This class introduces the modern history of war and revolution through the medium of a special sort of “text”: feature-length historical films. Rather than use these films to construct a history of cinema, we will use them as evidence of contemporary historical “memory” -- that is, to show how modern cultures tell their histories to themselves. Like written texts, films can be “read” and interpreted to reveal not just the narrative of a subject but the point of view of an author, as well as the social or cultural concerns of the place and time in which they were produced. By addressing historical themes in a mostly fictional (not documentary) format, our films will demonstrate how history can be “written” for a popular audience and how mass media can both shape and reflect a nation’s collective identity. Our focus will be principally though not exclusively on modern European subjects, and our timeframe will extend roughly from the turn of the 20th century to the present day.

In highlighting the wars and revolutions of the modern era, our course will show the contradictory nature of traumatic experience. Ironically, some people choose to recall a time of great adventure or camaraderie, despite -- or because of -- the real tragedies they had faced. This is a sign of the frequent gulf between “memory” and history, or the distortions that occur when one tries to rewrite or erase painful remnants of the past. Wars and revolutions also interacted, one leading into the other -- all in a complex network of causal relationships, not a series of isolated events.

Our films will be drawn from among some of the best but often lesser-known cinematic achievements, to expand our knowledge of both the medium and the message. Discussion will target not just the historical content but also issues of style, including ways in which the medium differs from the written narrative form. The films will be shown on a weekly basis, outside of class time, supplemented by a range of readings to provide background and context. Writing requirements will include brief responses to class assignments plus a longer analysis of an additional film of the student’s choice. This final project, to include research into film reviews plus the historical context of the film’s authorship and production, will form part of a take-home final exam.

Readings and films: All course readings will be available via Blackboard or Online Reserves. All class films are to be viewed outside of class time, either on your own or at a group showing on a schedule to be arranged. Films are on reserve at the Music and Media Library, Woodruff Library, 4th floor. Many films are also available through Netflix, YouTube, or another private source.

Course outline and assignment schedule:

Aug. 24 Introductory class
Aug. 29 (Discussion) -- How to “read” a historical film
Aug. 31 The French Revolution in Myth and Memory

Read: “Revolution,” by Robert Gildea, in his The Past in French History, ch. 1;

Sept. 5 (Discussion) -- Film: Danton
Sept. 7  World War I: “The pity of war”?  
Read: “The Temporality of the July Crisis,” by Stephen Kern, in his The Culture of Time and Space;  
“In Flanders’ Fields,” by Modris Eksteins, in his Rites of Spring: The Great War and the Birth of the Modern Age.

Sept. 12  (Discussion) -- Film: Oh, What a Lovely War

Sept. 14  World War I in Myth and Memory
“All Quiet on the Western Front and the Fate of a War,” by Modris Eksteins, in Journal of Contemporary History, April 1980.

Sept. 19  (Discussion) – Film: Life and Nothing But (La Vie et Rien d’Autre)

Sept. 21  World War II: France under German Occupation
“In the Looking Glass: Sorrow and Pity?” by Stanley Hoffmann, introduction to filmscript of The Sorrow and the Pity.

Sept. 26  (Discussion) – Film: The Eye of Vichy (L’Oeil de Vichy)

Sept. 28  World War II: Britain and the Blitz
Read: “Blitz: September 1940 to May 1941,” by Angus Calder, in his The People’s War: Britain, 1939-1945;  
The Myth of the Blitz, by Angus Calder (selection).

Oct. 3  (Discussion) -- Film: Hope and Glory

Oct. 5  World War II: Hitler’s War
Read: “Savage War: German Warfare and Moral Choices in World War II,” by Omer Bartov, in his Germany’s War and the Holocaust: Disputed Histories, Ch. 1;  
“One Day in Jozefow: Initiation to Mass Murder,” by Christopher Browning, in Nazism and German Society, 1933-1945, ed. David F. Crew;  
“German Killers: Behavior and Motivation in the Light of New Evidence,” by Christopher Browning, in Nazi Policy, Jewish Workers, German Killers.

