

**Peace Education and Anti-War Films.
Annotated Bibliography.**

submitted by

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I. Introduction

This annotated bibliography is divided into six chapters. In the first chapter, British Cinema, books are listed that deal with the question of how films and cinema can be classified as British. The second chapter is about the genre anti-war film. It is rather difficult to define in a few sentences what an anti-war film is. Furthermore, there are only a few academic texts about this subject. In the third chapter a book is presented that deals with British films about the First World War. The fourth chapter is about the language of film. Film has its own language. If a teacher wants to use a film in school he has to be able to read its audio-visual text. The fifth chapter is about using film in school. Here two articles are discussed which explain how films can be used in the English Foreign Language (EFL) classroom, how the objectives 'media literacy' and 'intercultural learning' can be achieved by the means of films and how anti-war films can be put into the context of peace education. In the sixth chapter three sources are presented that deal with peace education in general.

This annotated bibliography is designed for foreign language teachers. One purpose of this paper is to give teachers insight into the topic. Because it is very hard to find materials about this topic another purpose of the paper is to give teachers a list of material that can be used when dealing with British anti-war films. The third purpose is to encourage foreign language teachers to use films in school more frequently.

II. Bibliography

1. British Cinema

- 1.1. Cooke, Lez (1999): "British Cinema." In: Nelmes, Jill (ed.): *An Introduction to Film Studies*. London/New York: Routledge. 2nd edition. 348-379.

Cooke defines at the beginning the terms 'British Cinema', 'British Film' and 'British Cinema as national cinema' (Nelmes 1999: 348-351). He points out that there are two ways of defining British Cinema: an institutional way and a cultural way. The institutional approach comprises sectors of the British film industry like financing, producing, distributing and exhibiting films in Britain. The cultural point of view focuses on the representation of British life and culture in British films, as well as the role those films play in defining and projecting an image of the nation (ibid.: 348).

For defining a British film there is an institutional and cultural approach, too. While the institutional one is about economics, the cultural one is about iconography and speech. From these aspects of iconography and speech the viewer may discover typical elements which serve to identify a film as typically British (ibid.: 350).

For clarifying the question whether British cinema is a national cinema one has to take into account the presence of British cultural content. It is very problematic to talk about a national British cinema because it is arguable whether there is something like a unified national cinema in the UK. This is because culture in the UK is diverse. The community is distinguished by different ethnic, class, regional and cultural identities; consequently, there is production of a diverse range of films from different nations and regions of the UK (ibid.: 351).

In the following part of his article Cooke takes a historical overview of British film culture in order to consider the ways in which British cinema has attempted to define itself as a national cinema (ibid.: 351-379).

- 1.2. Hill, John (1999): "Cinema". In: Stokes, Jane/ Reading, Anna (eds.): *The media in Britain. Current Debates and Developments*. Houndmills: Palgrave.

Hill compares film productions from Hollywood with British film productions. He highlights the different factors for Hollywood's global dominance in the film industry. For example, the Hollywood studios have much more money than any other film industry in the world. The result is that they can produce more films. Hollywood films are very expensive because of the use of big name stars and the use of spectacular state-of-the-art special effects (Reading 1999: 77). The British film industry cannot compete with a big-budget Hollywood-style cinema; it is simply not feasible for the British film industry. Hill states that the structure of the international film industry is heavily weighted against non-Hollywood films.

2. The Genre Anti-War Film

- 2.1. Von Gottberg, Joachim (2004): „Rambo, der Jugendschutz und die demokratisch legitimierte Politik.“ In: Büttner; Christian/ von Gottberg, Joachim/ Metze-Mangold, Verena (eds.): *Der Krieg in den Medien*. Frankfurt/New York: Campus-Verlag. 87-110.

Von Gottberg writes at the beginning about war films. He illustrates what features make a film a war film and points out that not every film about war is a war film (Metze-Mangold 2004: 93). He always uses examples for his explications so that what he says is very comprehensible. Later on he compares the two genres 'war film' and 'anti-war' film. Again, he does not just say what the differences are but exemplifies them by drawing on famous films like *Die Brücke*, *Die durch die Hölle gehen* or *Platoon* (ibid.: 102-103). This article can be used as an introduction to the topic 'anti-war film'.

