

BOSTON UNIVERSITY

Department of International Relations

Spring Semester 2020

Course Offering CLA IR 452/PO 539

TOPICS IN EUROPEAN POLITICS AND CULTURE:

CRITICAL MOMENTS AND MEMORY

Class Hours: Mondays 2:30-5:15pm

Location: WED 112

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Office Hours: Mondays 1:15pm-2:15 pm. Tuesday 3:30pm-5:30pm 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, 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, psychology, and/or political science) and humanities (philosophy, art history, languages and criticism) 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 (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 have 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 focus on 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 for the Spaniards through novels, film, art, and literary history; WWII and the Holocaust for the Germans, the Austrians, 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; the Fall of the Berlin Wall for the East Germans and East Europeans; and the Balkan wars for the former Yugoslavia through history, film, novels, poetry, anthropology and political science. We will also, however, explore the spillover effects of major economic transformations on 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; and well as dreams of a European future.

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.

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, Brexit and the EU
7. 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:

- 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
- Pettersson, Per *Out stealing horses* Graywolf Press, 2005
- Ross, Kristin *May 68 and its Afterlives* Chicago: University of Chicago Press 2004
- Schlink, Bernhard *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
- Sebald, W. G. *Austerlitz* Random House, 2001
- Suri, Jeremi *The Global Revolutions of 1968* Norton 2007
- Cercas, Javier *Soldiers of Salamis* Bloomsbury Press, 2004

For list of articles, films, video-clips, and other readings, see course assignments.

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 10 am the morning of class. 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 at: <https://piazza.com/class/k54bxjfspny2e2?cid=2> with the sign up link at: piazza.com/bu/spring2020/ir452po539

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. This means reading and reflecting analytically on the readings, posting online comments on Piazza before class, attending class regularly, and engaging in the seminar discussion (25 percent of the grade). It also means providing one or two oral presentations (15 percent), a write-up analysis of one of the two oral presentations (15 percent), a final paper (40 percent), plus a final report in class on the final paper (5 percent).

The oral presentation(s) will be a group presentation (2 or 3 students) based on readings from the syllabus and presented in class, analyzing the significance of the critical moment for the country in question and how the memory of the moment is reconstructed over time (15 minute presentation in total). Each student will then write a paper analyzing the full set of readings, due two weeks after presentation (2000 words). 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. 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). There will be no readings and no class on March 30 to ensure that students have the time to begin research for their paper.

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 Feb. 25. The last day you may drop the course with a W grade is April 3. 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

Session 1: Jan 27

Introduction: How to Think about Critical Moments and Memory

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

Pierre Nora, "General Introduction: Between Memory and History" in *Realms of Memory: The Constructions of the French Past* ed. Pierre Nora New York: Columbia University Press, pp. 1-20. (on reserve)

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

Marianne Hirsch, "The Generation of Postmemory" *Poetics Today* 29,1 (Spring 2008), 103-128. <http://www.columbia.edu/~mh2349/papers/generation.pdf>

Session 2: Feb 3

1. Spanish Civil War and the Franco Era

George Orwell, *Homage to Catalonia*. San Diego, CA: Harcourt Brace & Co., 1969

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

**Audiovisual podcast of Atxaga at BU (May 4, 2009): see on BUiverse:

<http://www.bu.edu/buniverse/view/?v=YgKyE8Q>

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

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>

Guernica and Pablo Picasso (1881-1973): PBS: The Power of Art series, by Simon Schama. Buy it at <http://www.pbs.org/previews/simonschama-powerofart/> Or find it on YouTube <http://youtu.be/4ZCTrM3yfug>

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*)
Libertarias See link to a movie about the women fighters in the Spanish civil war:
<http://en.wikipedia.org/wiki/Libertarias>. With Victoria Abril and Ana Belen.

