BOSTON UNIVERSITY
Department of International Relations

Spring Semester 2014
Course Offering CLA IR 452/PO 539

TOPICS IN EUROPEAN POLITICS AND CULTURE:

CRITICAL MOMENTS AND MEMORY

Class Hours: Mondays 2-5pm
Location: IRB 102

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Office Hours: Mondays 11:30 am-12:30 pm. Wednesdays 2:00pm-4:00pm and by appointment
Course Description:
This course explores European politics through the lens of culture and memory, using interdisciplinary materials to consider major historical moments, including the Spanish Civil War, the Holocaust, the fall of the Berlin Wall and post-Communist transitions, the Balkans, as well as economic dislocations and immigrations. Sessions on each historical moment contain material from the arts (novels, poetry, film, and/or art), from the social sciences (history, sociology and/or political science) and philosophy to explore the moment and the changing memories of that moment over time.

Course Content:
This course had its genesis in a grant from the European Commission Delegation in Washington D.C. to Boston University’s Institute for Human Sciences and the Center for International Relations in the Department of International Relations in the College of Arts and Sciences in 2009. The grant, ‘EU for You,’ had a range of events including a high profile writers and artists series that brings in prominent European novelists, poets, and filmmakers for presentations and conversations. The course uses the tapes of a number of these events (found on BUniverse), along with the creative works of the artists in question. A subsequent grant for 2013-2014 has had a number of other events that will also be featured, in addition to the events of the Center for the Study of Europe. At the center of the course, however, are materials from a wide range of disciplines—literature, film, art, politics, history, sociology, and philosophy—that focus in on the course’s object of study: Critical Moments and Memory.

Critical moments, whether affecting large numbers of people in times of upheaval or individuals at crucial times in their lives, and memory, involving how they are remembered—and reinterpreted—over time, have been the subject of wide interest across disciplines in the humanities and social sciences. This is because memories of critical moments can change over time as individuals think about and rethink their experiences at the same time that subsequent generations may have different reactions to, and interpretations of, the memories of their parents and grandparents. How, why, and when such memories change have been the subject of literary and artistic representation or of visual performance as well as the topic of political and sociological investigation or philosophical discussion.

The course will focus on a number of major historical moments that have been the subjects of public interest and concerns as well as the objects of study in the humanities and social sciences. Sessions on each historical moment will contain material from the arts—fiction, poetry, film, and/or art—to engage with the critical moment and memory from the most personal of levels. It will also use material from the social sciences—history, sociology and/or political science—and philosophy to provide a more distanced
The course design is deliberately multi-disciplinary. The questions asked, however, are primarily taken from the disciplinary perspective of political science and international relations. This means that class discussion will focus less, for example, on character development, literary style, and aesthetic value than on historical context, philosophical dilemmas, social and cultural impact, and political effects. The final paper is designed to have students bring together these multi-disciplinary materials in a sustained examination of a topic of interest to them focused on one or another of the critical moments considered in the course.

The course will add richness to the offerings of international relations and political science, by bringing in (seldom used) materials from across the humanities and social sciences. It is also a capstone course in the new European Studies Major and Minor (see http://www.bu.edu/european ).

**COURSE OUTLINE:**

Introduction: How to Think about Critical Moments and Memory

1. Spanish Civil War and the Franco Era
2. World War II and the Holocaust
   a. Germany and Austria
   b. France, Italy, and Scandinavia
3. May ’68 in Paris and Prague
4. Fall of the Berlin Wall and Post-Communist Transitions
5. The Balkans: Reconstructions and Memories of Loss
6. Contemporary Issues: Immigration, Economic Dislocations and the EU
7. Class presentations of final papers
COURSE READINGS:
All the books are available in the bookstore: Barnes and Noble. They will also be on reserve in the library. Reading the works of fiction in the original language strongly recommended, where possible. In addition to the required books, there will be numbers of articles, essays, and excerpts from performances, podcasts, and the like—see the syllabus course outline and readings below. The books to be read in full are as follows:

