

BOSTON UNIVERSITY

Pardee School of Global Studies

Spring Semester 2021

Course Offering CLA IR 452/PO 539

TOPICS IN EUROPEAN POLITICS AND CULTURE:

CRITICAL MOMENTS AND MEMORY

Class Hours: Tuesday/Thursday 11:00am-12:15pm

Location: Virtual

Vivien A. Schmidt

Jean Monnet Professor of European Integration
Professor of International Relations and Political Science

Email: vschmidt@bu.edu

Website: <http://blogs.bu.edu/vschmidt>

Office Hours:

Tuesdays 12:30-1:30pm and Wednesdays 8:30-10:30am and by appointment

IR 452/ PO 539

TOPICS IN EUROPEAN POLITICS AND CULTURE: CRITICAL MOMENTS AND MEMORY

Professor Vivien A. Schmidt

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, the EU and the Eurozone crisis, and British exit from the EU. Sessions on each historical moment contain material from the arts (novels, poetry, film, and/or art), from the social sciences (history, sociology, psychology, and/or political science) and humanities (philosophy, art history, languages and criticism) to explore the moment, the changing memories of that moment over time, as well as the appeals to previous memories in that moment.

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 (see <http://www.bu.edu/european/news/archives/ihs-2009/>), along with the creative works of the artists in question. A subsequent grant for 2013-2014 had a number of other events that can also be visited via the events page of the Center for the Study of Europe. At the basis of the course, however, are materials from a wide range of disciplines—literature, language, 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 those moments 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 has been the subject of literary and artistic representation, of visual performance, as well as of political and sociological investigation or philosophical discussion.

The course will explore a number of major historical moments that have been the focus 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, psychology, 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 through novels, film, art, and literary history; WWII and the Holocaust for the Germans, the Austrians, the French, the Italians, the Swedes 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; the Fall of the Berlin Wall for the East Germans and East Europeans; the Balkan wars for the former Yugoslavia through history, film, novels, poetry, anthropology and political science; the construction of the European Union against its war-torn past with dreams of a future Europe through films, philosophy, history, and politics; and Brexit for the UK through novels, films, and political science.

The course design is deliberately multi-disciplinary. The questions asked, however, are primarily taken from the disciplinary perspective of the social sciences generally, and political science and international relations in particular. This means that class discussion will focus less, for example, on character development, literary style, and aesthetic value and more 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 European Studies Major and Minor (see <http://www.bu.edu/european>). It is especially recommended for students returning from Study Abroad, as a way to pull together their political and cultural experiences in Europe. And for this time of pandemic, when Study Abroad has been cancelled, this course will hopefully provide a passage to Europe through the imagination.

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. The EU: The Reconstruction of European Memory
7. Brexit: The Populist Construction of Anti-European Nationalism
8. Class presentations of final papers

COURSE READINGS:

All the books are available in the bookstore: Barnes and Noble. Many will also be retrievable via ejournals and ebooks through BU library online resources. Reading the works of fiction in the original language is 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 required/recommended for class readings are as follows:

Required (in bookstore)—also check BU library ebooks:

- Allende, Isabel *A Long Petal of the Sea* New York: Ballantine Books, 2020
Arendt, Hannah *Eichmann in Jerusalem: A Report on the Banality of Evil* New York: Penguin 1994
Art, David *The Politics of the Nazi Past in Germany and Austria* New York: Cambridge Univ. Press 2006.
Ash, Timothy Garton *The Magic Lantern: The Revolution of '89 Witnessed in Warsaw, Budapest, Berlin, and Prague* New York: Vintage, 1993
Atxaga, Bernardo *The Accordionist's Son* Graywolf Press, 2009
Bartis, Atila *Tranquility* Archipelago Books, 2008
Coe, Jonathan *Middle England* London: Viking 2018
Courtney Angela Brkic, *The Stone Fields: Love and Death in the Balkans*, Picador 2005
Fallada, Hans *Alone in Berlin* Penguin, 2010
Fullbrook, Mary *Historical Theory: Ways of Imagining the Past* New York: Routledge, 2002
Galloway, Steven *The Cellist of Sarajevo*, 2004
Lebow, Richard Ned, Kansteiner, Wulf Fogu, Claudio *The politics of memory in postwar Europe* Duke University Press, 2006.
Maier, Charles *The Unmasterable Past: History, Holocaust, and German National Identity* Cambridge, MA: Harvard University Press, 1998
Orwell, George *Homage to Catalonia*. San Diego, CA: Harcourt Brace & Co., 1969
Petterson, Per *Out stealing horses* Graywolf Press, 2005
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):

