout their adult lives.
- \* analyze and critique WWII films and museums and consider whether they are an effective means for teaching about the war.
- \* evaluate the role of film and museums in depicting the past and in the development of students’ historical understanding.
- \* demonstrate the skills and knowledge to effectively use film to teach history and to effectively incorporate trips to museums into the curriculum.

## READINGS

### Daily Readings:

Journal articles

- Posted on our Husky CT site.

Texts

- Available to purchase at the UConn Coop:
  - *History on Trial*, Deborah Lipstadt (2005)
  - *Night*, Elie Weisel (2008)
  - *Alan’s War*, Emmanuel Guibert (2008)
  - *Preserving Memory: The Struggle to Create America’s Holocaust Museum* Edward T. Linenthal (2001)
  - *In the Garden of Beasts*, Erik Larson (2011)
- Already purchased:
  - *Freedom From Fear*, David Kennedy
  - *Teaching History with Film*, Marcus, Metzger, Paxton, Stoddard
  - *Teaching History with Museums*, Marcus, Stoddard, Woodward

- *War and Genocide: A Concise History of the Holocaust*, Doris Bergen (2009, second edition)

Required Films to View. \* indicates available through Huskycat:

- *Schindler's List* (1993)
- *Europa Europa* (1990)
- *Pianist* (2002)
- *Defiance* (2008)
- *Life is Beautiful* (1997)
- *Saving Private Ryan* (1998)
- *Patton* (1970)
- *The Longest Day* (1962)
- *Swing Kids* (1993)
- *The Bridge* (1959)
- *Sarah's Key* (2010)
- *Amen* (2002)
- *The Counterfeiters* (2007)
- *Train of Life* (1998)
- *Black Book* (2006)
- *Miracle at Santa Anna* (2008)
- *Everything is Illuminated* (2005)
- *The Grey Zone* (2001)
- *The Book Thief* (2013)

Readings and films are an integral part of the course and are essential to your learning and participation in class. You should arrive in class prepared to discuss readings/films and/or use them in class activities. Pre-reading questions or tasks will be assigned to support your understanding of the readings/films.

#### PROJECTS/ASSIGNMENTS

In order to receive credit for assignments they must be on time and submitted in the correct format (some as a hard copy and some electronically – see directions for each assignment). No late work will be accepted unless prior arrangements have been made. Missing work will be assigned a grade of zero.

Any assignment receiving a grade below an A is eligible for revisions. Revisions are mandatory for any assignment receiving a grade below a B. The purpose of revisions is to advance your understandings and skills when an assignment does not demonstrate adequate achievement. Revisions are due within one week of request/notification. Please include the original assignment with instructor comments when turning in revised material.

All written work must be completed in twelve-point type (preferably something similar to Times; this is Times New Roman) using standard one-inch margins and double spacing. Don't forget to use spell check.

There will be four major products expected from each student. In addition, there are several smaller assignments that support the larger products and various in-class assignments. The five major products are:

1. Reflective journal
2. Teaching of World War II Film
3. Monuments/Memorials Project

My expectations and requirements for these assignments are explained in more detail below. These will be further elaborated on and clarified in class. Rubrics for all assignments will be provided with details above and beyond what is in the syllabus.

### Reflective Journal

You will continue to write in the journal you started last summer and wrote in all fall semester (or start a new journal if you were not in England). The purpose of the journal is to help you record what you are learning (about WWII, about teaching with film and museums, about analyzing historical sources, and about global citizenship) and how you are reacting to that learning (emotional reactions, ideas for teaching, reflections on the nature of history, etc.). Your journal entries may help you in the completion of your other projects while also allowing me a window into your growth and development during the semester. It is expected that you will candidly record in this journal your reflections as a student of history aspiring to teach history and social studies.

There are required entries for each of the readings, films, and museums/historic sites (for days with multiple films and readings you can do one entry combine for all items due on a given day). In addition you are required to include at least two other entries at any time during the semester as well as a short introduction/overview to the journal and a final summary entry. The final summary entry should highlight your key reflections from during the semester and, drawing from the journal, must explicitly address the course's essential questions.

