Spring Semester 2013

Course Offering CLA IR 452/PO

TOPICS IN EUROPEAN POLITICS AND CULTURE

TOPIC: CRITICAL MOMENTS AND MEMORY

Class Hours: Mondays 2-5pm
Location: CAS 323b

Vivien A. Schmidt
Jean Monnet Professor of European Integration
Professor of International Relations and Political Science
Director, Center for the Study of Europe
Director, Center for International Relations

Department of International Relations
Office: 154 Bay State Road, rm 201
Tel: 358-0192
Email: vschmidt@bu.edu
Website: http://people.bu.edu/vschmidt

Office Hours: Mondays 11:30 am-12:30 pm, Wednesdays 2pm-4:00pm and by appointment
Course Description: Explores European politics through the lens of culture, using materials from literature, film, and the social sciences, including live sessions with European writers/artists.

Topic: Critical Moments and Memory in Europe, including the shadows cast by the Spanish Civil War, the Holocaust, the Cold War and post-Communist transitions, as well as economic dislocations and immigrations.

Instructor permission required, juniors and seniors only.

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. 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 will use the tapes of a number of these events, along with the creative works of the artists in question. But it will also use materials from a wide range of disciplines—literature, film, art, politics, history, sociology, and philosophy—to focus in on its object of study: Critical Moments and Memory.

Moreover, the BU Center for the Study of Europe has just received another ‘EU for You’ grant, and will have another series of speakers on European culture and politics. Some of these are indicated in the syllabus, i.e., the Irish Poetry series.

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 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 analysis of the moment, the memory, and the art that recreates and reinterprets the moment and memory.

The choice of historical moments is dictated not so much by the time period as by the memories that remain pertinent to contemporary European writers and artists. This is why we explore major historical moments like the Spanish Civil War for the Spaniards through novels, film, art, and literary history; WWII and the Holocaust for the Germans, the French, the Italians and, of course, the Jewish victims, through novels, film, philosophy, and history; May ’68 for the French by contrast with the Czechs through posters, photographs, political science, and historical commentary; and the Fall of the Berlin Wall for the East Germans and East Europeans through history, film, novels, poetry, and political science. We will also, however, explore the spillover effects from major economic transformations in Europe and how these relate to memories of migration and economic dislocation using novels and film as well as political science. Here, we consider contemporary East Europeans moving to the UK to find jobs, we discover post-1989 Italians’ travel to Albania to exploit Albanian dreams of American emigration, and Swedes’ collective memories of labor conflict and subsequent cooperation in the 1930s. Lastly, we explore more recent critical moments and memories with respect to the Balkans, and dreams of a European future.

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 intended to be a capstone course in the proposed, new European Studies Major and Minor, and a prototype of the kinds of capstone courses that will be developed across participating departments.

**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 and Italy
3. May ’68 in Paris and Prague
4. Fall of the Berlin Wall and Post-Communist Transitions
5. Contemporary Immigration and Economic Dislocations
6. The Balkans: Reconstructions and Memories of Loss
7. Northern European Memories and European dreams
8. 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
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 do all the readings and to be prepared to discuss them. No laptops allowed in class, except when students have a presentation.

There will be two short papers out of three (worth 30 percent), a final paper (worth 50 percent), and four times in the semester, an email containing two to three questions for discussion about the readings for the week the evening before class, (worth 10 percent of the grade). Students will also be expected to provide one or two oral presentations plus a final class report on their paper (worth 10 percent), attend class regularly, and participate in discussions.

The four emails containing two to three questions are intended to generate discussions about the readings around issues of interest to you.

The two short papers should be 2000-2500 words, and should be in-depth discussions of materials about critical moments and memory from any two of three parts of the course, you choose which ones—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 5000-6000 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.

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. 21. The last day you may drop the course with a W grade is March 29. You are responsible for knowing the provisions of the CAS Academic Conduct Code (copies are available in CAS 105). Cases of suspected academic misconduct with be referred to the Deans’ Office.
COURSE OUTLINE

Session 1: (Jan. 28)

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


Session 2 (Feb 4) *** Rescheduled for Jan. 30, 5:45pm-8:15pm

1. Spanish Civil War and the Franco Era


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


http://www.youtube.com/watch?v=hsww612xRjM

http://www.youtube.com/watch?v=oPuDiTu-OT8

http://www.youtube.com/watch?v=DyFiHgpdWKY

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 Bujoled 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. 11)

a. Germany and Austria


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

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

Session 4 (Feb 20) ***Reschedule

Germany and Austria (continued)


