

BOSTON UNIVERSITY

Department of International Relations

Spring Semester 2012

Course Offering CLA IR 452

**TOPICS IN EUROPEAN POLITICS AND CULTURE**

**TOPIC: CRITICAL MOMENTS AND MEMORY**

Class Hours: Mondays 2-5pm

Location: IRB 102

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## IR 452 TOPICS IN EUROPEAN POLITICS AND CULTURE

Professor Vivien A. Schmidt

*Course Description:* Explores European politics through the lens of culture, using materials from literature, film, and the social sciences, including live sessions with European writers/artists.

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

Instructor permission required, juniors and seniors only.

### **COURSE CONTENT:**

This course had its genesis in a grant from the European Commission Delegation in Washington D.C. to Boston University's Institute for Human Sciences and the Center for International Relations in the Department of International Relations in the College of Arts and Sciences. The grant, EU for You, had a range of events including a high profile writers and artists series that brings in prominent European novelists, poets, and film-makers for presentations and conversations. The course will use the tapes of a number of these events, along with the creative works of the artists in question. But it will also use materials from a wide range of disciplines—literature, film, art, politics, history, sociology, and philosophy—to focus in on its object of study: Critical Moments and Memory.

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

The course will focus on a number of major historical moments that have been the subjects of public interest and concerns as well as the objects of study in the humanities and social sciences. Sessions on each historical moment will contain material from the arts—fiction, poetry, film, and/or art—to engage with the critical moment and memory from the most personal of levels. It will also use material from the social sciences—history, sociology and/or political science—and philosophy to provide a more distanced analysis of the moment, the memory, and the art that recreates and reinterprets the moment and memory.

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

The course design is deliberately multi-disciplinary. The questions asked, however, are primarily taken from the disciplinary perspective of political science and international relations. This means that class discussion will focus less, for example, on character development, literary style, and aesthetic value than on historical context, philosophical dilemmas, social and cultural impact, and political effects. The final paper is designed to have students bring together these multi-disciplinary materials in a sustained examination of a topic of interest to them focused on one or another of the critical moments considered in the course.

The course will add richness to the offerings of international relations and political science, by bringing in (seldom used) materials from across the humanities and social sciences. It is also intended to be a capstone course in the proposed, new European Studies Major and Minor, and a prototype of the kinds of capstone courses that will be developed across participating departments.

#### **COURSE OUTLINE:**

Introduction: How to Think about Critical Moments and Memory

1. Spanish Civil War and the Franco Era
2. World War II and the Holocaust
  - a. Germany and Austria
  - b. France and Italy
3. May '68 in Paris and Prague
4. Fall of the Berlin Wall and Post-Communist Transitions
5. Contemporary Immigration and Economic Dislocations
6. The Balkans: Reconstructions and Memories of Loss
7. Northern European Memories and European dreams
8. Class presentations of final papers

### **COURSE READINGS:**

All the books are available in the bookstore: Barnes and Noble. They will also be on reserve in the library. Reading the works of fiction in the original language strongly recommended, where possible. In addition to the required books, there will be numbers of articles, essays, and excerpts from performances, podcasts, and the like—see the syllabus course outline and readings below. The books to be read in full are as follows:

#### **Required (in bookstore):**

- 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
- Debeljak, Ales *Twilight of Idols: The Tragedy of Yugoslavia and Individualism*
- 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
- Ross, Kristin *May 68 and its Afterlives* Chicago: University of Chicago Press 2004
- Schlink, Bernard *The Reader (Der Vorlese)* New York: Vintage, 2008
- Tournier, Michel *The Ogre (Le Roi des Aulnes)* Baltimore: Johns Hopkins Press, 1997
- Wagner, Sarah *To know where he lies*, U of California Press, 2008

#### **Recommended (in bookstore):**

- Harris, Robert *Fatherland* Random House, 1992
- Nemirovsky, Irène *Suite Française* Knopf 2006
- 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, see course assignments.

### **COURSE REQUIREMENTS**

This course will be run as a seminar. Students are expected to do all the readings and to be prepared to discuss them. No laptops allowed in class, except when students have a presentation.