2. World War II and the Holocaust

Session 3: Feb 10

a. Germany and Austria

Fallada, Hans *Alone in Berlin* Penguin 2010 <http://www.amazon.com/Hans-Fallada/e/B001JOVFJG>

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

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

Charles Maier, *The Unmasterable Past: History, Holocaust, and German National Identity* Cambridge, MA: Harvard University Press, 1998 esp. ch’s 1 and 2

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

*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>

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

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

Recommended Films

Lars von Trier's "Europa" (1991)

New film on Hannah Arendt and the Eichmann trial

<http://opinionator.blogs.nytimes.com/2013/07/07/misreading-hannah-arendts-eichmann-in-jerusalem/?emc=tnt&tntemail0=y&pagewanted=print>

**The Blue Train*, Vera Frenkel. A video installation.. only audio accessible:

<http://www.imagearts.ryerson.ca/ric/verafrenkel/TheBlueTrain.mp3> ; 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

"A Film Unfinished" (2010) -- film dealing with cinematic manipulation and the

ability to change the way we look at historic images/ memories.
Check out 'Facing History and Ourselves,' a high school project launched in Brookline on remembering a wide range of problematic issues of the past: <http://www.facing.org/where-we-work>
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

Session 4: Feb 18

Germany and Austria (continued)

Bernard Schlink, *The Reader* (Der Vorlese) New York: Vintage, 2008
**Videotape of Schlink's discussion of the 60s generation memories and the problems of history (<https://www.wbur.org/worldofideas/2009/02/15/the-presence-of-the-past>)
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
David Art, *The Politics of the Nazi Past in Germany and Austria*. New York: Cambridge Univ. Press 2006 (especially Introduction and Chapter 1 and 2).
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").
Rosenblum, Rachel (2012) "In More Favorable Circumstances, Ambassadors of the Wound" *Ferenczi for Our Time: Theory and Practice* edited by Tom Keve, Judit Szekacs-Weisz London: Karnac Books (will email)
**"German, Jewish, and Neither." New York Times Jan. 3, 2014.
http://www.nytimes.com/2014/01/04/opinion/sunday/german-jewish-and-neither.html?emc=edit_tnt_20140103&tntemail0=y&r=0

Recommended Readings:

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).
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

Session 5: Feb 24

b. France

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

Patrick Modiano, *Rue des Boutiques Obscures* Gallimard, 1978 or in English: *Missing Person*, trans, Daniel Weissbort, Jonathan Cape, 1980; David R. Godine, 2004

Philippe Burin, "Vichy" in *Realms of Memory: The Constructions of the French Past* ed. Pierre Nora New York: Columbia University Press, pp. 181-202

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

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

"*The Sorrow and the Pity.*" French film. Starring: Georges Bidault, Maurice Chevalier, R. Du Jonchay, and Anthony Eden; Director: Marcel Ophüls, 1972 (download from Netflix, watch on YouTube)

Recommended readings:

Irène Nemirovsky, *Suite Française* Knopf 2006

André Malraux, *Anti-Mémoires* (English translation)?

Recommended Film:

Lucie Aubrac, *Women in the Resistance*

Session 6: Mar 2

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.

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

Lina Wertmüller's "*Seven Beauties*" ("Pasqualino Settebellezze")

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:

Cavani's "Night Porter" ("Il Portiere di Notte")

Life is Beautiful

1900 (nove cento) Bertolucci

Session 7: Mar 16

Students required to meet with instructor this week (if not before) to discuss their papers

3. May '68 in Paris and Prague

Posters of Paris, May '68

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: <https://www.magnumphotos.com/newsroom/josef-koudelka-invasion-prague-68/> and use search mechanism for Prague Spring and Koudelka. (see also Paris May 1968)

Aristide Zolberg, "Moments of Madness" *Politics and Society* 1972 vol. 2.

