**Film and the Memory of World War II in Britain, France and the Federal Republic of Germany**

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| Instructor | Office | Phone | E-mail | Course schedule | Office Hours |
| Dr. Kees Gispen | Croft 320 | 915-2629 | gispen@olemiss.edu | TuTh 9:30 in Croft 204 | By Appointment |

**Course Aims and Objectives**:

The broad aims of the course are (1) to acquaint students with the ways that post-1945 Great Britain, France, and West Germany have remembered the traumatic experience of World War II in film; and (2) to improve student writing. Specific objectives include acquainting students with the main developments and the evolution of representations of World War II in film in the selected countries. The course consists of two interlinked parts: reading, discussion, and analysis on Thursdays, and screening of films on Tuesday evenings. During the Thursday class, students will discuss the assigned readings, take written quizzes, and participate in discussion. Other student responsibilities include engaging in individual research to learn more about the films and place them in context, and writing six (6) short papers and one longer paper. Upon completion of the course, students will have developed a good understanding of the importance of World War II in postwar European culture and society—specifically, the different ways that the war is remembered in Britain, France, and Germany. Students will also have improved their skills in reading, writing, analysis, critique, and discussion.

**Readings:**

Students should purchase the following books: Gerhard L. Weinberg, *World War II: A Very Short Introduction* (Oxford: Oxford University Press, 2014); Wolfgang Benz: *A Concise History of the Third Reich* (Berkeley, University of California Press, 2006); Thomas R. Christofferson, *France during World War II: From Defeat to Liberation* (New York: Fordham University Press, 2006). Other readings will be posted on Blackboard.

**Course format, requirements, grading system, quizzes, papers**:

The course will be conducted as a mixture of informal lectures and discussions. Films will be screened Tuesday evenings at 7:00 pm in Croft room 204, followed on Thursdays by discussion of the film and the week’s reading assignment. On the Tuesday evenings that films are shown, the 09:30 am class of the same day will not meet.

* Ten (10) written quizzes on selected Thursdays will test your diligence in completing the assigned reading.
* Students are required to write six (6) short review/reaction papers and one (1) longer research paper in this course. Papers are due at midnight on the Sunday following the Tuesday screening. All papers must be submitted to me via email at hsgispen@olemiss.edu according to a schedule that will be announced later. The short papers should be approximately 500-600 words in length and address the film screened the preceding Tuesday. Students will also write one longer paper (no fewer than 1750 and no more than 2000 words -- 6-8 double-spaced pages) following a schedule that will be announced later.
* In the longer paper, students will have an opportunity to compare one or more of the films screened in the course with one or more other films (see list of recommended films and readings). Students will have an opportunity to check out these films/readings from the instructor and view/read them on their own time, either at home or on campus.
* I will evaluate all papers based on your writing, critical observations, originality, and use of assigned readings and class discussions.
* A typical short paper will: contextualize, and tell the reader what one can learn from, a given film; comment on the film’s plot and characters, and weave plot and characters together with the assigned readings. Papers should have a thesis and be more than simple reports.
* Papers must be submitted in **Microsoft Word format** and should have (1) a header showing your name, the course number, the instructor’s name, the semester taken, and the date of submission; (2) a meaningful title; (3) one-inch margins all the way around; (4) double-spacing, and (5) an acceptable font and point size (I recommend Times New Roman in 12 point). Papers formatted this way will have approximately 250-275 words per page.
* The instructor will make available guidelines for proper citation format.
* Please note that all papers must include a statement concerning the authenticity and originality of your authorship, which is shown below as the last item of the syllabus.
* Grading scale: A: 93-100, A-: 90-92, B+ 87-89, B: 83-86, B-: 80-82, C+: 77-79, C: 73-76, C-: 70-72, D: 60-69, F: 59-0. Please note that you must get a C (73 or higher) to pass this course for credit toward the international studies major.
* Grading in the course is based on (1) class participation (which includes attendance) for 15%, (2) combined quiz scores for 30%, (3) combined short papers for 30%, and (4) the longer paper for 25% of the final grade.
* Cell phone use, texting, Internet browsing, etc. during class are not allowed. Notes must be taken by hand, not via a keyboard. Laptops, cellphones, or tablets may be brought to class, but they can be opened or activated only at the express direction of the instructor.