Each entry will include information or ideas that you are learning from a reading, film, museum/historic site, class session, etc. as well as your personal thoughts, reflections, ideas, feelings, etc. in reaction to or in addition to what you are learning. Keep in mind the course's essential questions as you complete entries.

In summary:

- An entry is required for each reading, film, and museum.
- You must complete at least two additional entries.
- Include an introduction or overview of the journal that previews the journal for the reader.
- Provide a summary entry with overall thoughts and reflections and that addresses the course's essential questions.
- Each entry) should address what you are learning and your thoughts, reflections, ideas, and feelings.

Your journal should be electronic and can be done as a word doc, google doc or website/blog.

Due Date – Due each week.

### Lessons for WWII Films

For this assignment students will work in small groups. Each group will be assigned the film(s) for one day of class and will be responsible for developing lessons for using the film(s) for teaching with secondary students. You will present the lessons to the class, and at least in part, teach the lessons. The activities are an opportunity to practice developing lessons for films and to receive colleague feedback on lessons and teaching.

Your responsibilities include:

- Develop the lessons and submit them to Alan for review, along with your plan for presenting them, one week prior to teaching.
  - The lessons should include recommendations for use of the film in secondary history classrooms – when and how to use and a list of resources that might accompany the film. Be sure to include primary and secondary sources.
- Teaching/presenting the lesson to the class (25 minute lesson).
  - You are welcome to include powerpoints, handouts, etc. I can help with copying of materials if they are submitted in a timely manner (at least one week prior to the lesson)
- Participate in a “meta” session about your lesson.

Date due: Various for each group

### Monuments/Memorials Project

In groups of two you will research, visit, and present local monuments and memorials about WWII and another topic of your choice.

Please complete the following tasks

- With your partner research background information on local monuments and memorials (see rubric for details).
- Once you choose which monuments to visit please acquire approval from Alan so that we do not duplicate efforts.
- With your group, visit the monuments/memorials you researched.
- Back in class you will discuss your monuments/memorials as part of an interactive gallery walk.

Due Date: March 2

## EVALUATION

The elements that go into determining your grade are:

Participation.....	25%
Reflective Journal.....	25%
Film Teaching.....	25%
Monuments/Memorial Project.....	25%

### A Note on Participation

The first requirement of all the participants in this class is that they are actively engaged in their dual responsibilities as students of history/social studies and students of education. Our effort to both understand history/social studies and to develop effective strategies for teaching history/social studies will be a collaborative enterprise. We will work in small groups and in a group of the whole, but central to meeting our aim is talking together. I shall therefore expect each student to take a vocal part in the class conversations.

A short written assignment, modest group project, or some other type of preparation based on reading and/or viewing the course materials is due most days. These assignments will be integral to the work of the course. The failure to complete them thoughtfully, thoroughly, and on time will leave you unprepared to participate constructively in class discussions and ill-equipped to undertake the larger projects for which you are responsible.

Your overall participation grade is determined through evaluation of the quality of your participation in class, the successful completion of all daily assignments, and participation in group activities and projects.

### Etiquette for electronic devices in class

You are welcome to use a laptop in class to take notes. However, out of respect for your fellow students and your instructor, the use of phones, laptops, or other electronic devices to send or receive emails or instant messages, to access the Internet, to play computer games, or to watch DVDs during class is inappropriate (unless of course any of these activities are part of a class activity). Violation of this policy will result in your being asked to leave class and in receiving a grade of zero for the class.

### Attendance Policy:

Students are expected to attend all classes. Attending class and being on time are critical to your success in this course. Missing class and/or repeated tardiness to class will place you in danger of failing the course. If you have an emergency and need to miss class you

must schedule an appointment with the instructor for a make-up. It is your responsibility to follow-up after an absence.