There will be one short paper (worth 30 percent of the grade) and a final paper (worth 50 percent). Students will also be expected to provide one or two oral presentation in

addition to a final class report on their paper (worth 10 percent), plus attend class regularly and participate in discussions (worth 10 percent of the grade).

The short (5 to 7 page) paper may be an in-depth discussion of any one of the sets of readings up until the 1990s, using the non-fictional readings to lend insight into the fictional ones. The paper (20 to 25 pages) will be a research paper focused on a theme of interest to the student related to critical moments and memory in any given period studied., but will build on the analytic readings in the class, using them as tools for analysis. The oral presentation will be a report based on readings from the syllabus and presented in class (10-15 minute presentation). In the last class of the course, students will give an oral presentation of the issues developed in their papers.

The College of Arts and Sciences (CAS) Dean's Office has requested that you be informed of the following: The last day you may drop the course without a W grade is Feb. 21. The last day you may drop the course with a W grade is March 30. 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. 24)

### **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

[http://books.google.com/books?id=-DdhD\\_XY4lkC&pg=RA1-PA198&lpg=RA1-PA198&dq=Mary+Fullbrook+Historical+Theory&source=bl&ots=jnGZYX45FI&sig=bKPpptFLflobFKHP-stjPkWgDhQ&hl=en&ei=S4-qSsCvMIbDIAfypN3MBg&sa=X&oi=book\\_result&ct=result&resnum=2#v=onepage&q=&f=false](http://books.google.com/books?id=-DdhD_XY4lkC&pg=RA1-PA198&lpg=RA1-PA198&dq=Mary+Fullbrook+Historical+Theory&source=bl&ots=jnGZYX45FI&sig=bKPpptFLflobFKHP-stjPkWgDhQ&hl=en&ei=S4-qSsCvMIbDIAfypN3MBg&sa=X&oi=book_result&ct=result&resnum=2#v=onepage&q=&f=false)

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

Session 2 (Jan 30)

### **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 in 7 parts. See especially parts 1, 6, and 7

<http://www.youtube.com/watch?v=hsw612xRjJM>

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

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

### ***Recommended novels:***

André Malraux, *Man's hope* Modern Library, 1984

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. 6)

### a. Germany and Austria

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

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)

Session 4 (Feb 13) (reschedule)\*\*\*\*

### Germany and Austria (continued)

David Art, *The Politics of the Nazi Past in Germany and Austria*. New York: Cambridge Univ. Press 2006 (especially Introduction and Chapter 1, pp. 1-48).

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

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)

Marianne Hirsch, "Surviving Images: Holocaust Photographs and the Work of Postmemory," *Yale Journal of Criticism* (Spring 2001); rpt. in *Visual Culture and the Holocaust*, ed. Barbie Zelizer (New Brunswick: Rutgers University Press "Depth of Field" series, 2001). (on reserve)

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

### Recommended Readings:

W. G. Sebald, *Austerlitz* Random House, 2001

Robert Harris, *The Fatherland* Random House, 1992

**Recommended Films:**

*The Reader* with Kate Winslet, Ralph Fiennes; Director: Stephen Daldry. 2008  
(Download on Netflix, Amazon video on demand, iTunes)

*Exodus*

*Schindler's List*

Session 5 (Feb 27)

**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)

**Recommended readings:**

Irène Nemirovsky, *Suite Française* Knopf 2006

**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)

**Recommended Film:** Lucie Aubrac, *Women in the Resistance*

Session 6 (March 5) (reschedule)\*\*\*\*

**c. Italy**

Fogu, Claudio, "Italiani Brava Gente: The Legacy of Fascist Historical Culture on Italian Politics of Memory" in *Politics of Memory* ed. Lebow, pp. 147-176

Corner, Paul "Italian Fascism: Whatever Happened to Dictatorship?" *The Journal of Modern History*, Vol. 74, No. 2 (June 2002), pp. 325-351 (download from ejournals)

**Required Films:**

on the Italian Fascist period:

"*Garden of the Finzi-Contini.*" Italian film. Starring: Dominique Sanda, Lino Capolicchio Director: Vittorio De Sica, 1971 (rent from local video store)

on today with flashbacks:

"*La Finestra di Fronte*" Italian film. Starring: Giovanna Mezzogiorno, Massimo Girotti; Director: Ferzan Zpetek 2003 (order from Netflix, watch through Amazon video on demand)

**Recommended Film:** "*Life is Beautiful*"



Session 7 (Mar. 19)

### 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](http://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.prospect-magazine.co.uk/article\\_details.php?id=10164](http://www.prospect-magazine.co.uk/article_details.php?id=10164) [http://www.prospect-magazine.co.uk/article\\_details.php?id=10166](http://www.prospect-magazine.co.uk/article_details.php?id=10166) [http://www.prospect-magazine.co.uk/article\\_details.php?id=10167](http://www.prospect-magazine.co.uk/article_details.php?id=10167) [http://www.prospect-magazine.co.uk/article\\_details.php?id=10168](http://www.prospect-magazine.co.uk/article_details.php?id=10168)

Mavis Gallant, *Paris Notebooks*

Milan Kundera, *The Unbearable Lightness of Being*, 1967

#### **Recommended film:**

*La Chinoise*, Jean-Luc Godard, director; with Jean Pierre Léaud, Juliet Berto (Order from Netflix)

Session 8 (Mar 26) (Reschedule)\*\*\*\*\*

### 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

**Recommended Film:** 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.

[Mar 26] **Special Event 4-6pm Europe in Crisis**

[Mar 27] **Special Event 6pm Don Patterson, Scottish Poet**

Session 9 (April 2)

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:** an East German response to the Fall of the Berlin Wall

*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)

*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)

**Recommended Films:** "Where were you son?"

Session 10: (Apr 9)

## 5. Contemporary Immigration and Economic Dislocations

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

Olivier Roy, *Secularism confronts Islam* Carnegie Council Interview Nov. 5, 2007  
[http://www.carnegiecouncil.org/resources/transcripts/0010.html:pf\\_printable?](http://www.carnegiecouncil.org/resources/transcripts/0010.html:pf_printable?)

Savage, Timothy M. "Europe and Islam: Crescent Waxing, Cultures Clashing" *The Washington Quarterly*, Summer 2004

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

**Required Film:**

“*It’s a Free World*” British film about exploitation of immigrants in the UK  
Director: Ken Loach, 2007 (order from Amazon)

**Recommended Films and Readings:**

“*Lamerica* Italian film set in Albania. Starring: Enrico Lo Verso, Michele Placido  
Director: Gianni Amelio 1994 (please rent from your video store)  
“*Dirty Pretty Things*” Stephen Frears thriller about the extreme exploitation of  
immigrant workers in the UK  
Monica Ali, *Brick Lane*  
Zadie Smith, *White Teeth*

Session 11 (Apr 18) (Reschedule)\*\*\*\*\*

**6. The Balkans: Reconstructions and Memories of Loss**

Steven Galloway, *The Cellist of Sarajevo*, 2004  
Sarah Wagner, *To know where he lies*, U of California Press, 2008  
Courtney Angela Brkic, *The Stone Fields: Love and Death in the Balkans*, Picador  
2005

**Recommended:**

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

Session 12 (Apr 23)

**7. North European Collective Memories and European Dreams**

Bo Rothstein, “The Transition from Trust to Mistrust” in *Social Traps and the  
Problem of Trust* Cambridge: Cambridge University Press, 2005, chapter 8, pp.  
167-200  
Per Petterson, *Out stealing horses* Graywolf Press, 2005  
Spanish film-maker and novelist: Jorge Semprun, “What Being a European Means to  
Me” *Open Democracy* [www.opendemocracy.net/people-debate-  
36/article\\_322.jsp](http://www.opendemocracy.net/people-debate-36/article_322.jsp)

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

Session 13 (Apr 30) Papers due

Class presentations of final papers for discussion