**Film Schedule:**

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| Time/Date/Place | Film |
|  7:00 p.m.Tuesday, August 28Croft 204 | **Carve her Name with Pride**United Kingdom, 1958 (119 minutes)Directed by Lewis Gilbert |
| 7:00 p.m.Tuesday, September 4Croft 204 | **Army of Shadows**France, 1969 (145 minutes)Directed by Jean-Pierre Melville |
| 7:00 p.m.Tuesday, September 11Croft 204 | **Lucie Aubrac**France, 1997 (115 minutes)Directed by Claude Berri |
| 7:00 p.m.Tuesday, September 18Croft 204 | **The Sorrow and the Pity, pt. 1**France, 1969 (125 minutes)Directed by Marcel Ophüls |
| 7:00 p.m.Tuesday, September 25Croft 204 | **The Sorrow and the Pity, pt. 2**France, 1969 (126 minutes)Directed by Marcel Ophüls |
| 7:00 p.m.Tuesday, October 2Croft 204 | **Lacombe, Lucien**France, 1974 (138 minutes)Directed by Louis Malle |
| 7:00 p.m.Tuesday, October 9Croft 204 | **Die Brücke (The Bridge)** West Germany, 1959 (105 minutes)Directed by Bernhard Wicki |
| 7:00 p.m.Tuesday, October 16Croft 204 | **Germany, Pale Mother**West Germany, 1980 (123 minutes)Directed by Helma Sanders-Brahms |
| 7:00 p.m.Tuesday, October 23Croft 204 | **Stalingrad**Germany, 1993 (134 minutes)Directed by Joseph Vilsmaier |
| 7:00 p.m.Tuesday, October 30Croft 204 | **The Nasty Girl**Germany, 1990 (94 minutes)Directed by Michael Verhoeven |
| 7:00 p.m.Tuesday, November 6Croft 204 | **Downfall**Germany, 2004 (155 minutes)Directed Oliver Hirschbiegel |
| 7:00 p.m.Tuesday, November 13Croft 204 | **Sophie Scholl—The Final Days**Germany, 2005 (117 minutes)Directed by Marc Rothemund |