Required (in bookstore):
Art, David *The Politics of the Nazi Past in Germany and Austria* New York: Cambridge Univ. Press 2006.
Atxaga, Bernardo *The Accordionist’s Son* Graywolf Press, 2009
Fullbrook, Mary *Historical Theory: Ways of Imagining the Past* New York: Routledge, 2002
Galloway, Steven *The Cellist of Sarajevo*, 2004
Petterson, Per *Out stealing horses* Graywolf Press, 2005
Ross, Kristin *May 68 and its Afterlives* Chicago: University of Chicago Press 2004
Schlink, Bernard *The Reader (Der Vorlese)* New York: Vintage, 2008
Tournier, Michel *The Ogre (Le Roi des Aulnes)* Baltimore: Johns Hopkins Press, 1997
Wagner, Sarah *To know where he lies*, U of California Press, 2008

Recommended (in bookstore):
Harris, Robert *Fatherland* Random House, 1992
Nemirovsky, Irène *Suite Française* Knopf 2006
Suri, Jeremi *The Global Revolutions of 1968* Norton 2007
Cercas, Javier *Soldiers of Salamis* Bloomsbury Press, 2004

For list of films and other readings, see course assignments.
**COURSE REQUIREMENTS**

This course will be run as a seminar. Students are expected to familiarize themselves with all the materials from each session and be prepared to discuss them, although they will not be expected to have fully engaged with all, given the amount. No laptops allowed in class, except when students have a presentation.

For written assignments, there will be two short papers out of three (worth 30 percent) and a final paper (worth 50 percent). The short papers should be 1000-1500 words, and each should be an in-depth discussion comparing materials from one section of the course—Spanish Civil War and the Holocaust; May 68 through the Fall of the Berlin Wall; Immigration through the Balkans and European Dreams. You should use the theoretical readings from the beginning of the course and the non-fictional ones throughout to lend insight into the fictional readings and film.

The final paper of 4000 words will be a research paper focused on a theme of interest related to critical moments and memory in any given period studied, but will also build on the analytic readings in the class, using them as tools for analysis.

In addition, four times in the semester, students should send an email the evening before class containing two to three questions for discussion about the materials for the week (worth 10 percent of the grade). The four emails containing two to three questions are intended to generate discussions about the readings around issues of interest to you.

Students will also provide one or two oral presentations plus a final report in class on their paper, attend class regularly, and participate in discussions (worth 10 percent). The oral presentation(s) will be a report based on readings from the syllabus and presented in class (10-15 minute presentation). In the last class of the course, students will give an oral presentation of the issues developed in their papers.

The College of Arts and Sciences (CAS) Dean’s Office has requested that you be informed of the following: The last day you may drop the course without a W grade is Feb. 20. The last day you may drop the course with a W grade is March 28. You are responsible for knowing the provisions of the CAS Academic Conduct Code (copies are available in CAS 105). Cases of suspected academic misconduct will be referred to the Deans’ Office.
COURSE OUTLINE

Session 1: Jan 27  2:00 to 3:45pm Introduction and 4:00 to 5:30pm Special Event
(those with a class may of course leave at 5pm)

Readings for 2-3:45pm

Introduction: How to Think about Critical Moments and Memory
Course Organization, Course Themes, and Class Discussion of the main questions to be addressed.


Richard Ned Lebow, Wulf Kansteiner, Claudio Fogu, (2006) The politics of memory in postwar Europe Chapter 1

Mary Fullbrook, Historical Theory: Ways of Imagining the Past New York: Routledge, 2002, pp. 1-50


Special Event from 4:00 to 5:30pm: Talk by Hungarian Writer Peter Zilahy on critical moments and memories (and his new novel), a brief reading will be emailed