Oct. 10  No Class – Fall Break

Oct. 12  (Discussion) – Film: Das Boot (The Boat)
Oct. 17  The Nazi Revolution in Myth and Memory

   Read: “Good Times, Bad Times: Memories of the Third Reich,” by Ulrich Herbert, in Life in the Third Reich, ed. Richard Bessel;

   “German Women’s Memories of World War II,” by Annemarie Tröger, in Behind the Lines: Gender and the Two World Wars, ed. Margaret Higonnet.

Oct. 19  (Discussion) – Film: The Nasty Girl (Das Schreckliche Mädchen)

Oct. 24  Looking Back at Revolution in Russia

   Read: “1917: The Russia We Lost?” by Walter Laqueur, in his The Dream That Failed: Reflections on the Soviet Union;

   “Glasnost and the Reemergence of the Stalin Question,” by Kathleen E. Smith, in her Remembering Stalin’s Victims: Popular Memory and the End of the U.S.S.R.

Oct. 26  (Discussion) – Film: East/West (Est/Ouest)

Oct. 31  The Algerian Revolution and Post-Colonialism

   Read: “The Algerian War in French Collective Memory,” by Antoine Prost, in War and Remembrance in the Twentieth Century, eds. Jay Winter and Emmanuel Sivan;


Nov. 2  (Discussion) – Film: The Battle of Algiers

Nov. 7  Mao and the Cultural Revolution in China

   Read: “Youth: Coming of Age in the Cultural Revolution,” by Steven W. Mosher, in his Broken Earth: The Rural Chinese;

   “Female Infanticide in Modern China,” by D. E. Mungello, in his Drowning Girls in China: Female Infanticide since 1650.

Nov. 9  (Discussion) – Film: To Live (Huozhe)

Nov. 14 Chile from Allende to Pinochet and After

   Read: How to Read Donald Duck: Imperialist Ideology in the Disney Comic, by Ariel Dorfman (selection);

   Children of Cain: Violence and the Violent in Latin America, by Tina Rosenberg (selection);

   “Rebirth of a Nation,” by Pamela Constable and Arturo Valenzuela, in their A Nation of Enemies: Chile Under Pinochet.

Nov. 16  (Discussion) – Film: No [the referendum against Pinochet in 1988]

Nov. 21, 23  No Class—Thanksgiving Break. BUT:

   Project statement and bibliography for final film analysis DUE NOV. 21.
Nov. 28  Ostalgia: Memories of the Fall of the Wall

Read:  *Jokes of the (Not So) Humorous Struggle Against Communism in Hungary*, by A. Fazekas, ed.(selections);

*The German Comedy: Scenes of Life After the Wall*, by Peter Schneider (selection).

Nov. 30  (Discussion) -- Film:  *Good-Bye Lenin*

Dec. 5  Final thoughts

Dec. 7  Take-home final exam (due by 3:00 p.m.):  film project plus additional essay(s); see below.

Written Assignments:

In addition to the reading assignments, you will be asked to write brief critical responses (approximately 3 to 4 pages for each set) to ANY THREE SETS of weekly assigned readings. These essays should comment on the main points of the readings, draw comparisons and contrasts where relevant, evaluate any points of controversy, and raise questions appropriate for class discussion. These essays will be due in class the day of the discussion of the assigned readings; they are intended to help you to prepare for the discussion, not to repeat on paper what has already been said in class.

A second type of writing assignment is a brief film comment and critique (approximately 3 to 4 pages) on ANY TWO of the films shown in class. These essays should analyze the film in its historical context, drawing on materials from the reading assignments as well. Comparisons or contrasts to other films previously shown in class, or otherwise familiar to the student, are also welcome. These essays will be due in class the day of the discussion of the film.