**Schedule of required readings and film screenings:**

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| **Week** | **Dates** | **Topic** |
| **1** | **8/21-23** | **Introduction**Reading: Gerhard L. Weinberg, *World War II*, entire. No film screening this week. |
|  |  | **The United Kingdom** |
| **2** | **8/28-30** | **From “Their Finest Hour” to Disillusionment**Reading: Eley, “Finding the People’s War,” and Rattigan, “Last Gasp of the Middle Class,” both on Blackboard. **Screening: *Carve her name with Pride*** |
|  |  | **France** |
| **3** | **9/4-6** | **The Heroic Memory, part 1**Reading: Christofferson, *France during World War II*, pp. xi-101. Screening: *Army of Shadows* |
| **4** | **9/11-13** | **The Heroic Memory, part 2**Reading: Christofferson, *France during World War II*, pp. 101-204; Humbert, “Lucie Aubrac Resistance Heroine from Page to Screen.” **Screening: *Lucie Aubrac*** |
| **5** | **9/18-20** | **Stripping Away the Veil, part 1**Reading: Rousso, *Vichy Syndrome*, pp. vii-11, 297-306, and Wieviorka, *Divided Memory*, pp. 1-35, both on Blackboard. **Screening: *The Sorrow and the Pity*, part 1** |
| **6** | **9/25-27** | **Stripping Away the Veil, part 2**Reading: Golsan, “The Legacy of World War II in France”; Hoffmann “On the Sorrow and the Pity”; Rousso, *Vichy Syndrome*, “The Dark Years and the Silver Screen,” pp. 226-240; Reynolds, *The Sorrow and the Pity Revisited*, all on Blackboard. **Screening: *The Sorrow and the Pity*, part 2** |
| **7** | **10/2-4** | **Collaboration**Reading: Jankowski, “In Defense of Fiction: Resistance, Collaboration, and *Lacombe, Lucien*,” and Kedward, “the Anti-Carnival of Collaboration,” both on Blackboard. **Screening: *Lacombe, Lucien****.* |
|  |  | **Federal Republic of Germany** |
| **8** | **10/9-11** | **Soldiers as Victims, part 1**Reading: Benz, *Concise History of the Third Reich*, pp. 1-130; Brockmann, “Die Brücke,” and Wolfenden, The Representation of *Wehrmacht* Soldiers as Victims in Post-war West German Film”; both on Blackboard. **Screening: *Die Brücke*.** |
| **9** | **10/16-18** | **Women as Victims**Reading: Reading: Benz, *Concise History of the Third Reich*, pp. 131-281; Kaes, “Our Childhoods, Ourselves: Helma Sanders-Brahms’s Germany Pale Mother.” **Screening: *Germany, Pale Mother.*** |
| **10** | **10/23-25** | **Soldiers as Victims, part 2**Reading: Schmitz, “The Return of Wartime Suffering in Contemporary Germany Memory Culture, Literature and Film”; Krimmer, “More War Stories: Stalingrad and Downfall”; Bartov, “Celluloid Soldiers”; all on Blackboard. **Screening: *Stalingrad.*** |
| **11** | **10/30-11/1** | **Coming to Terms with the Past? 1**Schindler, “Displaced Images: The Holocaust in German Film,” on Blackboard. **Screening: *The Nasty Girl*** |
| **12** | **11/6-8** | **(Coming to Terms with the Past? 2**Reading: Cooke, “*Der Untergang* (2004): Victims, Perpetrators and the Continuing Fascination of Fascism”; Krimmer, “More War Stories: Stalingrad and Downfall”; both on Blackboard. **Screenin**g: ***Downfall.*** |
| **13** | **11/13-15** | **Resistance** Reading: H. B. Moeller, “Sophie Scholl and Post-war German Film: Resistance and the Third Wave”; Rutschmann, The White Rose in Film and History,” all on Blackboard. **Screening: *Sophie Scholl—The Final Days*.** |
|  | 11/19-23 | Thanksgiving Vacation |
| **14** | **11/27-29** | **Conclusion**Reading: R. Moeller, “The Third Reich in Post-War German Memory”; H. B. Moeller, Bridges … Interview with Michael Verhoeven”; both on Blackboard.No film screening this week. |
|  | **12/6** | Scheduled Final Examination: Thursday, December 6, 8:00 am in Croft 204 |

**Recommended films:**

Recommended films may be used in connection with your longer paper, to help flesh out your discussion by comparison to the films in the weekly screenings, or to pursue in greater depth a topic of special interest to you.