- Ross, Kristin *May 68 and its Afterlives* Chicago: University of Chicago Press 2004
Harris, Robert *Fatherland* Random House, 1992
Nemirovsky, Irène *Suite Française* Knopf 2006
Sebald, W. G. *Austerlitz* Random House, 2001
Suri, Jeremi *The Global Revolutions of 1968* Norton 2007

For list of articles, films, video-clips, and other readings, see course assignments. On the films, info is hyperlinked to IMDb, but you will have to search the usual providers for the movies, e.g., Amazon Prime, Netflix, or BU movie archive

ONLINE PARTICIPATION

We will be using **Piazza** to facilitate class logistics as well as class discussion through posting of comments on the readings prior to the class session.

Logistics: Piazza has two functions: one for practical course questions, and the other for facilitating online discussion. For practical questions, I prefer you first post any inquiries to Piazza (logistics) before emailing the professor. It is likely that you will get an answer to your question much faster if you pose it to your peers first on Piazza, and then I can validate or follow up on any answer when I'm available to do so. Piazza has an anonymous function for this purpose.

Written comments for class discussion: We will also use Piazza to host a weekly online discussion prior to the start of class.

- The online comment will be due by 8:00 pm on Monday or Wednesday evening (you choose which session for which you want to post). Participating in the online discussions in piazza is very important, particularly to encourage student-to-student interaction through the system.
- ***In order to receive participation credit, you must have at least one meaningful (2+ paragraph or 300 word +) discussion contribution in every week of the course, except for the first and last sessions. You also should have at least 3 additional contributions, as answers and follow-up comments to fellow students.***
- The comment or contribution must take at least 2-3 readings into account. It is not a work of perfection or brilliance: it is a conversation. It can pose more questions than answers. I want you to take risks and really enter an evolving debate and conversation. In dealing with critical moments and memory in culture and politics, there is no 'right' answer. The only way to be wrong is to not participate.

Find our class page and sign up link at: piazza.com/bu/spring2021/ir452po539 with access code: Europe

COURSE REQUIREMENTS

This course will be run as a seminar. Students are expected to do the readings and to be prepared to discuss them (but given the amount of reading, you can pick and choose which readings to consider in-depth, which to read more quickly). Most important is to read and reflect analytically on the readings, posting online comments on Piazza before class, attending class regularly, and engaging in the seminar discussion (20 percent of the grade). It also means providing two oral presentations (15 percent), a write-up analysis of one of the two oral presentations (20 percent), a final paper (40 percent), plus a presentation report in class on the final paper (5 percent).

The oral presentation(s) will be individual presentations of a reading from the syllabus, analyzing how that reading helps us understand the relationship of memory to the critical moment of the country in question at the time and/or over time. (5-10 minute presentation in total). [Eligible readings are indicated by a plus sign (+) and will be assigned during

the first or second class session. They may come from required or recommended readings.]

Each student will write a paper analyzing the full set of readings for the session for which they have prepared a presentation on a reading, due two weeks after presentation (2000 words). You should also 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. In the last class of the course, students will give an oral presentation on the issues developed in their papers.

The final paper (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. An individual meeting with the instructor is required to discuss the topic and outline of the paper during the week of March 16 (or before).

ABSENCES AND LATE WORK

Students are expected to attend all class sessions and to hand in assignments at the scheduled times, unless documentation is given excusing an absence for medical, religious or personal reasons, or for official university business. Every effort should be made to notify the instructor **in advance** of the reason for the absence. Unexcused late papers will be penalized 5% for the first day late, and 2% each day thereafter.

INFORMATION

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 March 1. The last day you may drop the course with a W grade is April 2. 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.

Academic Misconduct: All class members are expected to maintain high standards of academic honesty and integrity. You are expected to provide citations in papers for all quotations, paraphrases, and ideas taken from any source other than your own original thoughts. Boston University has very strict standards for intellectual integrity, and punishment for plagiarism is severe, and can include permanent expulsion from the university. For more on the definition of plagiarism and the standards to which you will be held, see the [CAS Academic Conduct Code](#), or the [GRS Academic Conduct Code](#).