#### Academic Integrity:

Please refresh your knowledge of the following University of Connecticut academic integrity policy:

*“A fundamental tenet of all educational institutions is academic honesty; academic work depends upon respect for and acknowledgement of the research and ideas of others. Misrepresenting someone else's work as one's own is a serious offense in any academic setting and it will not be condoned.*

*Academic misconduct includes, but is not limited to, providing or receiving assistance in a manner not authorized by the instructor in the creation of work to be submitted for academic evaluation (e.g. papers, projects, and examinations); any attempt to influence improperly (e.g. bribery, threats) any member of the faculty, staff, or administration of the University in any matter pertaining to academics or research; presenting, as one's own, the ideas or words of another for academic evaluation; doing unauthorized academic work for which another person will receive credit or be evaluated; and presenting the same or substantially the same papers or projects in two or more courses without the explicit permission of the instructors involved.*

*A student who knowingly assists another student in committing an act of academic misconduct shall be equally accountable for the violation, and shall be subject to the sanctions and other remedies described in The Student Code.”*

For additional information see: [http://www.dosa.uconn.edu/student\\_code.html](http://www.dosa.uconn.edu/student_code.html)

#### Students with Disabilities

Students needing special accommodations should work with the University's Center for Students with Disabilities. You may contact the Center by calling (860) 486-2020 or by emailing [csd@uconn.edu](mailto:csd@uconn.edu). If your request for accommodation is approved, an accommodation letter will be provided. Please present your official letter to the instructor as soon as possible so special arrangements, as appropriate, can be made. (Note: Student requests for accommodation must be filed each semester.)

The University of Connecticut's online course management system, HuskyCT, is a product of Blackboard, Inc. "Blackboard measures and evaluates accessibility levels using two sets of standards; Section 508 of the Rehabilitation Act issued from the United States federal government and the Web Accessibility Initiative (WAI) issued by the World Wide Web Consortium (W3C)." (Retrieved December 1, 2008 from <http://www.blackboard.com/company/accessibility.aspx>)

#### Policy Against Discrimination, Harassment and Inappropriate Romantic

Relationships The University is committed to maintaining an environment free of



discrimination or discriminatory harassment directed toward any person or group within its community – students, employees, or visitors. Academic and professional excellence can flourish only when each member of our community is assured an atmosphere of mutual respect. All members of the University community are responsible for the maintenance of an academic and work environment in which people are free to learn and work without fear of discrimination or discriminatory harassment. In addition, inappropriate Romantic relationships can undermine the University’s mission when those in positions of authority abuse or appear to abuse their authority. To that end, and in accordance with federal and state law, the University prohibits discrimination and discriminatory harassment, as well as inappropriate Romantic relationships, and such behavior will be met with appropriate disciplinary action, up to and including dismissal from the University. (More information is available at <http://policy.uconn.edu/?p=2884>.)

#### Sexual Assault Reporting Policy

To protect the campus community, all non-confidential University employees (including faculty) are required to report assaults they witness or are told about to the Office of Diversity & Equity under the Sexual Assault Response Policy. The University takes all reports with the utmost seriousness. Please be aware that while the information you provide will remain private, it will not be confidential and will be shared with University officials who can help. (More information is available at <http://sexualviolence.uconn.edu/>.)

**DAILY TOPICS/READINGS/DUE DATES**

<b>Week 1</b> <b>1/20</b>	<b>World War II – Historical Context</b>
<b>Readings/ Assignments</b>	<i>Guidelines for Teaching the Holocaust...</i> , Lindquist <i>The Boy in the Striped Pajamas, The Holocaust, and Terrible Teaching Films</i> , Marcus <i>Critical Museum Visitor</i> , Lindauer, Chapter 8

<b>Week 2</b> <b>1/27</b>	<b>World War II - Perspectives on The Holocaust</b>
<b>Readings/ Assignments</b>	<i>Schindler's List</i> <i>Life is Beautiful</i>  <i>Coverage of Holocaust in H.S. Textbooks</i> , Lindquist <i>Holocaust Memory in America</i> , Young <i>Learning from Museums</i> , Falk & Dierking, Chapter 1

<b>Week 3</b> <b>2/3</b>	<b>World War II - Perspectives on The Holocaust</b>
<b>Readings/ Assignments</b>	<i>Europa Europa</i> <i>The Pianist</i>  <i>Night</i> , Elie Weisel

<b>Week 4</b> <b>2/10</b>	<b>World War II and Film – Perspectives on The Holocaust</b>
<b>Readings/ Assignments</b>	<i>Defiance</i> <i>The Grey Zone</i>  <i>At Memories Edge</i> , Chapters 6 & 7, James Young