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| Title, director, and year | Subject |
|  | United Kingdom |
| *Sink the Bismarck,* Lewis Gilbert, 1960 | British Admiralty coordinates an important naval battle |
| *The Battle of Britain,* Guy Hamilton, 1969 | Preventing Luftwaffe from dominating sky over Britain 1940 |
| *The Cruel Sea,* Charles Frend, 1953 | Life and death on a British convoy escort in the Atlantic |
| *The Dam Busters,* Michael Anderson, 1955 | Attack on German infrastructure in the Ruhr area |
| *Reach for the Sky,* Lewis Gilbert, 1956 | Biographical film of aviator and hero Douglas Bader |
|  | France |
| *Night and Fog,* Alain Resnais, 1956 | Classic examination of Jewish deportations and the Holocaust |
| *Au Revoir les Enfants,* Louis Malle, 1987 | Trust and betrayal of young boys in a church-run school |
| *The Last Metro,* François Truffaut, 1980 | Managing a theatre group in Paris during the occupation |
| *La Rafle,* Roselyne Bosch, 2010 | French complicity and initiative in the roundup of Jews  |
| *Hotel Terminus,* Marcel Ophüls, 1988 | Examines the life of Klaus Barbie, Gestapo head in Lyon |
| *A Self-Made Hero,* Jacques Audiard, 1996 | Postwar, a young Frenchman pretends to be a Resistance hero |
|  | Federal Republi of Germany |
| *Das Boot,* Wolfgang Petersen, 1981 | Intimate portrayal of German U-boat crew experience in war |
| *Generation War,* Philip Kadelbach, 2013 | 3-part miniseries follows five young Germans in wartime |
| *The Murderers Are Among Us,* Wolfgang Staudte, 1946 | Early investigation of German guilt over war crimes |
| *A Woman in Berlin,* Max Färberböck, 2008 | German woman experiences brutal Russian occupation  |
| *Lore,* Kate Shortland, 2012 | Young Nazi-educated girl gradually discovers truth and lies |
| *Amen,* Costa-Gavras, 2002 | German officer and Italian priest tell Vatican about Holocaust |
| *The Counterfeiters,* Stefan Ruzowitzky, 2007 | Jewish inmates make counterfeit British and US money |
| *Labyrinth of Lies,* Giulio Ricciarelli, 2014 | 1950s young German lawyer denounces war-crimes coverup |
| *The Ninth Day,* Volker Schlöndorff, 2004 | Priest must choose between betrayal of Church and death |
| *The Reader,* Stephen Daldry, 2008 | Postwar German lawyer comes to grips with youthful affair |
| *My Mother’s Courage,* Michael Verhoeven, 1996 | Story of how Hungarian woman escapes death in Auschwitz |
| *The Wannsee Conference,* Heinz Schirk, 1984 | Reenactment of infamous conference organizing Holocaust |
| *Before the Fall (Napola),* Dennis Gansel, 2004 | Boys’ experiences in an elite Nazi training school |
| *Jew-boy Levi,* Didi Danquart, 1998 | Growing ostracism of Jewish cattle dealer in prewar Germany |
| *Alone in Berlin,* Alfred Vohrer, 1976 | Couple’s nonviolent resistance to Nazi regime during the war |
| *Young Törless,* Volker Schlöndorff, 1966 | Indictment of sadistic German education system |
| *The Tin Drum,* Volker Schlöndorff, 1979 | Gunther Grass’s novel of Nazi takeover in Danzig (Gdansk) |
| *Dogs, Do You Want to Live Forever,* Frank Wisbar, 1959 | Follows German and Romanian soldiers at Stalingrad |
| *The Devil’s General, Helmut Käutner, 1955* | Popular German general hounded by the Gestapo |

**Bibliography**

1. **The required readings**

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Bartov, Omer. “Celluloid Soldiers: Cinematic Images of the *Wehrmacht*.” In *Russia: War, Peace & Diplomacy*, edited by Ljubica and Mark Erickson, pp. 130-143. London: Weidenfeld & Nicolson, 2007.

Brockmann, Stephen. “*Die Brücke* (1959): Film and War.” In his *A Critical History of German Film*, pp. 302-313. Rochester: Camden House, 2010.

Christofferson, Thomas R., with Michael S. Christofferson. *France during World War II: from Defeat to Liberation*. New York: Fordham University Press, 2006.

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Eley, Geoff. “Finding the People’s War: Film, British Collective Memory, and World War II,” *American Historical Review*, Vol. 106, No. 3 (June 2001), pp. 818-838.

Golsan, Richard J. “The Legacy of World War II in France: Mapping the Discourse of Memory.” In *The Politics of Memory in Postwar Europe*, edited by Richard Ned Lebow, Wolf Kansteiner, and Claudio Fogu, pp. 73-101. Durham and London: Duke University Press, 2006.

Kaes, Anton. “Our Childhoods, Ourselves: Helma Sanders-Brahms’s Germany Pale Mother.” In his *From Hitler to Heimat: The Return of History as Film*, pp. 139-160. Cambridge and London: Harvard University Press, 1989.

Kedward, H. R. “The Anti-Carnival of Collaboration: Louis Malle’s *Lacombe Lucien* (1974).” In *French Film: Texts and Contexts*, 2d ed., edited by Susan Hayward and Ginette Vincendeau, pp. 227-239. London and New York: Routledge, 2000.