Disabilities: Boston University is committed to providing equal access to our coursework and programs to all students, including those with disabilities. In order to be sure that accommodations can be made in time for all exams and assignments, please plan to turn in your accommodations letter as soon as possible after the first class to the instructor. After you turn in your letter, please meet with me to discuss the plan for

accommodations so that we can be sure that they are adequate and you are supported in your learning. If you have further questions or need additional support, please contact the Office of Disability Services (access@bu.edu).

COURSE OUTLINE

Jan 26

Introduction: How to Think about Critical Moments and Memory

Course Organization, Course Themes, and Class Discussion of questions to be addressed.

Jan. 28

Richard Ned Lebow, Wulf Kansteiner, Claudio Fogu, (2006) *The politics of memory in postwar Europe* Chap. 1 "[The Memory of Politics in Postwar Europe](#)" pp. 1-36

Pierre Nora, "[General Introduction: Between Memory and History](#)" in *Realms of Memory: The Constructions of the French Past* vol 1, *Conflicts and Divisions* ed. Pierre Nora New York: Columbia University Press, pp. 1-20. (set up account on 'internet archive' and make sure that you have volume I)

Mary Fullbrook, [Historical Theory: Ways of Imagining the Past](#) New York: Routledge, 2002, pp. 1-30

Marianne Hirsch, "[The Generation of Postmemory](#)" *Poetics Today* 29,1 (Spring 2008), 103-128

Feb 2

1. Spanish Civil War and the Franco Era

+George Orwell, [Homage to Catalonia](#). San Diego, CA: Harcourt Brace & Co., 1969

José Gonzalez "[Spanish Literature and the Recovery of Historical Memory](#)" *European Review*, Vol. 17, No. 1, (2009): 177-185

[Guernica and Pablo Picasso](#) (1881-1973): PBS: The Power of Art series, by Simon Schama.

Recommended reading:

+Isabel Allende, *A Long Petal of the Sea* New York: Ballantine Books, 2020 (novel)

Feb. 4

+Bernardo Atxaga, *The Accordionist's Son* Graywolf Press, 2009. Esp. pp. 181-259, 313-370

**Audiovisual podcast of Atxaga on BU universe (May 4, 2009): "[Euro-Dentity: Webs of Language and Identity](#)"

Kostis Kornetis (2014): "[Is there a future in this past?](#)" Analyzing 15M's intricate relation to the Transición, *Journal of Spanish Cultural Studies*, vol 15, no. 1-2: 83-98 <http://dx.doi.org/10.1080/14636204.2014.938432>

"The Silence of Others" (2018) Documentary. Director: Almudena Carracedo. See also discussion of it from [Democracy Now](#) (available on Netflix in US)

Recommended Films:

+[La Guerre Est Finie](#)" Directed by Alain Resnais, with Yves Montand, Ingrid Thulin, Genevieve Bujold and Michel Piccoli— Director: Jorge Semprun 1966

+[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

“[*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.

[*Libertarias*](#) Movie about the women fighters in the Spanish civil war. See: <http://en.wikipedia.org/wiki/Libertarias>.

2. World War II and the Holocaust

Feb 9

a. Germany and Austria

+Fallada, Hans *Alone in Berlin* Penguin 2010 (novel)

Kansteiner, Wulf, “Losing the War, Winning the Memory Battle: The Legacy of Nazism, World War II, and the Holocaust in the Federal Republic of Germany, in [*Politics of Memory*](#) ed. Lebow, pp. 102-147

*check out the German Propaganda Archive <http://research.calvin.edu/german-propaganda-archive/>

+“[*The Nasty Girl*](#)” film (Das Schreckliche Mädchen) 1991

Feb. 11

+Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil*
New York: Penguin 1994

*On Hannah Arendt and ‘what is happening now’--podcast:

<https://onbeing.org/programs/lyndsey-stonebridge-thinking-and-friendship-in-dark-times-hannah-arendt-for-now/#.WSVjehmr8lY.facebook>

*On the Hohenzollerns’ legal battle to get their palaces back in the *New York Review of Books* Feb. 2020 <https://www.nybooks.com/articles/2020/03/26/what-do-the-hohenzollerns-deserve/?printpage=true>

* Book review of Philippe Sands’ *The Ratline* in *NYTimes* Feb. 2, 2021 <https://www.nytimes.com/2021/02/02/books/review/the-ratline-philippe-sands.html?searchResultPosition=1>

