The Second World War in Europe constituted six years of battle, deprivation, suffering, and hardship for the people of the continent. There was, however, no single wartime experience – the French, Germans, Italians, British, Poles, Czechs, and Russians all had their own memories of the conflict. This course will examine how Europeans have remembered their World War II experiences in the six decades since the war ended. Specifically, we will use postwar films to analyze the influences the war has had on memory and national identity in several European countries.

1Objectives:
This course will help you better understand the World War II experiences of several European nations. Specific objectives for this semester include:

-- cultivating your critical thinking, reasoning, and speaking skills. We will discuss every film we view in our class meetings. In order to understand the film not only as a piece of cinema but also as a primary source, you will need to analyze it in order to determine bias, audience, and message. Our classroom discussions will require you to interpret what you see, speak about your findings, consider the ideas of others, and evaluate how these observations relate to broader course themes.

-- strengthening your writing capabilities. Through authoring several film critiques, a comparative paper, and a challenging final exam essay, this course will improve your ability to organize and develop your ideas, analyze sources, and interpret visual material.

-- contextualizing and historicizing key historical developments. This is not merely the memorization of facts. Our course requires that you understand cause and effect relationships, various factors propelling change, and the broader social environment in which events transpire.

-- understanding the power of memory as a force in the creation of national identity. These films will present a depiction of a national wartime experience as remembered at a certain moment in time. We will explore the factors that influenced this particular memory, the evolution of that representation, and the current debates in each national context as to how the war shapes identities today.

1Requirements:
Course requirements are as follows:

- Regular Film Critiques (4 worth 10% each) 40%
- Comparative Paper 25%
- Discussion and Attendance 15%
- Final Exam 20%

There are four areas upon which your final course grade will be based: film critiques, a comparative paper, attendance and classroom participation, and a final examination.

Film Critiques. This course will require you to write regularly about the films that we view. I am not interested in your retelling of the plot. Your analysis should concentrate on the film’s biases, approach, intended audience, message, meaning, style, and cinematography. You will write a total of FOUR 3-4 page film critiques over the
course of the semester. You are free to choose the films on which you will write critiques. My only rule related
to this is that you MUST complete a minimum of TWO critiques on or before March 14 (the class after Spring
Break) The remaining two critiques will thus be completed on or before April 25 (our final class meeting).
Please make note of this requirement, as I will not be able to grant exceptions to this rule during the semester.

**Comparative Paper.** The final paper for the course will require you to compare a film you have seen for this
course with at least one other film of your choice (you can use more if you prefer) to explore more fully the
evolution of historical memory in a particular country. Three weeks before the paper is due, you will be
required to turn in a one-page overview of your paper, in which you briefly introduce your topic, outline issues
you will explore in the assignment, and state which outside film(s) you will incorporate into your analysis.
Failure to complete this requirement will result in a one-letter grade deduction on the final assignment. This
analytical paper should be 7-8 pages in length and is due April 18. **Note: You may not** write your comparative
paper on the United States.

**Discussion and Attendance.** Attendance at every class and active participation in discussions is required.
Because our course covers so much material every week, attendance will be required. Unless excused prior to
class for medical, athletic, or personal reasons, there will be a 2 percent penalty on the final course grade for
each unexcused absence. Participating in the course means more than attending class. For the course to be
successful, students need to share their interpretations of films and engage the ideas of others. Your
contributions to class discussions will determine your participation grade.

**Final Examination.** The course will conclude with a final examination in which you will answer a choice of
essay questions on major course themes. This examination will be cumulative and will concentrate on the films
we view together and our classroom discussions.

**Course Policies:**
-- In order to succeed in the course, you will need to attend class every week. Likewise, your participation in
discussions will factor into your final evaluation. So, prepare before class and contribute when you’re here.

-- Please be considerate of others at all times. Arrive for class on time and please do not leave early. If special
circumstances exist, let me know in advance. Turn off cellular phones before class begins.