- 2.2. Schmitt, Georg Joachim (2004): „Die Stunde der Wahrheit für die Welt. Zum Problem des Antikriegsfilms.“ In: Büttner, Christian/ von Gottberg, Joachim/ Metze-Mangold, Verena (eds.): *Der Krieg in den Medien*. Frankfurt/New York: Campus-Verlag. 111-128.

Having read von Gottberg's article the reader has an idea what anti-war films are about. Now Schmitt goes more into detail. He asks what the intention of an anti-war film is since it is here that the genre anti-war film differs from other genres. A comedy for instance wants to make the audience laugh but what is the intention of an anti-war film? Schmitt highlights the educational function of an anti-war film. An anti-war film wants to evoke peaceful behaviour in the audience (Metze-Mangold 2004: 111); and that is the problem. He points out that different people experience one and the same film in different ways. Therefore, it is very difficult to say if one film has achieved its educational aim (ibid.: 112). Schmitt uses the film *The Thin Red Line* by Terrence Malick to show the problem of an anti-war film. The reader learns that it is necessary to be critical while watching a film that can only be judged by its intention.

- 2.3. Stiglegger, Marcus (Hrsg.) (2002): "Kriegsfilm". In: Koebner, Thomas: *Reclams Sachlexikon des Films*. Stuttgart: Reclam. 323-325.

This article can be used as a good introduction to the subject and as an addition to the book I have mentioned above. As this text is rather short the reader gets a quick overview of the subject, however, there is no place for detailed examples.

3. British Films about the First World War

Paris, Michael (2000): "Enduring Heroes: British Feature Films and the First World War, 1919-1997." In: Paris, Michael (ed.): *The First World War and Popular Cinema. 1914 to the Present*. New Brunswick (NJ): Rutgers UP. 51-73.

The book *The First World War And Popular Cinema. 1914 to the Present* by Michael Paris is a collection of essays by different authors. They are all about how the Great War is shown in films. Each essay deals with a different country. The most relevant essay for this bibliography is "Enduring Heroes: British Feature Films and the First World War, 1919-1997." Paris talks about every single British feature film about the First World War that has been produced. He begins with the first post-war release *Comradeship* (1919) and ends with *Regeneration* (1997). The author does not just list but describes the different films. He summarises the plot of a film and gives information about the directors. He tells which films have been censored or even banned and why. It is very interesting to comprehend the development of these films and their changing attitude towards war. The earlier British films about the Great War had one thing in common: The statement that it was worth fighting this war. There was always a patriotic sense that the British have been the good and the Germans have been the bad boys. The later films had a more critical view of the war. It was shown that all soldiers, regardless which country they served, were just human beings who all suffered in the same way. Film-makers began to blame politicians and generals for the suffering. Paris explains this development by giving various examples.

4. The Language of Film

- 4.1. Boggs, Joseph M. (2000): *The Art of Watching Films*. Mountain View (Ca): Mayfield Publishing Company. 5th edition. 110-186.

For analysing a film it is not enough to just focus on what we see but also on how it is being shown and why it is being shown in that particular way (Boggs 2000: 112). That means that the viewer has to become familiar with the different cinematic techniques. Boggs explains those cinematic techniques very detailed and extensively in the two chapters, 'Cinematography' and 'Editing and Special Visual Effects'. He starts with the different cinematic points of views, then explains the elements of cinematic composition, then the techniques for specialized visual effects and in the next chapter he writes about editing. Boggs illustrates every single technique with pictures so that the reader easily understands what Boggs is explaining.

Every teacher who wants to use films in school should own this book because it gives a really clear insight into the language of film.

- 4.2. http://www.mediaculture-online.de/fileadmin/bibliothek/descourvieres_filmanalyse/descourvieres_filmanalyse.pdf

At this internet page an excerpt is shown of Descourvières, Benedikt (2002): *Kriegs-Schnitte. 'Wege zum Ruhm', 'Full Metal Jacket' und 'Independence Day' im Deutschunterricht*. Sankt Augustin: Gardez Verlag.

