

**Europe after 1945 through Film**

Instructor	Office	Phone	E-mail	Course meets	Office Hours
Dr. Kees Gispén	Croft 320	915-2629	gispén@olemiss.edu	TuTh 11:00 in Croft 204	By Appointment

**Course Aims and Objectives:**

The broad aims of the course are (1) to acquaint students with European culture and society since 1945 through film and reading of the assigned text; and (2) to improve student writing. Specific objectives include acquainting students with the main developments, and the mood and spirit of the individual decades from the 1940s to the 2000s. The principal focus will be on Western Europe, though we will devote some weeks to Eastern Europe as well. Students will screen and study at least twelve films, participate in class discussion, read selected chapters in the assigned textbook, do individual research to learn more about the films and to place them in context, and write ten short papers and one longer paper. Upon completion of the course, students will have developed a good understanding of the changes in European culture and society after World War II and improved their critical skills in reading, writing, analysis, and discussion. They will be conversant with some of the most important developments in Europe since World War II.

**Readings:**

Students should purchase the textbook: Tony Judt, *Postwar: A History of Europe Since 1945* (New York: The Penguin Press, 2005), available in paperback, hardback, and electronic formats. Other readings will be posted on Blackboard as necessary.

**Course format, requirements, grading system, 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 the immediately following Thursday by discussion of the film and the reading assignment. On the Tuesday evenings that films are shown, the 11:00 am class of the same day will not meet.
- Reading assignments in Judt take more time to complete than you might think, so schedule your reading time accordingly. I expect that you will have completed the assigned reading prior to the Thursday class meeting and will assess your performance accordingly.
- Students will write ten (10) brief review/reaction papers and one (1) longer research paper in this course. Students will bring to the Tuesday class an original reaction/review paper of 400-500 words (1.5-2 double-spaced pages) for each film screened the preceding Tuesday. Students will also write one longer paper of no less 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 the assigned film with one or more other films (see list of recommended films), which they will have an opportunity to view 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 assignment will be to write in such a way as to tell the reader what one can learn about the society and period that are the setting of a given film; to comment on the film's plot, characters, and characters' principal concerns; and to weave the plot, characters, and context together. Papers should have a thesis and be more than simple reports.
- Grading in the course is based on (1) your class participation (which includes attendance) for 20% of the final grade, (2) your short papers for 50% of the final grade, and (3) the longer paper for 30% of the final grade.
- All papers 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) 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.
- 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.
- List of films to be screened in class:

Time/Date/Place	Film
	<b>1940s</b>
7:00 p.m. Tuesday, January 31 Croft 204	<b>Bicycle Thieves</b> Italy 1948 (89 minutes) Directed by Vittorio De Sica
7:00 p.m. Tuesday, February 7 Croft 204	<b>The Third Man</b> United Kingdom 1949 (104 minutes) Directed by Carol Reed
	<b>1950s</b>
7:00 p.m. Tuesday, February 14 Croft 204	<b>The Marriage of Maria Braun</b> Germany 1979 (120 minutes) Directed by Rainer Werner Fassbinder
	<b>1960s</b>
7:00 p.m. Tuesday, February 21 Croft 204	<b>Ida</b> Poland, 2013 (80 minutes) Directed by Pawl Pawlikowski
7:00 p.m. Tuesday, February 28 Croft 204	<b>La Dolce Vita</b> Italy, 1960 (174 minutes) Directed by Federico Fellini
7:00 p.m. Tuesday, March 7 Croft 204	<b>If ...</b> UK, 1968 (112 minutes) Directed by Lindsay Anderson
	<b>1970s</b>
7:00 p.m. Tuesday, March 21 Croft 204	<b>Man of Marble</b> Poland, 1976 (165 minutes) Directed by Andrzej Wajda
7:00 p.m. Tuesday, March 28 Croft 204	<b>The Baader Meinhof Complex</b> Germany, 2008 (144 minutes) Directed by Uli Edel
	<b>1980s</b>
7:00 p.m. Tuesday, April 4 Croft 204	<b>This is England</b> UK, 2006 (102 minutes) Directed by Shane Meadows
7:00 p.m. Tuesday, April 11 Croft 204	<b>Goodbye Lenin</b> Germany 2003 (121 minutes) Directed by Wolfgang Becker
	<b>1990s</b>
7:00 p.m. Tuesday, April 18 Croft 204	<b>La Promesse</b> Belgium, 1996 (93 minutes) Directed by Luc and Jean-Pierre Dardenne
	<b>2000s-present</b>
7:00 p.m. Tuesday, April 25 Croft 204	<b>The Measure of a Man</b> France, 2015 (91 minutes) Directed by Stéphane Brizé