* Alex Ross, “The Haunted California Idyll of German Writers in Exile,” *New Yorker* March 2, 2021 <https://www.newyorker.com/magazine/2020/03/09/the-haunted-california-idyll-of-german-writers-in-exile>

Recommended Films

+Lars von Trier's "[*Europa*](#)" (1991)

+Film on [*Hannah Arendt*](#) and the Eichmann trial, Director Margarethe von Trotta

*[*The Blue Train*](#), Vera Frankel. A video installation.. only audio accessible: for images, see: <http://www.imagearts.ryerson.ca/ric/verafrenkel/>

[Canadian artist Vera Frenkel created “The Blue Train” (2012), a photo and video installation that tells the story of a young woman (her mother), who in 1939 had to flee from the Czech Republic over many borders to London.]

"[*The Specialist*](#)" (1999) is a fascinating documentary of the Eichmann Trial and a great companion to Hannah Arendt's book

Documentary on HBO '[Night will Fall](#)': film footage from 1945 documentary shot by Alfred Hitchcock and Sidney Bernstein in 1945 about German concentration camps as it investigates why it was never released –with Helena Bonham Carter

Feb 18

Germany and Austria (continued)

- +Bernard Schlink, *The Reader* (Der Vorlese) New York: Vintage, 2008
- **Tape of Schlink's discussion of the 60s generation memories and the problems of history "[The Presence of the Past](#)"
- +David Art, [The Politics of the Nazi Past in Germany and Austria](#). New York: Cambridge Univ. Press 2006 (Chapter 1 "Introduction," Chapter 3 "The Culture of Contrition" and Chapter 5 "Combating the Far Right in Germany")
- +Rosenblum, Rachel (2012) "In More Favorable Circumstances, Ambassadors of the Wound" *Ferenczi for Our Time: Theory and Practice* eds. Tom Keve, Judit Szekacs-Weisz London: Karnac Books (will email)
- **"[German, Jewish, and Neither](#)." New York Times Jan. 3, 2014

Recommended Reading:

- *Malthy, Kate (2020) "[Viktor Orbán's Masterplan](#) to Make Hungary Greater Again," *New York Review of Books* Jun. 3

Feb. 23

- David Art, [The Politics of the Nazi Past in Germany and Austria](#). New York: Cambridge Univ. Press 2006 (Chapter 4 "The Victim Culture" and Chapter 6 "Taming the Far Right in Austria?").
- Uhl, Heidemarie "From Victim Myth to the Co-Responsibility Thesis: Nazi Rule, World War II, and the Holocaust in Austrian Memory" in [Politics of Memory](#) ed. Lebow, pp. 40-72
- +Wodak, Ruth & Richardson, John E. (Eds) (2013) [Analysing Fascist Discourse: European Fascism in Talk and Text](#) New York: Routledge (esp. introduction and Chapter 5, Jakob Engel and Ruth Wodak, "'Calculated Ambivalence' and Holocaust Denial in Austria").

Recommended Reading:

- +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.

Further recommended Readings:

- +Karl Ove Knausgaard *My Struggle* Book 6 "interlude" on Hitler
- W. G. Sebald, *Austerlitz* Random House, 2001
- Robert Harris, *The Fatherland* Random House, 1992
- +Daniel Goldhagen, *Hitler's Willing Executioners*, 1997
- Browning, Christopher *Ordinary Men* Harper, 1998

Recommended Films:

The Reader with Kate Winslet, Ralph Fiennes; Director: Stephen Daldry. 2008
Exodus
+*Schindler's List*
The Downfall Eichinger and Hirschbiegel
Terrence Malick's movie *A Hidden Life*

Feb. 25

b. France

+Tournier, Michel *The Ogre (Le Roi des Aulnes)* Baltimore: Johns Hopkins Press, 1997
Philippe Burin, "[Vichy](#)" in *Realms of Memory: The Constructions of the French Past* ed. Pierre Nora New York: Columbia University Press, pp. 181-202
+[The Sorrow and the Pity](#) Film Director: Marcel Ophüls, 1972
(get at BU video library or maybe download from Netflix, watch on YouTube)