Descourvières combines theoretical film analysis with practical film analysis. In the beginning he gives an insight into the history of the study of film and a short overview of film analyses in general. In the second part of his article he puts theory into praxis by means of three American war/anti-war films: *Paths of Glory*, *Full Metal Jacket* and *Independence Day*. Descourvières analyses the three films regarding different cinematic techniques and demonstrates how differently war is shown in these films.

5. Using Film in School

- 5.1. Diehr, Bärbel (2004): „Friedenserziehung mit dem Kriegsdrama *Journey's End*.“ In: *Praxis Fremdsprachenunterricht* 5/2004. 322-327.

Diehr writes about Sheriff's play *Journey's End*. The reason why this article is taken into account for a bibliography for British anti-war films is that the British film *Aces High* is based on Sheriff's play. The film and the book are not identical. While the action in the play takes place in a dug-out, the film is set above the ground and in the air. However, what Diehr says is mainly true for both, the book and the film.

Diehr's article is structured in the following way. Firstly, she gives a short summary of the content. Secondly, she says why the play is eligible for school. Thirdly, she makes proposals for using *Journey's End* in class.

The topic First World War is almost ignored in Germany. In Britain it is different. The First World War plays an important role in contemporary British literature. For example Pat Barker's trilogy *Regeneration*, *The Eye in the Door*, *The Ghost Road* received much attention in the 90's (Diehr 2004: 323). The First World War is not only an important topic for adult literature but for children's and young adult literature as well. According to this, Diehr mentions three young adult books that deal with the Christmas Truce in 1914: Foreman's *War Game*, Gordon's *Christmas in Hell* and Riordan's *When the Guns Fall Silent* (ibid.: 323). Every English student knows *Journey's End* because it is compulsory reading in English schools.

Using *Journey's End* in school gives many opportunities for intercultural learning. German students will compare the important role of the First World War in Britain's public with the disregard of the topic in Germany (ibid.: 323-324).

Furthermore, *Journey's End* gives opportunities to think about the role and validity of literature itself. The fictional text *Journey's End* is much closer to reality than the documentary films of this time (ibid.: 324). Many films in Britain as well as in Germany and especially news from the front have been used for propaganda.

In addition, *Journey's End* differs from the images of war we get through the daily TV news. Television shows anonymous objects while *Journey's End* shows the suffering of individual human beings. It concentrates on distraught men and their emotional distress.

In the context of peace education it is especially worth using *Journey's End*, and *Aces High*, in school. The ambivalence and contradictions is what makes this play so powerful. The way heroism is shown gives reason for discussing the topics fear, bravery, loyalty, desperation and friendship (ibid.: 324).

As I mentioned before, Diehr makes proposals for using *Journey's End* in school. These proposals refer to a model by Robert Scholes called scaffolding. Scholes states that the reading operation is a complex process. Usually the reader reads, interprets and comments on texts simultaneously. Scholes suggests that the students should practise these three processes successively; first reading, then interpretation and then criticism (ibid.: 324). Diehr shows how *Journey's End* can be taught in school by means of this model.

She points out that it is necessary for the successful reading of the play that the students get some background information. Students have to be aware that young people in 1914 were happy and proud to fight for their country because they thought they would fight for a good thing. Materials like photographs from 1914 showing big masses of happily waving recruits can be used to show the enthusiasm for war in 1914. It is important to show the students that this was nothing special for Britain but this enthusiasm could be detected in all countries fighting this war (ibid.: 324).

For interpreting *Journey's End* Diehr outlines an approach that helps sixteen or seventeen year old students extending their understanding of the play. She points out that the students should detect the different conflicts appearing in *Journey's End*. There are four different conflicts:

- 1) The political military conflict between British and German soldiers. This conflict does not play an important role in this play (ibid.: 325).
- 2) The hierarchical conflict between military leaders: Soldiers have to act on orders of their generals. They cannot disobey an order even if it is absurd or would mean suicide (ibid.: 325).