Session 2: Feb 3

1. Spanish Civil War and the Franco Era

   **Audiovisual podcast of Atxaga at BU (May 4, 2009): see BUniverse.

Recommended novels:
Javier Cercas, Soldiers of Salamis Bloomsbury Press, 2004

Recommended films (try to watch at least one):
   “La Guerre Est Finie” Directed by Alain Resnais, with Yves Montand, Ingrid Thulin, Genevieve Bujold and Michel Piccoli—Director: Jorge Semprun 1966
   (download from Netflix)
   Pan’s Labyrinth (El Laberinto del Fauno), DVD, Directed by Guillermo del Toro (2007; Belchite, Zaragoza, Aragón, Spain--demonstrated the individual memories of the Fascists soldiers in support of Franco’s ideals during the war (order from Netflix)
“Los Girasoles Ciegos” (“Blind Sunflowers”), Lorenzo’s only memory of the Franco Era involved his father in constant hiding because of his radical Republican ideals that would bring him to his death if discovered. *(Rent from video store)*

2. World War II and the Holocaust

Session 3: Feb 10

a. Germany and Austria


**Required Film** on remembering (or not) the Holocaust in Germany

*The Nasty Girl* film (Das Schreckliche Mädchen) 1991 Starring: Barbara Gallauer, Elisabeth Bertram Director: Michael Verhoeven (order from Netflicks)

**Recommended Film**

Lars von Trier's "Europa" (1991)

New film on Hannah Arendt and the Eichmann trial


"The Specialist" (1999) which is a fascinating documentary of the Eichmann Trial and a great companion to Hannah Arnedt's book

"A Film Unfinished" (2010) -- which is an interesting film dealing with cinematic manipulation and the ability to change the way we look at historic images/memories.

Session 4: Feb 19

**Germany and Austria (continued)**


**Videotape of Schlink’s discussion of the 60s generation memories and the problems of history** (Find on BUniverse)


Recommended Readings:

Recommended Films:
*The Reader* with Kate Winslet, Ralph Fiennes; Director: Stephen Daldry. 2008
(Download on Netflix, Amazon video on demand, iTunes)
*Exodus*
*Schindler’s List*
*The Downfall* Eichinger and Hirschbiegel

First Paper due for session 5

**Feb 24 Special Event (4:15-6:00pm):** Ruth Wodak will speak on discourse analysis and contemporary Fascist Discourse

Session 5: Feb 24 (2-4:00pm)

b. France

Tourner, Michel *The Ogre (Le Roi des Aulnes)* Baltimore: Johns Hopkins Press, 1997


Required Film: on remembering (or not) the Vichy period


Recommended readings:
Irine Nemirovsky, *Suite Française* Knopf 2006
André Malraux, *Anti-Mémoires* (English translation)?

Recommended Film:
Lucie Aubrac, Women in the Resistance
Session 6: Mar 3 (reschedule)*
(reschedule because of special event: Transatlantic Gender and Politics Conference)

c. Italy
Fogu, Claudio, “Italiani Brava Gente: The Legacy of Fascist Historical Culture on Italian Politics of Memory” in Politics of Memory ed. Lebow, pp. 147-176
Corner, Paul “Italian Fascism: Whatever Happened to Dictatorship? The Journal of Modern History, Vol. 74, No. 2 (June 2002), pp. 325-351 (download from ejournals)

and Scandinavia
Per Petterson, Out stealing horses  Graywolf Press, 2005

Required Films (watch two out of three):
On the Italian Fascist period:
“Garden of the Finzi-Contini.” Italian film. Starring: Dominique Sanda, Lino Capolicchio  Director: Vittorio De Sica, 1971 (rent from local video store)
Lina Wertmüller's "Seven Beauties" ("Pasqualino Settebellezze")
On today with flashbacks:
“La Finestra di Fronte” Italian film. Starring: Giovanna Mezzogiorno, Massimo Girottie; Director: Ferzan Zpetek  2003 (order from Netflix, watch through Amazon video on demand)

Recommended Films:
Cavani's "Night Porter" ("Il Portiere di Notte")
Life is Beautiful
1900 (nove cento) Bertolucci