Mar. 2

+Patrick Modiano, *Rue des Boutiques Obscures* Gallimard, 1978 or in English: *Missing Person*, trans. Daniel Weissbort, Cape, 1980; Godine, 2004
Pierre Birnbaum, "[Grégoire, Dreyfus, Drancy, and the Rue Copernic](#): Jews at the Heart of French History" in *Realms of Memory: The Constructions of the French Past* ed. Pierre Nora New York: Columbia University Press, pp. 379-423
*President Macron on the politics of memory—Algeria, the Shoah, etc. (in French)
https://www.lemonde.fr/politique/article/2020/01/25/a-jerusalem-emmanuel-macron-face-aux-plaies-de-la-memoire_6027207_823448.html

Recommended:

+Irène Nemirovsky, *Suite Française* Knopf 2006
André Malraux, *Anti-Mémoires* (English translation)?
Lucie Aubrac, *Women in the Resistance* (film)
French Village TV series—for every year of the war (in French only?)

Mar 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
Frank Adler, "Introduction: The Particularities of Italian Fascism and the Jews" special issue of *Telos* 2013.

Recommended reading:

+Antonio Scurati *M-Il Figlio del Secolo* Rome: Bompiani (long novel on Mussolini, in Italian. English translation in progress)

Mar 9

Garden of the Finzi-Contini. Director: Vittorio De Sica, 1971
Seven Beauties ("Pasqualino Settebellezze") Director: Lina Wertmüller 1977
and Scandinavia
+Per Petterson, *Out stealing horses* Graywolf Press, 2005

Recommended films:

+Cavani's "Night Porter" ("Il Portiere di Notte")
Life is Beautiful
+1900 (*nove cento*) Bertolucci
All'armi, siam fascisti (Del Fra, Mangini, Miccichè, 1962) Documentary on history of Fascism (in Italian) <https://youtu.be/KZbeHTEazmQ>

Mar. 11

3. May '68 in Paris and Prague

+Aristide Zolberg, (1972) "Moments of Madness" *Politics and Society* vol. 2, Issue 2, pp. 183-207 (find online or will post on Piazza)
Marcel Gauchet, "[Right and Left](#)" in *Realms of Memory: The Constructions of the French Past* ed. Pierre Nora New York: Columbia University Press, pp. 241-298

[Posters of Paris](#), May '68; see also [Paris, May '68](#)

German-French leader of May '68 in Paris: Daniel Cohn-Bendit, "[The Legacy of 1968](#)." Talk at the Institute for Human Sciences. See also: <http://www.project-syndicate.org/commentary/cohnbendit2/English>

Recommended

Europes 1968: Voices of Revolt <https://oxford-universitypressscholarship-com.ezproxy.bu.edu/view/10.1093/acprof:oso/9780199587513.001.0001/acprof-9780199587513>

Mar. 16

Czech photographer: Josef Koudelka, [Photographs of Prague, May '68](#):
Jacques Rupnik, "[1968: The year of two Springs](#)" *Transit* no. 35, 2008.
+Milan Kundera, *The Unbearable Lightness of Being*, 1967 (novel)
The Invasion of Czechoslovakia Through Women's Eyes
<https://www.rferl.org/a/invasion-of-czechoslovakia-through-womens-eyes/29442053.html>

Recommended Readings:

+Mavis Gallant, *Paris Notebooks*
Kristin Ross, *May 68 and its Afterlives* Chicago: University of Chicago Press 2004, Parts II and III
Jeremi Suri, *The Global Revolutions of 1968* Norton 2007

Recommended films:

+*La Chinoise*, Jean-Luc Godard, director; with Jean Pierre Léaud, Juliet Berto

Liam (most boring film ever!!)

[*A bientôt j'espère*](#), a documentary film by Chris Marker on a strike in 1967, harbinger of May 68:

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. (Link is to full trailer)

Mar 23

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

+Garton Ash, Timothy *The Magic Lantern: The Revolution of '89 Witnessed in Warsaw, Budapest, Berlin, and Prague* New York: Vintage, 1993

Stelzenmuller, Costanza "[German Lessons](#): Thirty Years after the End of History" (November 2019)

[*After the Wall: A World United*](#)—PBS film on the fall of the Berlin wall.

+*Good-bye Lenin* 2002 film-- Starring: Daniel Brühl, Katrin Saß

Cameron Director: Wolfgang Becker

Mar 25

+Judt, Tony "[The Past Is Another Country](#): Myth and Memory in Postwar Europe" *Daedalus* Vol. 121, No. 4 (1992), pp. 83-118

Orla-Bukowska, Annamaria, "New Threads on an Old Loom: National Memory and Social Identity in Postwar and Post-Communist Poland," in [*Politics of Memory*](#), pp. 177-209.