3) A conflict within the troops: There is a conflict between a soldier who fears for his life and wants to get out of the war and a soldier who thinks it is his duty to fight and act on orders (ibid.: 325).

4) The inner-psychological conflict: On the one hand Captain Stanhope fears for his life, is furious about incapable superiors and is mourning for lost friends. On the other hand he has a sense of honour, duty, responsibility and pride. He can only ease this conflict within himself with alcohol (ibid.: 325).

These four conflicts depend on each other. The reader understands that in this war there was no good and bad side but that there was the enemy within.

5.2. Surkamp, Carola (2004): „Spielfilme im fremdsprachlichen Literaturunterricht: Beitrag zu einer kulturwissenschaftlichen Filmdidaktik.“ In: Bredella, Lothar (Hrsg.): *Literaturdidaktik im Dialog*. Tübingen: Narr. 239-267.

Surkamp points out that films and television are the most important media in many cultures and that film and media literacy plays an important role in the current education policy. Films are already part of the EFL classroom but they are mainly used as entertaining fillers or as literary film versions at the end of a unit about a specific novel.

Films are not shown for their own sake, as independent works of art. One reason for that is that most teachers are not familiar with specific cinematic techniques and the terminology that is necessary for analysing a film. They do not know how to use a film in school. This is because hardly any university offers seminars about films. Thus, teachers do not learn how to use them in school (Bredella 2004: 239-240).

Surkamp suggests a cultural studies approach for using film in the EFL classroom. As a basis for this approach she first explains what is meant by the term culture.

Culture is not static but a dynamic process. It is created by men. That means culture is not only constituted by literary texts, paintings or music but

culture is a multidimensional concept. Culture has not only a material but also a mental and social dimension.

The material dimension contains all sorts of fictional and non-fictional texts. That means not only written text but audio-visual text as well. Therefore, film has to be taken into account for the EFL classroom (ibid.: 244-245).

The mental dimension contains collective experiences, values, beliefs and specific ways of thinking and feeling. All these mental aspects of the target language culture have to be included into the EFL classroom (ibid.: 246).

The social dimension contains all social conditions, practices and institutions of a culture. These aspects determine the development and reception of different forms of expressions like films (ibid.: 246).

In the part that follows Surkamp illustrates how students can gain insight into the culture of the target country and can develop their media literacy with the means of films. She first refers to the mental dimension and then to the social dimension of culture in film.

From a cultural studies point of view literary and audio-visual texts pick out cultural topics and discourses as a central theme by means of their content and structure. That means that not only the dialogue between the actors is important but also the cinematic techniques like camera movement, different cinematic points of view, light effects or music. Therefore film can be called media-created reality. Consequently, a film can give information about a specific culture (ibid.: 248). Surkamp highlights the importance of the formal structure of a film. This mere formal structure delivers much information about the cultural background of a film. For interpreting a film it is necessary to analyse the cinematic techniques in the context of the film because the same technique can have a different function in different contexts. When students are able to analyse the formal structure and interpret it within the context of the film they can compare the film-created reality with the culture in the target country and the culture in their own country. In that way students can realise that by means of analysing a film they can capably deal with films in their private lives out of school (ibid.: 253).

From a cultural studies point of view the social dimension has to be taken into account as well. The aesthetics of a film is highly influenced by the

production conditions and recipient conditions. Zerweck states that for dealing capably with audio-visual texts students must become aware of the fact that

“alle Film- und Fernsehformate, mit denen sie täglich konfrontiert werden, zielgerichtet von einem industriellen Komplex höchster volkswirtschaftlicher Bedeutung produziert und platziert werden, der die ökonomischen, ideologischen und auch ästhetischen Interessen auf der Produzentenseite in Einklang bringen muss mit den Bedürfnissen der Zuschauer (etwa Unterhaltung oder Information)“ (ibid.: 254).

According to Zerweck, production conditions are the whole process of the realisation of a film project from planning and financing to production and distribution and marketing (ibid.: 255). The recipients influence the film production as well. The film industry is a commercial business which needs to make money. Therefore, they try to produce films which as many people as possible want to see in the cinemas (ibid.: 255).

Only with means of all these dimensions the objective media literacy can be completely achieved.