-- Plagiarism occurs when a student, with intent to deceive or with reckless disregard for proper scholarly
procedures, presents any information, ideas or phrasing of another as if they were his or her own and does not
give appropriate credit to the original source. All cases of academic dishonesty (plagiarism, cheating, etc.) will
result in a zero for the assignment and will be reported to the Academic Hearing Board. **If there are ever any
questions about what constitutes academic dishonesty, please contact me.**

-- Extensions can only be given if the original class meeting is missed because of an excused absence. Students
may only be excused for required attendance at a university-sponsored event; illness or accident; a death or
emergency in their immediate family; or similar conditions. In such an event, please provide written verification
(doctor’s note, letter from dean) of the absence to me as soon as possible.

-- If you believe you have a disability, you should make an appointment to see me to discuss your needs. In
order to receive accommodation, your disability must be on record with Disability Services at the Academic
Advising Center in Room 3125, Student Union, telephone: 594-8763.

**Office Hours:**
Monday, Wednesday, and Friday from 10:00am-11:30am in my office; Monday and Wednesday from 2-
2:50pm in the Student Center, and by appointment. My office is in Commonwealth Hall 18 (across Warwick
Avenue behind the restaurant). The best way to reach me is via email: (bpuaca@cnu.edu). I can also be
contacted by phone (594-7225).
Required Texts:

Please note: There are additional REQUIRED readings on electronic reserve. All readings not in the Landy or Kitchen book are available both electronically and as a hard copy at the Library Services Desk inside the Old Student Center. You must complete these assignments before the week for which they are due.

Course Schedule

Jan 17: Course Introduction/Themes/World War II Overview

Showing: None.

Reading: None.

Jan 24: Basics of Film Studies/“Reading” a Film/Writing a Critique

Showing: *Night and Fog* (France, 1955)

Reading:
Pierre Sorlin, “How to Look at an Historical Film,” in Landy, 25-49.
Robert A. Rosenstone, “The Historical Film: Looking at the Past in a Postliterate Age,” in Landy, 50-66.

Jan 31: The Allies I (Britain): Childhood and the Homefront

Showing: *Hope and Glory* (1987)

Reading:

Feb 7: The Allies II (Soviet Union): Heroism, War, and Youth

Showing: *Ballad of a Soldier* (1959)

Reading:
Kitchen, Chapters 3, 10, and 12.
Feb 14: The Allies III (The United States): The Good War?
Showing: Selections from Band of Brothers (2001)
Reading:
Kitchen, Chapter 7.

Feb 21: The Axis I (Germany): The Death of Nazi Germany
Showing: Downfall (2005)
Reading:
Kitchen, Chapter 9 (218-227), Chapter 13.

Feb 28: The Axis II (Italy): Courageous Resistance and the Enemy
Showing: Rome Open City (1945)
Reading:
Kitchen, Chapter 11.
Millicent Marcus, “Rossellini’s Open City: The Founding” in Italian Film in the Light of Neorealism, pp. 33-53.

Mar 7: SPRING BREAK

Mar 14: Discussion of Changing Postwar Memories in Axis and Allied Countries
Showing: None.

Mar 21: The Occupied I (France): Occupation and Collaboration
Showing: Lacombe Lucien (1974)
Reading:
Kitchen, Chapter 1.
Mar 28: The Occupied II (Czechoslovakia): The Face of the Holocaust // PAPER PROPOSAL DUE

Showing: *The Shop on Main Street* (1965)

Reading:
Kitchen, Chapter 8.

Apr 4: The Occupied III (Poland): From External Threat to Internal Enemy

Showing: *Ashes and Diamonds* (1958)

Reading:

Apr 11: Transitioning From War to Peace: German Trauma

Showing: *The Marriage of Maria Braun* (1979)

Reading:

Apr 18: Remembering the War: The Unmasterable Past // COMPARATIVE PAPER DUE


Reading:

Apr 25: Closing Discussion/Conclusions

Showing: None.

Reading:

FINAL EXAMINATION