Liliana Ursu, Romanian poet: [Poetry of a New Romania](#), about forbidden words under Communism such as 'loneliness'

[Confrontation in Romania](#), photos of young actor bares chest to police in act of defiance just days before fall of Ceascescu

[*After the Wall: A World Divided*](#)—PBS film on the fall of the Berlin 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 year before martial law)

+*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, isolated train dispatcher through the

shifting cultural and political landscape at the close of the Cold War 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.

Recommended Novel:

Peter Zilahy, *The Last Window-Giraffe* New York: Anthem Press, 2008

March 30

+Atila Bartis, Hungarian/Romanian novelist: *Tranquility* Archipelago Books, 2008.

Esp. chapter 1, pp. 7-151. (novel)

Clip from Atila Bartis on his father's arrest in Romania before moving to Hungary in discussion with Clemens Meyer, E German novelist, on skinheads and coming of age (see on BUniverse: <http://www.bu.edu/buniverse/view/?v=27KY8H8A>)

+*The Lives of Others* (Das Leben der Anderen) 2006 film--

Director: Florian Henckel von Donnersmarck [content warning: rape scene]

April 1

Wolf Biermann and Marianne Birthler "[20 Years after the Fall of the Wall](#):

Revealing the Truth" [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).]

+Lene, Otto "Post-Communist Museums: Terrspaces and Traumascapes" in *The Power of the Object: Museums and World War II* ed. Esben Kjeldbaek (Edinburgh: Museums etc, 2009)

Recommended Film:

+*DAS SYSTEM* E. German film on links between politicians, Stasi, and gas pipeline deal.

Apr 6

5. The Balkans: Reconstructions and Memories of Loss

Steven Galloway, *The Cellist of Sarajevo*, 2004 (novel)

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

[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.

Apr 8

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

[Snovi \(Dreams\)](#): *The Past is the Future, An Eternal Present* a film by Resad Kulenovic on the aftermath of the Serbian aggression.

Recommended Readings:

- +Andric, Laszlo *The Bridge on the Drina* Chicago: University of Chicago Press 1977
- Mesa Selimovic, *Death and the Dervish* (a novel)

Apr 13

6. The EU: The Reconstruction of European Memory

- +Verovšek, Peter J (2020) *Memory and the Future of Europe* Manchester: Manchester University Press (on library reserve) read intro & Part I pp.1-138
- [“L’Auberge Espagnole”](#) a Cedric Klapisch film

Apr 15

- Vincent Della Sala, “Political Myth, Mythology and the European Union,” *Journal of Common Market Studies* vol. 48, no. 1 (2010): 1-18
- +Pistan, Carna (2020) [“Collective Memory in the context of European Integration Processes,”](#) *DeEuropa* vol. 3, no. 2: 21-38
- *Jorge Semprun, [“What Being European Means to Me,”](#) *Open Democracy* Feb. 27, 2002

Apr 20

6. Brexit: The Populist Construction of Anti-European Nationalism

- +Coe, Jonathan *Middle England* London: Viking 2018 (novel)
- Anderson, Perry (2021) [“The Breakaway,”](#) *London Review of Books* vol. 43, no. 2 (January)
- +[“It’s a Free World”](#) British film about exploitation of immigrants in the UK Director: Ken Loach, 2007
- +[“I, Daniel Blake”](#) British film about the welfare system in the UK Director: Ken Loach, 2014

Apr 22

- +Hay, Colin (2019) [“Brexitistential Angst and the Paradoxes of Populism: On the Contingency, Predictability and Intelligibility of Seismic Shifts,”](#) *Political Studies* (March)
- *Verovsek, Peter, [“Brexit and the Misunderstanding of Sovereignty,”](#) *Social Europe* Dec. 9, 2020
- * Cloos, Jim “Open Letter to British friends from a bemused European,” *Egmont Institute* March 18, 2021 <https://www.egmontinstitute.be/open-letter-to-british-friends-from-a-bemused-european/>
- +[“The Darkest Hour”](#) Film on Churchill in WWII, released 2017
- +[“Dunkirk”](#) Film on British evacuation in WWII, released 2017

Apr 27 - 29

8. Class presentations of final papers

Papers due May 4 (upload on blackboard)