<b>Week 5</b> 2/17	<b>World War II and Film – Perspectives on The Holocaust</b>
<b>Readings/ Assignments</b>	<i>Amen</i> <i>The Counterfeiters</i>  <i>History on Trial</i> , Deborah Lipstadt

<b>Week 6</b> 2/24	<b>World War II and Film – Perspectives on The Holocaust</b>
<b>Readings/ Assignments</b>	<i>Train of Life</i> <i>Sarah's Key</i>

<b>Week 7</b> 3/2	<b>World War II – The Soldier's Experience</b>
<b>Readings/ Assignments</b>	<i>The Longest Day</i>  <i>Ambrose, The Longest Day: Blockbuster History</i>  Monuments/Memorial Project Due

<b>Week 8</b> 3/9	<b>World War II and Film – The Soldier's Experience</b>
<b>Readings/ Assignments</b>	<i>Patton</i>  <i>Toplin, Deliberately Planned as a Rorschach Test</i>

<b>Week 9</b> 3/23	<b>World War II and Film – The Soldier’s Experience</b>
<b>Readings/ Assignments</b>	<i>Miracle at St. Anna</i>  <i>Preserving Memory</i> : Edward T. Linenthal

<b>Week 10</b> 3/30	<b>World War II and Film – The Soldier’s Experience</b> <b>Guest Speakers – Henny Simon and Ben Cooper</b>
<b>Readings/ Assignments</b>	<i>Alan’s War</i> , Emmanuel Guibert

<b>Week 11</b> 4/6	<b>World War II and Film – Young Adult Perspective</b>
<b>Readings/ Assignments</b>	<i>The Bridge</i> <i>Swing Kids</i>

**April 7-10: Trip to Washington D.C. – USHMM, WWII Memorial & More**

<b>Week 12</b> 4/13	<b>World War II and Film – Germany: Child’s Perspective and American Perspective</b>
<b>Readings/ Assignments</b>	<i>The Book Thief</i> <i>In the Garden of Beasts</i> , Erik Larson

<b>Week 13</b> 4/20	<b>World War II and Film</b>
<b>Readings/ Assignments</b>	<i>Everything is Illuminated</i> <i>Black Book</i>

<b>Week 14</b> 4/27	<b>Teaching History with Films and Museums</b>
<b>Readings/ Assignments</b>	<p>Student choice – pick a film from the list that we did not watch and watch if for class. Be prepared to discuss (no more than two students per film). Suggested films: <i>Band of Brothers</i>, <i>Fat Man and Little Boy</i>, <i>Lifeboat</i>, <i>Enemy at the Gates</i>, <i>Shop on Main Street</i>, <i>Uprising</i>, <i>Son of Saul</i>, <i>A Film Unfinished</i></p> <p>Final journal due</p>

## ADDITIONAL RESOURCES

### World War II Films (a sampling)

- The Pianist (2002)
- Defiance (2008)
- Das Boot (1982)
- Fat Man and Little Boy (1989)
- Life is Beautiful (1997)
- Lifeboat (1944)
- Patton (1970)
- Playing for time (1980) TV Movie
- Sands of Iwo Jima (1949)
- Saving Private Ryan (1998)
- Schindler's List (1993)
- Europa Europa (1990)
- Snow Falling on Cedars (1999)
- The Last Emperor (1987)
- The Thin Red Line (1998)
- Tora Tora Tora (1970)
- Band of Brothers (2001) HBO
- A Bridge Too Far (1977)
- The Longest Day (1962)
- Casablanca (1942)
- The Dirty Dozen (1967)
- The Guns of Navarone (1978)
- Pearl Harbor (2001)
- Swing Shift (1984)
- Enemy at the Gates (2001)
- Thirty Second Over Tokyo (1944)
- Best Years of Our Lives (1946)
- The Tuskegee Airmen (1995)
- Twelve O'Clock High (1949)
- The Shop on Main Street (1965)
- Diary of Anne Frank (1959)
- Into the Arms of Strangers (2000)
- The Passenger (1963)
- A Film Unfinished (2010)
- The Wave (2008)
- Swing Kids (1993)
- Amen (2002)
- The Counterfeiters (2007)
- Train of Life (1998)
- Black Book (2006)
- Miracle at Santa Anna (2008)
- Everything is Illuminated (2005)

- The Grey Zone (2001)
- The Book Thief (2013)
- Uprising (2001)
- Son of Saul (2015)
- The War (2007)
- Why we Fight (1942-1945)
- The Borquineers (2007)

### **Journals**

*Social Education*

*The History Teacher*

*The Social Studies*

*The History Teacher*

*Curator*

*Magazine of History*

*Film & History*

*Teaching History*

*Journal of Museum Education*

### **Websites – Film and Museums**

Movie database

[www.imdb.com](http://www.imdb.com)

American Film Institute. Database of information about films and the movie industry.

