

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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**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 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 BUiverse), 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

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; 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 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. 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 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):

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

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>

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

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 BUiverse.

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

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*)

2. World War II and the Holocaust

Session 3: Feb 10

a. Germany and Austria

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

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

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 Film

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 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)

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 (Find on BUiverse)

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).

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) (2012) *Analysing Fascist Discourse: European Fascism in Talk and Text* London: Routledge esp. introduction (on reserve)

*"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

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

The Downfall Eichinger and Hirshbiegel

First Paper due for session5

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

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 (on reserve)

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 (on reserve)

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 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)

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 (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 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 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

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

Download as pdf from Google Scholar or ejournals

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/phpbin/buniverse/videos/view/?id=194> 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 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=ZlvshoNsY7g> (trailer)

Session 8: Mar 24

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)

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 BUiverse

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

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; (see on BUiverse)

Clip from Clemens Meyer, E German novelist, on skinheads and coming of age. (See on BUiverse)

Wolf Biermann and Marianne Birthler "The Party has a Thousand Eyes" (See on BUiverse) [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 Alföldi 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=WOoB8aS7DCs>

And part of an interview explaining the inspiration

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

And see: http://www.nytimes.com/2013/04/27/opinion/a-writers-lament-for-the-female-musicians-of-aleppo-syria.html?pagewanted=2&_r=1&ref=global-home&pagewanted=print

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:

Ivo Andric, *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 11: Apr 14

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

Klaus J. Bade, "Legal and Illegal Immigration into Europe: Experiences and Challenges," *European Review* (2004), **12:3**:339-375 (download from ejournals)

Nicole Doerr, "Bonding or Bridging: Right Wing and Cosmopolitan Images of Immigrants." Mss (will email)

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

Erik Jones, "The Economic Mythology of European Integration," *Journal of Common Market Studies* vol. 48, no. 1 (2010): 89-109

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 Cioccolata 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*

Third Paper due April 21 (email)

Session 12: Apr 28

7. Class presentations of final papers for discussion

Papers due May 5 (email)