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


Gavriel D. Rosenfeld, Munich and Memory: Architecture, Monuments, and the Legacy of the Third Reich University of California Press, 2000 (Chapters 1, 5 pp. 1-48, 143-74. (on reserve)

Recommended Readings:

W. G. Sebald, Austerlitz Random House, 2001

Robert Harris, The Fatherland Random House, 1992

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

Session 5 (Feb 25)

b. France
Tournier, Michel The Ogre (Le Roi des Aulnes) Baltimore: Johns Hopkins Press, 1997

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

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

Recommended Film:
Lucie Aubrac, Women in the Resistance

***Special Event: February 28 | Irish Voices: Colm Tóibín
Time: 6 – 7:30pm, School of Management, 595 Commonwealth Avenue, 4th floor
Colm Tóibín, celebrated Irish novelist, essayist, playwright, journalist, critic, and, most recently, poet, was born in Enniscorthy, Co. Wexford in 1955. His published works include The Testament of Mary, The Master(a novel based on the life of Henry James) and Brooklyn, and the story collections Mothers and Sons and The Empty Family. He has been a visiting writer at Stanford, the University of Texas at Austin, and Princeton, and is now the Irene and Sidney B. Silverman Professor of the Humanities at Columbia.

First Paper due March 4

Session 6 (March 4)

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)
Required Films:
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)
On today with flashbacks:
“La Finestra di Fronte” Italian film. Starring: Giovanna Mezzogiorno, Massimo Girotti; Director: Ferzan Zpetek  2003  (order from Netflix, watch through Amazon video on demand)

Recommended Films:
“Life is Beautiful”
1900 (nove cento)  Bertolucci

Session 7 (Mar. 18)
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
Kristin Ross, May 68 and its Afterlives  Chicago: University of Chicago Press 2004, Parts II and III

Recommended Readings:
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)

Session 8  (Mar 25)  ***Reschedule

4. **Fall of the Berlin Wall and Post-Communist Transitions**


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)

**Recommended Films:**

*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 (à la Richard Linklater’s  *Waking Life*), 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

**Recommended Novel:**

*Milan Kundera The Unbearable Lightness of Being*

Session 9  (April 1)


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?”

---

**Second Paper due  April 8**

Session 10: (Apr 8)

5. **Contemporary Immigration and Economic Dislocations**


Nicol Doerr, “Bonding or Bridging: Right Wing and Cosmopolitan Images of Immigrants.” *Mss* *(will email)*


[http://www.twq.com/04summer/docs/04summer_savage.pdf](http://www.twq.com/04summer/docs/04summer_savage.pdf)

**Required Film:**

“It’s a Free World” British film about exploitation of immigrants in the UK

Director: Ken Loach, 2007 *(order from Amazon)*

**Recommended Films and Readings:**

“*Lamerica*” Italian film set in Albania. Starring: Enrico Lo Verso, Michele Placido

Director: Gianni Amelio 1994 *(please rent from your video store)*

“*Dirty Pretty Things*” Stephen Frears thriller about the extreme exploitation of immigrant workers in the UK

*HOP* (2002) Belgian comedy on plight of African immigrants


Monica Ali, *Brick Lane*

Zadie Smith, *White Teeth*

---

*****Special Session: April 8 | Irish Voices: Ciarán Carson*** 6 – 7:30pm, Boston

University Photonics Center, 8 St. Mary’s Street, 9th fl
Ciarán Carson was born in Belfast, Northern Ireland, in 1948, into an Irish-speaking family. He is the author of a number of collections of poetry, including The Irish for No (1987), winner of the Alice Hunt Bartlett Award; Belfast Confetti (1989); First Language: Poems (1994), winner of the T.S. Eliot Prize; Breaking News (2003), winner of the Forward Poetry Prize; For All We Know (2008); On the Night Watch (2010); and Until Before After (2010).

Session 11  (Apr 18)

6. The Balkans: Reconstructions and Memories of Loss
Steven Galloway, The Cellist of Sarajevo, 2004
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)

Recommended Readings:

***April 18 Special Event | Irish Voices: Paul Muldoon  6 – 7:30pm, School of Management, 595 Commonwealth Ave, 4th fl

Third Paper due  April 22  (includes session 12)

Session 12 (Apr 22)

7. North European Collective Memories and European Myths
Per Petterson, Out stealing horses  Graywolf Press, 2005

**Required Film:** “L’Auberge Espagnole” a Cedric Klapisch film (order from Netflix, buy on Amazon)

Session 13 (Apr 29) Papers due
Class presentations of final papers for discussion