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

German-French leader of May '68 in Paris: Daniel Cohn-Bendit, "The Legacy of 1968." Talk at the Institute for Human Sciences. See at Buniverse:

<http://www.bu.edu/buniverse/view/?v=8uO6y6S> See also: <http://www.project-syndicate.org/commentary/cohnbendit2/English>

Jacques Rupnik, "1968: A year of two Springs" *Transit* no. 35, 2008. Access at:

<http://www.eurozine.com/articles/2008-05-16-rupnik-en.html>

Kristin Ross, *May 68 and its Afterlives* Chicago: University of Chicago Press 2004, Parts II and III

Recommended Readings:

Jeremi Suri, *The Global Revolutions of 1968* Norton 2007

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 films:

La Chinoise, Jean-Luc Godard, director; with Jean Pierre Léaud, Juliet Berto (Netflix or Amazon Prime or BU film library)

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=ZlvshoNsY7g> (trailer)

Session 8: 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

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)

Stelzenmuller, Costanza 'German Lessons: Thirty Years after the End of History' (November 2019) <https://www.brookings.edu/essay/german-lessons/>

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: Clips from interview and poetry reading, about forbidden words under Communism such as 'loneliness' ; see on BUiverse: <http://www.bu.edu/buniverse/view/?v=Kyino84>

Confrontation in Romania, as young actor bares chest to police in act of defiance just days before fall of Ceascescu:

http://ro.wikibooks.org/wiki/Revolu%C5%A3ia_Rom%C3%A2n%C4%83_de_la_Cluj_%C3%AEn_imagini

Required Film:

Good-bye Lenin 2002 film-- Starring: Daniel Brühl, Katrin Saß Director: Wolfgang Becker (find on Netflix, Amazon Prime, etc)

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, 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. (will try to arrange a viewing)
After the Wall: A World Divided—PBS film on the fall of the Berlin wall.
<http://www.pbs.org/programs/the-wall/>

Recommended Novel:

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

Session 9: Mar 30 (NO CLASS—STUDY SESSION TO WORK ON PAPERS.
Make sure to have met with instructor week of March 16 or before

Session 10: Apr 6

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

Esp. chapter 1, pp. 7-151.

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 BUiverse: <http://www.bu.edu/buiverse/view/?v=27KY8H8A>)

Wolf Biermann and Marianne Birthler "The Party has a Thousand Eyes" (See on BUiverse: <http://www.bu.edu/buiverse/view/?v=GPI4I9D>) [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: Terrorspace and Traumaspace" in *The Power of the Object: Museums and World War II* ed. Esben Kjeldbaek (Edinburgh: Museums etc, 2009)

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 (*Netflix, Amazon*)

Recommended Film:

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

Recommended Novels:

Milan Kundera *The Unbearable Lightness of Being* New York: Harper & Row, 1984

Session 11: Apr 13

5. 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. See the film at:

<https://vimeo.com/92370289> or at: <http://www.imdb.com/title/tt1740025/>

Recommended Readings:

Check out: Christmas Eve Sarajevo 12/24.

<http://www.youtube.com/watch?v=WOoB8aS7DCs>

And part of an interview explaining the inspiration

http://en.wikipedia.org/wiki/Christmas_Eve/Sarajevo_12/24#Background_and_writing

Andric, Laszlo *The Bridge on the Drina* Chicago: University of Chicago Press 1977

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 12: Apr 22

6. Contemporary Issues: Immigration, Economic Dislocations, Brexit and the EU

Coe, Jonathan *Middle England* London: Viking 2018 (novel)

Hay, Colin (2019) "Brexistential Angst and the Paradoxes of Populism: On the Contingency, Predictability and Intelligibility of Seismic Shifts," *Political Studies* (March) <https://doi.org/10.1177/0032321719836356>

Verovšek, Peter J. (2015) "Expanding Europe through Memory: The Shifting Content of the Ever-Salient Past *Millennium: Journal of International Studies* 43(2): 531-550

Vincent Della Sala, "Political Myth, Mythology and the European Union," *Journal of Common Market Studies* vol. 48, no. 1 (2010): 1-18

Required Films (watch at least one of the two Ken Loach films, plus the Klapisch):

"*It's a Free World*" British film about exploitation of immigrants in the UK

Director: Ken Loach, 2007 (order from Amazon)

"*I, Daniel Martin*" British film about the welfare in the UK

Director: Ken Loach, 2014 (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*)

HOP (2002) Belgian comedy on plight of African immigrants

<http://www.imdb.com/title/tt0298911/>

Monica Ali, *Brick Lane*

Zadie Smith, *White Teeth*

Session 13: Apr 27

8. Class presentations of final papers

Papers due May 4 (email)