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

American Association of Museums

<http://www.aam-us.org/>

Historical Marker Database

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

### **Websites – World War II**

Imperial War Museum (United Kingdom)

<http://www.iwm.org.uk/>

Normandy (Dday)

<http://www.normandie-tourisme.fr/normandy-tourism-109-2.html>

<http://www.normandiememoire.com/NM60Anglais/nmeh/accueil.php>

Museum of Jewish Art and History (France)

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

Museum (France)

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

KL-Natzweiler concentration camp and museum (France)

<http://www.struthof.fr/index.php?id=1&L=1>

Anne Frank House (Amsterdam)

[www.annefrank.org](http://www.annefrank.org)

The Jewish Museum of Deportation and Resistance (JMDR), Mechelen, Belgium

[http://www.cicb.be/en/home\\_en.htm](http://www.cicb.be/en/home_en.htm)

Battle of the Bulge - Bastogne

<http://www.criba.be/>

[http://www.bastognehistoricalcenter.be/index2.php?sm=bastogne\\_en-1](http://www.bastognehistoricalcenter.be/index2.php?sm=bastogne_en-1)

U.S. Holocaust Memorial Museum

[www.ushmm.org](http://www.ushmm.org)

Holocaust Denial on Trial

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

United States WWII Memorial (Washington D.C.)

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



## References

- Anderson, D., & Zhang, Z. (2003). "Teacher perceptions of field-trip planning and implementation," *Visitor Studies Today*, 6(3), 6 – 11.
- Ansbacher, T. (1998) John Dewey's "Experience and Education": Lessons for museums. *Curator*, 41 (1).
- Barton, Keith & Levstik, Linda. (2004). *Teaching History for the Common Good*. New Jersey: Lawrence Erlbaum Associates.
- Bartov, O. (1997). Spielberg's Oskar: Hollywood tries evil. In *Spielberg's holocaust: critical perspectives on Schindler's list*. Yosefa Loshitzky (Ed.). Bloomington: Indiana UP, 41- 76.
- Bergen, Doris. (2009). *War and Genocide: A Concise History of the Holocaust*.
- Boyd, W.L. (1999). "Museums as Centers of Controversy," *Daedalus*, 128(3), 185-228.
- Burgoyne, R. (1997). *Film Nation: Hollywood Looks at U.S. History*. Minneapolis: University of Minnesota Press.
- Carnes, M. (Ed.) (1995). *Past Imperfect: History according to the movies*. New York: Henry Holt and Co.
- Carnes, M. ed. (2001). *Novel History: Historians and Novelists Confront the American Past*. New York: Simon and Schuster, selections.
- Carson, Cary, "The End of History Museums: What's Plan B?" *The Public Historian* 30.4 (November, 2008), 9-27.
- Chambers, John Whiteclay II & Culbert, David. (1996). *World War II Film and History*. New York: Oxford.
- Davis, N.Z. (2000). *Slaves on Screen: Film & Historical Vision*. Cambridge, MA: Harvard University Press: Cambridge.
- Doherty, T. (2002). Film and history, foxes and hedgehogs. *Magazine of History*, 16(4), 13-15.
- Elsaesser, T. (1996). Subject positions, speaking positions: from *holocaust*, our *Hitler*, and *heimat* to *shoah* and *schindler's list*. In *The persistence of history: cinema, television, and the modern event*. Vivian Sobchack (Ed.). New York: Routledge. 145-183.