Krimmer, Elisabeth. “More War Stories: Stalingrad and Downfall.” In *The Collapse of the Conventional: German Film and Its Politics at the Turn of the Twenty-First Century*, edited by Jaimey Fisher and Brad Prager, pp. 81-108. Detroit: Wayne State University Press, 2010.

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Moeller, Hans-Bernhard. “Sophie Scholl and Post-world War II German Film: Resistance and the Third Wave,” *Colloquia Germanica: Internationale Zeitschrift für Germanistik.*

Moeller, Robert G. “The Third Reich in Post-War German Memory.” In *Nazi Germany*. *The Short Oxford History of Germany*, edited by Jane Caplan, pp. 246-266. Oxford and New York: Oxford University Press, 2008.

Rattigan, Neil. “The Last Gasp of the Middle Class: British War Films of the 1950s.” In *Re-Viewing British Cinema, 1900-1992: Essays and Interviews*, edited by Wheeler Winston Dixon, pp. 143-153. Albany: State University of New York Press, 1994.

Reynolds, Siân. “The Sorrow and the Pity Revisited, or Be Careful, One Train Can Hide Another,” *French Cultural Studies*, Vol. 1, No. 2 (June 1990), pp. 149-159.

Rousso, Henry. *The Vichy Syndrome: History and Memory in France since 1944*. Translated by Arthur Goldhammer. Cambridge and London: Harvard University Press, 1991, selected pages.

Schindler, Stephan K. “Displaced Images: The Holocaust in German Film.” In *The Cosmopolitan Screen: German Cinema and the Global Imaginary, 1945 to the Present*, edited by Stephan K. Schindler and Lutz Koepnick, pp. 192-205. Ann Arbor: The University of Michigan Press, 2007.

Schmitz, Helmut, ed. *A Nation of Victims? Representations of German Wartime Suffering from 1945 to the Present.* Amsterdam and New York: Rodopi, 2007, Introduction (pp 1-30).

Weinberg, Gerhard L. *World War II: A Very Short Introduction*. Oxford and New York: Oxford University Press, 2014.

Wieviorka, Olivier. *Divided Memory: French Recollections of World War II from the Liberation to the Present*. Translated by George Holoch. Stanford: Stanford University Press, 2012, pp. 1-35.

Wolfenden, Helen. “The Representation of *Wehrmacht* Soldiers as Victims in Post-war West German Film: *Hunde wollt ihr ewig leben?* [Dogs, do you want to live forever?] and *Der Arzt von Stalingrad*.” In *A Nation of Victims? Representations of German Wartime Suffering from 1945 to the Present*, edited by Helmut Schmitz, pp. 71-85. Amsterdam and New York: Rodopi, 2007.

1. **The recommended readings**

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Rosenfeld, Gavriel D. “Humanizing Hitler: The Führer in Contemporary Film.” In his *Hi Hitler!* pp. 234-291 (chapter 5). Cambridge and New York: Cambridge University Press, 2015.

Rousso, Henry. *The Vichy Syndrome: History and Memory in France since 1944*. Translated by Arthur Goldhammer. Cambridge and London: Harvard University Press, 1991.

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Wieviorka, Olivier. *Divided Memory: French Recollections of World War II from the Liberation to the Present*. Translated by George Holoch. Stanford: Stanford University Press, 2012.

**Statement of authenticity and originality:**

Please note that you must attach the following statement (without the quotation marks) to each of your papers, at the very end, after the conclusion, bibliography, and notes:

*“This assignment is entirely my own work. Quotations from secondary literature are indicated by my use of quotation marks around ALL such quotations AND by reference in the text or notes to the author concerned.  ALL primary and secondary literature used in this piece of work is indicated in the bibliography placed at the end, and dependence upon ANY source used is indicated at the appropriate point in the text.  I confirm that no sources have been used other than those stated.*

*I understand what is meant by plagiarism and am familiar with the University of Mississippi’s Policy regarding Academic Conduct and Discipline.*

*I understand that plagiarism is a serious academic offence that may result in disciplinary action being taken.”*

Papers without this statement will not be evaluated and will not count toward credit in the course.