In the last part of her article Surkamp exemplifies how British heritage films can be used in school from a cultural studies point of view.

6. Peace Education

- 6.1. Raasch, Albert (ed.) (1991): *Peace through Language Teaching*. Saarbrücken: Saarbrücker Schriften zur Angewandten Linguistik und Sprachlehrforschung.

The basis of this trilingual publication is the colloquium *Linguapax 3* which was organized by the University of Saarland in Saarbrücken in 1990. Different authors present the main result of this seminar in their articles.

In the first chapter Hummel writes in his article *Peace is possible – scientific-theological justification and applied-ethical conclusions* that it depends on a specific concept of man which implies peace as a ‘fundamental substance’ (Raasch 1991: 31) whether peace can be established in our world or not. He explains this concept from a theological point of view.

In the article *Considération épistologiques sur la notion de paix* de Grève asks how the expression peace can be defined. He states that it is difficult to find a proper definition and that it is not enough to condemn war. De Grève refers to the Linguapax Project which “aims at a better comprehension between peoples and nations” (ibid.: 43). He points out that “foreign language teaching enables people to understand one another, to communicate with one another and thus offers the world more chances to live peacefully” (ibid.: 43).

In the second chapter Hammer writes in his article *Se comprendre pour la paix* how exchanges between young people and foreign language learning can help us to maintain peace throughout the world (ibid.: 54). He explains that “language learning fosters international understanding and paves the way for a peaceful world” (ibid.: 54).

Kerndter (*Contacts et échanges linguistiques*) emphasises the language problems that occur when the member states of the European Community try to realise the free movement of people and ideas. In his article he offers solutions to these problems.

Jacoby (*L'Europe par les langues*) talks about the important role of linguistic programs like Lingua, Erasmus, Commett and Tempus regarding the cooperation between countries in the European Community.

In the third chapter the learning aim 'how to develop peace' is the main line in Freudenstein's, Khaleeva's and Szépe's papers.

In the fourth chapter Niedermayer-Tahri states how the learning aims and methods of the Unesco associated schools can integrate peace in language learning. Classen-Bauer points out that for achieving these aims the teachers need to be helped. Therefore a handbook has been published which deals with teaching international understanding in the Foreign Language Classroom. Pikhala, Kocjan and Nenova write what has already been achieved in the Unesco associated schools of their countries.

In the fifth chapter de Grève, Cesaretti and Zemp show how to enable people to solve conflicts and foster peace through literature in the Foreign Language Classroom.

The sixth chapter is about teaching material aiming at peace and international understanding. Krück shows how such teaching material can be evaluated. Van Deth gives the example of teaching German in France.

In the last chapter Siguán and Hernandez show how the Linguax project can contribute to foreign language teaching aiming at peace and international understanding.

- 6.2. Raasch, Albert (ed.) (1997): *Languages: Ways Towards Peace, Langues: Destination Paix, Sprachen: Wege Zum Frieden*. Saarbrücken: Saarbrücker Schriften zur Angewandten Linguistik und Sprachlehrerforschung.

This book is the third publication of the 'Salus' series that deals with the topic 'languages can foster peace'.

Hummel writes in his article '*Komm näher, Frieden, komm...!*' that peace is not a self-generating process but that it must be created. He points out that the striving after peace is often considered as the exclusive preoccupation of politicians, philosophers and representatives of the churches (Raasch 1997:

15). Many people do not realise that individuals can help to foster peace. He shows by means of the project 'Monument - Denk-mal' how the mental and ethical climate in which peace develops can be deeply influenced.

Pelanda (*Projekt Spurensuche: Friedenserziehung*) summarises the most important results of the project 'Monument – Denk-mal'. The project was organized by the Goethe Institute of Bratislava in 1993/1994. Six pupils from Nova Bona, Slovakian Republic, between the ages of 16 and 21 who studied German used authentic material for reconstructing the life and death of a German soldier, Fritz Bremshey, who died in the Second World War. By means of the story of this soldier the pupils experienced the absurdity of war. Pelanda points out that "this project marks an essential stage in the teaching of foreign languages, since it allows one to "live" the language and the culture attached to it" (ibid.: 79). By means of the reflection in a foreign language the pupils freed themselves from prejudices.