A third type of written assignment is a longer film commentary, as part of the take-home final exam, based on an additional film of the student’s choice. A list of suggested films will be provided by the instructor early in the term. This essay, of approximately 5 to 6 pages, will expand on the format of the shorter film commentary by adding sources such as film reviews, interviews with the screen writer or director, and other similar materials to show the intentions behind the making of the film and the ways it was received by the public in or outside of the country in which the film was made. A brief statement of the project, with a short bibliography of at least three supplemental references, will be due right before Thanksgiving Break. The take-home final exam will be due by the date and time set by the Registrar for the final exam in this class:  Thursday, Dec. 7, by 3:00 p.m.

Attendance is expected at all classes. In the event of any missed class BEYOND ONE, regardless of the reason, the student will prepare a short written report on the readings or film assigned for that day. This report will not count toward the writing assignments otherwise required for the class.

Grading:  The grading will be weighted approximately as follows: discussion, 20%; reading responses, 20%; short film critiques, 20%; take-home final exam, 40%. Proper grammar and writing style will figure in the grading of all written work. Visit the Writing Center or its website (www.writingcenter.emory.edu) for further help.  *The Honor Code will apply.*

Office Hours:  Tuesdays / Thursdays 3:00 – 4:00 p.m., or by appointment
Office:  Bowden Hall, room 324
Phone:  404-727-4457  Email:  kmdunder@emory.edu
From the Office for Undergraduate Education:

- The Office for Undergraduate Education (OUE) central office is located in White Hall 300
- Please visit or call 404.727.6069 with questions about academic affairs, concerns or policies.
- All Emory College of Arts and Sciences policies may be found in the College Catalog: [http://college.emory.edu/home/academic/catalog/index.html](http://college.emory.edu/home/academic/catalog/index.html)
- For a full list of Religious Holidays can be found here: [http://www.religiouslife.emory.edu/pdf/Religious%20Holidays%202013-14.pdf](http://www.religiouslife.emory.edu/pdf/Religious%20Holidays%202013-14.pdf)

Academic Advising and Class Deans
If you have any academic concerns or questions about Emory College of Arts and Sciences policies, you should first meet with an OUE academic adviser. If an academic adviser is unavailable to meet with you, you may meet with an OUE dean during open hours.

- OUE Academic Adviser appointments: Visit White Hall 300 or call 404.727.6069
- Deans’ Open Hours: [http://college.emory.edu/home/administration-office/undergraduate/hours.html](http://college.emory.edu/home/administration-office/undergraduate/hours.html)

Academic Support
There are a range of resources available to Emory undergraduates designed to enrich each student’s educational experience.

- Visit [http://college.emory.edu/advising](http://college.emory.edu/advising) for a list of support programs and appointment directions

Access and Disability Resources
Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (ADSR formerly the Office of Disability Services, ODS) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

Attendance Policies (Absences and Absences from Examinations)

- Absences: Although students incur no administrative penalties for a reasonable number of absences from class or laboratory, they should understand that they are responsible for the academic consequences of absence and that instructors may set specific policies about absence for individual courses.
- Absences from Examinations: A student who fails to take any required midterm or final examination at the scheduled time may not make up the examination without written permission from a dean in the Office for Undergraduate Education. Permission will be granted only for illness or other compelling reasons, such as participation in scheduled events off-campus as an official representative of the University. A student who takes any part of a final examination ordinarily will not be allowed to defer or retake that final. Deferred examinations must be taken during the student’s next semester of residence by the last date for deferred examinations in the academic calendar or within twelve months if the student does not re-enroll in the college. Failure to take a deferred examination by the appropriate deadline will result automatically in the grade IF or IU.

Honor Code

Upon every individual who is a part of Emory University falls the responsibility for maintaining in the life of Emory a standard of unimpeachable honor in all academic work. The Honor Code of Emory College is based on the fundamental assumption that every loyal person of the University not only will conduct his or her own life according to the dictates of the highest honor, but will also refuse to tolerate in others action which would sully the good name of the institution. Academic misconduct is an offense generally defined as any action or inaction which is offensive to the integrity and honesty of the members of the academic community.

- The Honor Code, a list of offenses and the Honor Council process may be found: [http://college.emory.edu/home/academic/policy/honor_code.html](http://college.emory.edu/home/academic/policy/honor_code.html)