Session 7: Mar 17
3. May ’68 in Paris and Prague
Posters of Paris, May ’68.  (slideshow in class).
Check out websites:  http://www.art-for-a-change.com/Paris/paris.html http://library.vicu.utoronto.ca/exhibitions/posters/index.htm
Czech photographer:  Josef Koudelka, Photographs of Prague, May ’68:
See Magnum site for photo essay:  http://inmotion.magnumphotos.com/essay/invasion and use search mechanism for Prague Spring and Koudelka. (see also Paris May 1968) www.magnumphotos.com
Download as pdf from Google Scholar or ejournals
http://www.bu.edu/phpbin/buniverse/videos/view/?id=194  See also:  
http://www.project-syndicate.org/commentary/cohnbendit2/English
Kristin Ross, May 68 and its Afterlives  Chicago: University of Chicago Press 2004, Parts II and III

**Recommended Readings:**
Symposium in Prospect magazine on memories of May 68 at:  
http://www.prospectmagazine.co.uk/magazine/1968libertyoritsillusion1/ (or find through ejournals)
Mavis Gallant, Paris Notebooks
Milan Kundera, The Unbearable Lightness of Being, 1967

**Recommended film:**
La Chinoise, Jean-Luc Godard, director; with Jean Pierre Léaud, Juliet Berto (Order from Netflix)
A bientôt j’espère, a documentary film by Chris Marker on a strike in 1967, harbinger of May 68:  
http://vimeo.com/42159996
Les Amants Réguliers  on May 68
"A Film Unfinished" (2010) -- which is an interesting film dealing with cinematic manipulation and the ability to change the way we look at historic images/ memories
**Burning Bush** is a three-part mini-series created for HBO by world-renowned Polish director Agnieszka Holland. Based on real events and real characters, this drama focuses on the alarming deed of student Jan Palach who set himself on fire in a protest against the Soviet occupation of Czechoslovakia in 1969.  
http://www.youtube.com/watch?v=Z1vshoNsY7g (trailer)

Session 8: Mar 24

**4. Fall of the Berlin Wall and Post-Communist Transitions**
Judt, Tony The Past Is Another Country: Myth and Memory in Postwar Europe  
Daedalus Vol. 121, No. 4 (1992), pp. 83-118  (download from ejournals)
Liliana Ursu, Romanian poet: Clips from interview and poetry reading, about forbidden words under Communism such as ‘loneliness’ ; see BUniverse

**Required Film:**
Good-bye Lenin  2002 film-- Starring: Daniel Brühl, Katrin Saß Director: Wolfgang Becker  (order from Netflix or buy from iTunes or rent from video store)
After the Wall:  A World United—PBS film on the fall of the Berlin wall.
http://www.pbs.org/programs/the-wall/

Recommended Films:
Sonnenallee by Leander Haußmann - another great movie about the GDR!
Man of Iron (1981) directed by Andrzej Wajda. A fictional film documenting Solidarity's recognition as a legal party (filmed during the one year before martial law). It's interesting to see how the various characters choose to remember the roles they played under the communist regime and how they decide to identify themselves in what they hope will be a more open society.
*Alois Nebel* a Czech film by Tomas Lunak  Best foreign language film at the 84th Academy Awards 2012.  Inspired by classic film noir and rendered in mesmerizing black-and-white rotoscope this dark-hearted Czech film traces the haunted memories and mysterious visions of a troubled train dispatcher through the shifting cultural and political landscape at the close of the Cold War.  *Alois Nebel* is an isolated train dispatcher at a lonely station on the Czech-Slovak border in the 80s. His life is quiet, disrupted only by the fog that occasionally rolls in and causes him to hallucinate ghosts from World War II. These horrors trouble him but when he meets a silent stranger, Alois begins a journey toward resolving his nightmares
*(we will try to arrange of viewing for this film)*

After the Wall:  A World Divided—PBS film on the fall of the Berlin wall.
http://www.pbs.org/programs/the-wall/

