



## Film and History in depression and war

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<b>Start date</b>	31 May 2019	<b>End date</b>	2 June 2019
<b>Venue</b>	Madingley Hall Madingley Cambridge		
<b>Tutor</b>	Dr Colin Shindler	<b>Course code</b>	1819NRX033

**Director of Academic Centres** Sarah Ormrod

**For further information on this course, please contact** Head of Academic Centre Administration, Zara Kuckelhaus  
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**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Colin Shindler has maintained an active interest in twentieth century American and British social and cultural history whilst pursuing a wide-ranging career as a writer and producer in television, radio and motion pictures, and as an author of books and journalism for over thirty years. He graduated with a degree in History from Cambridge and remained at Gonville & Caius College to complete his PhD thesis later published as *Hollywood in Crisis* (1996). His other monograph on Hollywood and American society, also published by Routledge was *Hollywood Goes to War*.

He has been lecturing and teaching undergraduates and postgraduates at Cambridge since 1998 but he is more widely known as the screenwriter of the feature film *Buster* starring Phil Collins and Julie Walters, the producer of the BBC drama series *Lovejoy* with Ian McShane as the East Anglian antiques dealer and as the author of the childhood memoir *Manchester United Ruined My Life*. He wrote and presented *Sport and the Movies* for BBC Radio Four's *Archive on Four* in November 2010 as well as a monthly newsletter for *The Film Programme*. Little Brown published his most recent bestseller, an oral history of National Service in May 2012 and on the same day *Headline* brought out the second part of his autobiography *Manchester City Ruined My Life*. He has been frequently heard on *The Today* programme and *PM* on Radio 4 which in 2013 broadcast *Rumours*, his feature length play on *Private Eye* and the *Profumo Affair*. In 2015 his biography of Bob Barber the Cambridge University and England test cricketer was widely reviewed and has been short-listed for the MCC Cricket Book of the Year Prize.

*Four Lions*, an analysis of post-war England football captains as a mirror of social history, appeared in May 2016 and his latest book *I Speak for Many Others: Unpublished Letters to the BBC* was published in September 2017.

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## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00	Dinner
20:30 – 22:00	Screening 1 <i>The End of St Petersburg</i> ( V.I. Pudovkin Russia 1927)
22:00	Terrace bar open for informal discussion

### Saturday

07:30	Breakfast
09:00 – 10:30	Europe and the USA 1896 - 1930
10:30	Coffee
11:00 – 12:30	Britain and France in the 1930s
13:00	Lunch
14:00 – 16:00	Free
16:00	Tea
16:30 – 18:00	Germany 1929 -1945
18:00 – 18:30	Free
18:30	Dinner
20:00 – 21:30	Screening 2 <i>Red Planet Mars</i> (directed by Harry Horner USA 1952)
21:30	Terrace bar open for informal discussion

### Sunday

07:30	Breakfast
09:00 – 10:30	Hollywood & the Post War World 1945 - 1955
10:30	Coffee
11:00 – 12:30	The Cold War and Vietnam
12:45	Lunch

**The course will disperse after lunch**

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## Course syllabus

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### Aims:

This course covers a number of different countries and periods and explores the relationship between a country's feature films and the course of its history. The principal aim is to see how much of the latter is revealed in the former. It also aims to compare and contrast the amount of political detail in feature films e.g. Nazi films and Hollywood films of the same period.

### Content:

Although Hollywood makes its appearance in a couple of sessions I have tried to devise a syllabus which takes in as many countries as possible so I have included France, Britain, Russia and Germany as well as America. We will see the impact of the Depression on more than one country and the impact of war on all of them. Hollywood films of the 1930s and 1940s are fairly well known so I think it will be interesting to look at the other countries in more detail than might have been expected. I have deliberately included elements of the UFA films of the period 1919-1933 before the Nazis took power in Germany and intend to look at the work of Renoir in the 1930s when his support for the Popular Front was reflected in *Le Crime de M.Lange* and to understand the hostility which greeted his now highly regarded *La Regle du Jeu*. In the post war world, film becomes more international and less nationalistic as we see successive American Presidents trying desperately to contain the spread of Communism which is directly reflected in Hollywood's output.

### Presentation of the course:

All my lectures are illustrated by specially made DVDs and involve much interaction with students during class discussions. The two evening sessions are dedicated to full length screenings of key films which will almost certainly never previously have been seen by the students.

### As a result of the course, within the constraints of the time available, students should be able to:

1. Students will be able to compare and contrast the different ways in which the five different countries their contemporary history.
2. No specialist knowledge of these countries and their histories is required therefore it is likely that all students will emerge as more knowledgeable about the films and the national histories.
3. Films which have not previously been seen by the students will widen their knowledge and those which are better known will be framed in a context that adds a new level of understanding.

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## Reading and resources list

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Listed below are texts that might be of interest should you wish to supplement your learning on the course. Any essential reading is marked with an asterisk \*

<b>Author</b>	<b>Title</b>	<b>Publisher and date</b>
Geoffrey Nowell-Smith (ed.)	The Oxford History of World Cinema	Oxford University Press 1997
Jon Lewis & Eric Smoodin (eds.)	The American Film History Reader	Routledge, London 2014
Margaret C Flinn	The Social Architecture of French Cinema 1929 – 1939	Liverpool University Press 2014
Anthony Aldgate and Jeffrey Richards	Best of British: Cinema & Society from 1930 to the Present	I.B. Tauris 1999
Jennifer M Kapczynski & Michael D. Richardson (eds.)	A New History of German Cinema	Camden House Rochester 2014

## Website addresses

<http://teachinghistory.org/issues-and-research/research-brief/20297>

[http://history.msu.edu/hst830/files/2013/09/Deshpande\\_FilmsasHistoricalSources.pdf](http://history.msu.edu/hst830/files/2013/09/Deshpande_FilmsasHistoricalSources.pdf)

<https://www.nytimes.com/1989/11/26/movies/can-movies-teach-history.html>

<http://theconversation.com/are-movies-a-good-way-to-learn-history-75976>

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 29 April 2019