- Falk, J.H., & Dierking, L.D. (1997). Assessing the long-term impact of school field trips. *Curator*, 40(3), 211-218.
- Falk J.H. & Dierking, L.D., (1997). *The Museum Experience*. Washington D.C.: Whalesback Books.
- Falk J.H. & Dierking, L.D. (2000). *Learning From Museums*. Walnut Creek, CA: Alta Mira Press.
- Gable, E. (1996). Maintaining boundaries, or mainstreaming' black history in a white museum. In S. MacDonald S. & G. Fyfe (Eds.), *Theorizing museums: Representing identity and diversity in a changing world*. Blackwell Publishers.
- Gardner, James B. (2004, Fall) "Contested Terrain: History, Museums, and the Public," *The Public Historian* 26.4, 11-21
- Guibert, Emmanuel. (2008). *Alan's War*.
- Hansen, M.B. (1997). "Schindler's list is not shoah: second commandment, popular modernism, and public memory." In *Spielberg's holocaust: critical perspectives on Schindler's list*. Yosefa Loshitzky (Ed.). Bloomington: Indiana UP, 77-103.
- Hooper-Greenhill, Eilean. (2007). *Museums and Education*. New York: Routledge.
- Hunner, Jon. *Historic Environment Education: Using Nearby History in Classrooms and Museums*. [The Public Historian](#). Vol. 33, No. 1 (Winter 2011) (pp. 33-43)
- Kennedy, D. (1999). *Freedom From Fear: The American People in Depression and War, 1929-1945*. New York: Oxford University Press.
- Kohn, R. H. (1996). "History at risk: The case of the *Enola Gay*." In *History wars*, ed. E. Linenthal and T. Engelhardt. New York: Holt.
- Koppes, C. & Black, G. (1987). *Hollywood Goes to War: How Politics, Profits, and Propaganda Shaped WW II Movies*. New York: Free Press, selections.
- Larson, Erik. (2011). *In the Garden of Beasts*.
- Lindauer, Margaret. (2006). "The Critical Museum Visitor," in Janet Marstine, ed., *New Museum Theory and Practice: An Introduction* (Malden, MA) 203-225.
- Lindquist, David.(2009). The coverage of the holocaust in high school history textbooks. *Social Education*. 73 (6), 298+.
- Linenthal, Edward T. (2001). *Preserving Memory: The Struggle to Create America's Holocaust Museum*.

- Lipstadt, Deborah. (2005). *History on Trial*.
- Loewen, J. (1999). *Lies Across America*. New York: Touchstone.
- Malone, Bobbi & Mandell, Nikki. (2008) *Thinking Like a Historian*. Wisconsin Historical Society.
- Marcus, Alan S. (March/April, 2005) "It is as it was:" Feature film in the history classroom. *The Social Studies*. 96 (2), 61-67.
- Marcus, Alan S. (2006). *Representing the past, reflecting the present: Museums, memorials, and the secondary history classroom*. The Social Studies.
- Marcus, Alan S. (Ed.) (2007). *Celluloid blackboard: Teaching history with film*. Information Age Publishers: Charlotte, NC.
- Marcus, Alan S., Metzger, Scott A., Paxton, Richard J., & Stoddard, Jeremy D. (2010). *Teaching history with film: Strategies for secondary social studies*. New York: Routledge.
- Marcus, Alan S., Stoddard, Jeremy D., & Woodward, Walter W. (2011). *Teaching history with museums: Strategies for K-12 social studies*. New York: Routledge.
- Marstine, Janet. (2006). *New Museum Theory and Practice*. Malden, MA: Blackwell Publishing.
- Maslin, J. (1991). A boy confronts his Jewish heritage as a hero of Hitler Youth [Electronic version]. *NY Times*.  
<http://proquest.umi.com/pqdweb?index=1&did=116027674&SrchMode=1&sid=7&Fmt=10&VInst=PROD&VType=PQD&RQT=309&VName=HNP&TS=1136387601&clientId=48996>
- Maslin, J. (1998). Giving a human (and humorous) face to rearing a boy under fascism [Electronic version]. *NY Times*.  
<http://proquest.umi.com/pqdweb?index=18&did=35296465&SrchMode=1&sid=4&Fmt=3&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1136386678&clientId=48996>
- Maslin, J. (1993). Schindler's List: Imagining the Holocaust to remember it [Electronic version]. *NY Times*.  
<http://proquest.umi.com/pqdweb?index=3&did=116352909&SrchMode=1&sid=8&Fmt=10&VInst=PROD&VType=PQD&RQT=309&VName=HNP&TS=1136387794&clientId=48996>