Recommended Novel:
Milan Kundera  *The Unbearable Lightness of Being*

*(Second Paper due  session 9)*

Session 9:  Mar 31
Esp. chapter 1, pp. 7-151.
Clip from Atila Bartis on his father’s arrest in Romania before moving to Hungary; (see on BUniverse)
Clip from Clemens Meyer, E German novelist, on skinheads and coming of age. (See on BUniverse)
Wolf Biermann and Marianne Birthler "The Party has a Thousand Eyes"  (See on BUniverse)  [Wolf Bierman: Poet, songwriter, essayist and former East German dissident. Marianne Birthler: Head of the state-funded body which manages the archives of the former East German secret police (Stasi).]

Required Films:  East German response to the Fall of the Berlin Wall
The Lives of Others (Das Leben der Anderen) 2006 film--Starring: Martina Gedeck, Ulrich Mühe Director: Florian Henckel von Donnersmarck  
(order from Netflix or buy from Amazon or rent from video store)

DAS SYSTEM  E German film on links between politicians, Stasi, and gas pipeline deal. (will arrange screening)

Recommended Films:

Where were you son? Movie version of Tranquillity.  Set in a large apartment in Hungary during the death throes of communism, obedient Andor lives with his eccentric mother, Rebeka, a once-celebrated stage actress-turned-recluse. After years of coexisting in a love-hate relationship marked by routine and possible incest, Andor brings home Eszter, a beautiful girl his own age. Opera director Robert Alfoldi renders this bizarre story in a melodramatic style, and veteran Hungarian stage star Dorottya Udvaros rises to the occasion.

Session 10:  Apr 7

5.  The Balkans: Reconstructions and Memories of Loss
Steven Galloway, The Cellist of Sarajevo,  2004
And check out:  Christmas Eve Sarajevo 12/24.

http://www.youtube.com/watch?v=W0oB8aS7DCs
And part of an interview explaining the inspiration
http://en.wikipedia.org/wiki/Christmas_Eve/Sarajevo_12/24#Background_and_writing

Courtney Angela Brkic, The Stone Fields: Love and Death in the Balkans, Picador 2005

Sarah Wagner, To know where he lies, U of California Press, 2008

General Mladic trials, opening statements of the prosecution, with a clear explanation of what happened in Bosnia, and the history of Yugoslavia in order to understand the context.  Starts at 6 minutes 30 seconds.

http://www.youtube.com/watch?v=dTXtPxd9q0c&list=PL782C8F10C5478861&index=23&feature=plpp_video

Required Film:

Snovi (Dreams):  The Past is the Future, An Eternal Present a film by Resad Kulenovic on the aftermath of the Serbian aggression
http://www.snovifilm.com/home.html  (will try to arrange viewing, with John Bernstein to introduce it)

Recommended Readings:

Bosnian bones and Spanish ghosts - On the Legal Shaping of Memory after Two Modern Conflicts. http://www.bosnianbonesspanishghosts.org/
Mesa Selimovic, *Death and the Dervish* (a novel)

Session 11: Apr 14

6. **Contemporary Issues: Immigration, Economic Dislocations and the EU**
   - Nicole Doerr, “Bonding or Bridging: Right Wing and Cosmopolitan Images of Immigrants.” *Mss* (will email)

**Required Films:**
   - “It’s a Free World” British film about exploitation of immigrants in the UK
     Director: Ken Loach, 2007  *(order from Amazon)*
   - “L’Auberge Espagnole” a Cedric Klapisch film (order from Netflix, buy on Amazon)

**Recommended Films and Readings:**
   - *Pane e Ciocciolata* highlights immigration in Europe (before the EU)
   - *Lamerica* Italian film set in Albania. Starring: Enrico Lo Verso, Michele Placido
     Director: Gianni Amelio 1994  *(please rent from your video store)*

Monica Ali, *Brick Lane*
Zadie Smith, *White Teeth*

**Third Paper due April 21 (email)**

Session 12: Apr 28

7. **Class presentations of final papers for discussion**

Papers due May 5 (email)