- Schedule of film screenings and readings:

Week	Dates	Topic
1	1/24-26	<b>Introduction</b> No film screening this week. Reading: Judt, Introduction, chs. 1-2 (pp. 1-62).
2	1/31-2/2	<b>The 1940s (1)</b> Screening: <i>Bicycle Thieves</i> . Reading: Judt, chs. 3-4 (pp. 63-128).
3	2/7-9	<b>The 1940s (2)</b> Screening: <i>The Third Man</i> . Reading: Judt, chs. 5-6 (pp. 129-96).
4	2/14-16	<b>The 1950s</b> Screening: <i>The Marriage of Maria Braun</i> . Reading: Judt, ch.7, Coda, and ch. 8 (pp. 197-277)
5	2/21-23	<b>The 1960s (1)</b> Screening: <i>Ida</i> . Reading: Judt, chs. 9-10 (including postscript) (pp. 278-359). Also look at ch. 13
6	2/28-3/2	<b>The 1960s (2)</b> Screening: <i>La Dolce Vita</i> . Reading, Judt, chs. 11-12 (pp. 360-421).
7	3/7-9	Screening: <i>If ...</i> Reading, Judt, chs. 13-14 (pp. 422-483), reread ch. 12.
	3/14-16	Spring Break
8	3/21-23	<b>The 1970s (1)</b> Screening: <i>Man of Marble</i> . Reading, Judt, chs.15-16 (pp. 484-534).
9	3/28-30	<b>The 1970s (2)</b> Screening: <i>The Baader Meinhof Complex</i> . Reading, Judt, chs. 17-18 (pp. 535-584), reread ch. 14.
10	4/4-6	<b>The 1980s (1)</b> Screening: <i>This is England</i> . Reading, Judt, chs. 17-18 (pp. 535-584).
11	4/11-13	<b>The 1980s (2)</b> Screening: <i>Goodbye Lenin</i> . Reading, Judt, chs. 19-20 (pp. 585-664).
12	4/18-20	<b>The 1990s-Present (1)</b> Screening: <i>La Promesse</i> . Reading, Judt, chs. 21-22 (pp. 665-748).
13	4/25-27	<b>The 1990s-Present (2)</b> Screening: <i>The Measure of a Man</i> . Reading, Judt, chs. 23-24 (pp. 749-800), reread ch. 22.
14	5/2-5/4	No film screening this week. Reading, Judt, Epilogue, pp. 803-831.
	5/9	Scheduled Final Examination: Tuesday, May 9, 2017, noon, in Croft 204

### Recommended films:

Recommended films are to be used in one of two ways. First, you should use them in connection with your longer paper, in which you will flesh out your discussion by comparing the films shown in the weekly screenings to one or more of the films listed below. Second, you can view one or more of the recommended films optionally, whenever you are interested in exploring more about a given period or topic for your weekly paper, or simply because you are interested.