Freudenstein (*Peace Education? No, Thank You!*) complains about the fact that neither language students nor language teachers seem to feel the need to include peace education in the modern language classroom. For most teachers traditional topics like grammar are more important. According to Freudenstein the present situation has to be changed in the following way. Foreign language teachers have to be convinced that peace education is a big challenge but also a big opportunity for all mankind. Furthermore, teachers should realise that peace education is associated with educational methods. Peace education starts with the change from an authoritarian to a socially integrated education method.

Neu-Altenheimer (*Características de la cultura de la paz*) describes how the Unesco-project Linguapax contributes to guaranteeing and developing a culture of peace. She points out that "Education plays a key role for peace by dealing with conflicts in a peaceful way" (ibid.: 135). In the second part of the article she writes about "the LINGUAPAX-project's aim to preserve the diversity of languages and polyglot competences as a part of the world's cultural heritage" (ibid.: 135). The article prepares a lot of material focusing on this topic.

- 6.3. Harks-Hanke, Ingrid (1984): „Englisch.“ In: Reich, Brigitte/ Weber, Norbert H. (ed.): *Unterricht im Dienste des Friedens. Bedingungen und Möglichkeiten einzelner Unterrichtsfächer zur Friedenserziehung in der Sekundarstufe I*. Düsseldorf: Schwann. 127-145.

In the first chapter of her article Harks-Hanke describes the development of the English foreign language classroom. In the second chapter she points out that the foreign language classroom is the only subject in school that enables a change of perspective and in that way fosters international understanding. „Der Perspektivenwechsel, den die andere Sprache erlaubt, läßt den Lerner die muttersprachlich geprägte Weltsicht konkret erleben“ (Reich/Weber 1984: 133).

In the third chapter she defines objectives for the English language classroom regarding peace education following Ziegesar's approach. Such objectives are the reduction of stereotypes, cooperation, international understanding and international solidarity (ibid.: 134). She shows how these objectives can be achieved.

In the last chapter Harks-Hanke says that the English foreign language classroom contributes to peace education in two ways.

1. Content: Learners do not only learn the target language but also learn about the culture and social context of the target culture.
2. Language: Hars-Hanke points out that the foreign language classroom contributes to peace education through language learning itself.

„Mit der Aneignung einer fremden Sprache durchbricht der Lerner die Vorstellung, seine Muttersprache sei das einzig mögliche Ausdruckssystem. Hinter die Auflösung dieser Vorstellung kann er nicht wieder zurückfallen“ (ibid.: 143)

III. Recommendation

In the following the most important sources for using anti-war films in the context of peace education are presented again. If a teacher wants to use a film in school he has to be aware of the economic and cultural factors of a film production. Cooke (1.1.) and Hill (1.2.) help to bear in mind important questions to that topic.

As I have already said before the topic anti-war film is quite complex and it is difficult to define the genre anti-war film in a few sentences. For that, foreign language teachers have to become familiar with this genre. It is not enough to read Stiglegger's article "Kriegsfilm" (2.3.). It can be used as an introduction but for deeper knowledge von Gottberg's (2.1.) and Schmitt's (2.2.) articles have to be taken into account.

Michael Paris' article (3.) gives a good overview of all the British films about WWI that have been produced until 1997. If a teacher wants to use a British anti-war film in school he will find a short description of it in this article.

For using film in school it is mandatory that the teacher is able to analyse a film. Boggs (4.1.) gives a very good introduction to this topic. Descourvières' (4.2.) article requires at least some knowledge of film analysis. Without this previous knowledge the reader will lay aside the article after a few pages.

While Suhrkamp's article (5.2.) is rather theoretical Diehr (5.1.) shows in practice how an anti-war novel/film can be used in school in the context of peace education.

Both books by Raasch (6.1. and 6.2.) are very helpful to get an impression of the concept of peace education. They are worth reading although some essays are written in French so that some readers could have problems with these articles. Harks-Hanke's article can be regarded as addition to these two books.

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