- Mayo, Edith. (2003) "Putting Women in Their Place: Methods and Sources for Including Women's History in Museums and Historic Sites," in Jennifer B. Goodman and Gail Lee Debrow, eds. *Restoring Women's History Through Historic Preservation* 111-128
- Noel, A. M. & Colopy, M. A. (2006). "Making History Field Trips Meaningful: Teachers' and Site Educators' Perspectives on Teaching Materials." *Theory and Research in Social Education*. 34 (3), 553-568.
- Rapaport, L. (2002) Hollywood's Holocaust: *Schindler's List* and the construction of memory. *Film & History*, 32 (1), 55-65.
- Roberts, L. (1997). From knowledge to narrative. Washington, D.C: Smithsonian.
- Rollins, P. C. (Ed.) (2003). *The Columbia Companion to American History on Film*. New York: Columbia University Press.
- Rosen, P. (2001). Introduction. In *Change mummified: Cinema, historicity, theory*. Minneapolis: University of Minnesota Press. xi-xxv.
- Rosenstone, R.A. (1995). *Visions of the past: The challenge of film to our idea of history*. Cambridge, Massachusetts: Harvard University Press, selections.
- Rosenzweig, R. (2000) "How Americans Use and Think about the Past," in *Knowing, Teaching, and Learning History*, ed. Peter Stearns, Peter Seixas, and Sam Wineburg. New York, NY: New York University Press.
- Seixas, Peter (1993, May) "Popular film and Young People's Understanding of the History of Native American-White Relations." *The History Teacher*. 26 n3 p.351-370.
- Seixas, Peter. (1994, May) "Confronting the Moral Frames of Popular Film: Young People Respond to Historical Revisionism." *American Journal of Education*. Number 102.
- Simon, Nina. (2011). Participatory Design and the Future of Museums. Letting Go? Sharing Historical Authority in a User-Generated World. Ed. Bill Adair, Benjamin Filene, & Laura Koloski. Philadelphia, PA: Left Coast Press.
- Skramstad, H. (1999). "An Agenda for American Museums in the Twenty-First Century," *Daedalus* 128(3), 109.
- Sobchack, V. (Ed.) (1996). *The persistence of history: cinema, television, and the modern event*. New York: Routledge.

- Sherman, J. (2002). Humor, resistance, and the abject: Roberto Benigni's *Life is Beautiful* and Charlie Chaplin's *The Great Dictator*. *Film & History*, 32 (2), 72-81.
- Sterling, E. (2002). All rules barred: A defense of Spielberg's *Schindler's List*. *Film & History*, 32(2), 62-71.
- Stoddard, J. & Marcus, A. (2005). Based on a true story: The use of Hollywood film in history class. *The Journal: Wisconsin Council for the Social Studies*, 4(1), 40-47.
- Stoddard, J. & Marcus, A. (2005, in press). The burdens of historical representation: Race, freedom and "educational" Hollywood film. *Film & History*, 36(1).
- Suid, L. H. (2002) *Guts and Glory: The making of the American Military Image in Film*. Lexington, KY: University Press of Kentucky.
- Toplin, R. B. (1996). *History by Hollywood: The Use and Abuse of the American Past*. Urbana: University of Illinois Press, selections.
- Trofanenko, B. (2006). "Interrupting the Gaze: On Reconsidering Authority in the Museum." *Journal of Curriculum Studies*. 38 (1), 49-65
- Wallace, Michael. (1996). "Museums and Controversy," from *Mickey Mouse History and Other Essays on American Memory*. Philadelphia: Temple University Press, 115-129
- Weisel, Elie. (2008). *Night*.
- Woods, Thomas A. (1995) "Museums and the Public: Doing History Together," *Journal of American History* 82.3, 1111-1115.
- Young, James E. (2000). *At Memory's Edge*. New Haven: Yale University Press.
- Young, James E. (1993). *Holocaust Memorials and Meaning*. New Haven: Yale University Press.