Title, director, and year	Subject
	1940s
<i>Umberto D</i> , de Sica, 1952	The human condition in postwar Italy
<i>Germany Year Zero</i> , Rossellini, 1948	The human condition in postwar Berlin
<i>The Murderers are Among Us</i> , Staudte, 1946	Confronting Nazis in postwar Berlin
	1950s
<i>A Girl Called Rosemarie</i> , Eichinger, 1996	Call girl on the make in materialistic 1950s Germany
<i>And God Created Woman</i> , Vadim, 1956	Girl tempts men on the French Riviera; 50s sexism
<i>Mon Oncle</i> , Tati, 1958	Satire of life in 1950s consumer society
<i>The 400 Blows</i> , Truffaut, 1959	Misunderstood adolescent in 1950s Paris
<i>La Strada</i> , Fellini, 1954	Spiritualizes the neorealist film style in postwar Italy
<i>Divorce Italian Style</i> , Germi, 1962	Poor Sicilian nobleman circumvents Italian divorce laws
<i>Battle of Algiers</i> , Pontecorvo, 1966	1950s France tries to stop Algerian independence
	1960s

<i>A Hard Day's Night</i> , Lester, 1964	Emergence of Beatles phenomenon and pop culture
<i>Breathless</i> , Godard, 1960	Wandering criminal in France; a "new wave" classic
<i>Belle de Jour</i> , Buñuel, 1967	Beautiful Parisian housewife seeks escape from boredom
<i>Z</i> , Costa-Gravas, 1969	Political thriller; fighting rightwing coup in 1960s Greece
<i>Loneliness of the Long-Distance Runner</i> , Richardson, 1962	Rebellious youth in early-1960s English class society
<i>This Sporting Life</i> , Anderson, 1963	Yorkshire coal miner turned rugby player fails in love and life
<i>Darling</i> , Schlesinger, 1965	Shallow young woman in swinging 1960s London
<i>Weekend</i> , Godard, 1967	Satire and criticism of 1960s French consumer society
	1970s
<i>The Lost Honor of Katarina Blum</i> , Schlöndorf, 1975	Exposé of W. German paranoid reaction to terrorism
<i>The Long Good Friday</i> , Mackenzie, 1979	Late 1970s London gangster wants to be a developer
<i>O Lucky Man</i> , Anderson, 1973	Traveling salesman as allegory on life in capitalist society
<i>Ali: Fear Eats the Soul</i> , Fassbinder, 1974	Relationship of Moroccan guest worker with German widow
<i>Germany in Autumn</i> , Kluge, 1978 (documentary)	13 directors and writers assess 1970s West German terrorism
<i>Mesrine I and Mesrine II</i> , Richet, 2008	Life and times of infamous French gangster, 1959-79
<i>La Prima Linea</i> , De Maria, 2009	Story of Italian left-wing terrorists in the 1970s
<i>Tout va bien</i> , Godard, 1972	Post-68 wildcat strike against evils of capitalism in France
	1980s
<i>My beautiful Laundrette</i> , Frears, 1985	Race, gender, and love in Thatcherite Britain
<i>Man of Iron</i> , Wajda, 1981	Reporter investigates the 1980 Solidarity movement in Poland
<i>Every Man for Himself</i> , Godard, 1980	Disconnectedness and exploitative relations between the sexes
	1990s
<i>La Haine</i> , Kassovitz, 1995	Three young thugs in the 1990s Parisian suburbs
<i>The Nasty Girl</i> , Verhoeven, 1990	German female student explores her town's Nazi past
<i>The Full Monty</i> , Cattaneo, 1997	Unemployed English steelworkers seek alternative work
	2000s to present
<i>No Man's Land</i> , Tanović, 2001	Parable on absurdity and suffering in the Bosnian war
<i>Code Unknown</i> , Haneke, 2000	Disconnectedness in chaotic, multicultural France
<i>Two Days, One Night</i> , Dardenne bros. 2014	Vulnerability of labor in contemporary capitalism
<i>When We Leave</i> , Aladag, 2010	Tribulations of a Muslim woman in Germany today
<i>Fire at Sea</i> , Rosi, 2016 (documentary)	Life on the island of Lampedusa and the migration crisis

Statement of authenticity and originality. Please note that you must attach the following statement (without the quotation marks) to your paper, 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."*