Cinema, according to Lenin, the “most important art,” was not to be a bourgeois entertainment. It has functioned instead as a tool of self-conscious state propaganda. Similar function was assigned to cinema in the Nazi state with its racist myths. Both totalitarian systems monopolized information and politicized and policed all aspects of life. Following 1945, Eastern European states in the Soviet sphere of influence adhered to state monopoly on information, preventive censorship, and control over all political and cultural policies.

This course will focus on study of films representing and “explaining” World War II. The films we will discuss in their historical context. The purpose of the course is to show how the form and content of films changes dependent on the political times and aims of the producers. We will examine film as the dominant form of expression under total state patronage of the arts, and as an expression of and a tool for creating collective memory and national and gender identity.

Participation: All students are required to attend each class and to view the films during the additional screenings. Students, who do not attend classes without a serious and explicit reason, cannot expect to pass this class—regardless of how well they would do in other course requirements. Additionally, attendance and participation account for 10 percent of the grade.

Texts and reading assignments: Both films and readings are considered required texts. Reading is available on e-reserve or in the library. You may find films’ reviews in the Reference section of the library as well as on Internet.

Writing assignments: To each class you must bring a short review, 1-2 pages, with your reaction and observations made during the viewing of the last week’s film. Cumulative grade for the reviews will count as 40 percent of the final grade. Grades for 10 best reviews will be counted.

Examinations: You will take a midterm test covering the first part of the course on March 4, and a take home final. The midterm examination will accounts for 25 percent of the course grade. Final examination will consist of identification and essay questions and will count for 35 percent of the final grade. Students who have a research project approved by me by April 10, may get permission to write a final paper (7 pages) instead of taking the final exam.
Week One

Wed., January 14
Introduction: Cinema in East European tradition.


Readings:
Taylor, “Introduction” and “Propaganda and Film” in: Film Propaganda; Soviet Russia and Nazi Germany, 3-17 e-reserve
Bell, “German Nazism” 77-97 in The Origins of the Second World War, e-reserve

Week Two

Monday, Jan. 19
NO SCREENING

Wed., January 21
Excerpts Triumph of the Will
Cinema as a tool of National Socialism

In class screening: excerpts of The Wonderful Horrible Life of Leni Riefenstahl

Readings:
Taylor, “Nazi Germany: Historical Background…” 125-152, and “Triumph of the Will” 162-174 in: Film Propaganda
Rother, “The Genius of Nazi Filmmaking” 45-74 in: Leni Riefenstal e-reserve

Week Three

Monday, January 26
Screening: Mephisto, 144 min

Wed., January 28
Cinema as a tool of National Socialism, cont.
In class screening: Goebbels, 55 min.

Readings:
Wright, “Psychological warfare Nazi Style” 66-78 in The Ordeal of Total War 1939-45 e-reserve
Insdorf, “The ambiguity of Identity: Mephisto…” in Indelible Shadows, 159-163 e-reserve
Week 4
Monday, Feb 2
Screening: *Aleksander Nevsky*, 104 minutes

Wed., Feb. 4  Historical film as political allegory. Exerpts *Kolberg*
In class screening: *Three Songs of Lenin*, 57 minutes

Readings:
Taylor, “Soviet Russia-Historical Background” 21-28
“The Needs of Revolution” 28-50,
“Three Songs of Lenin” 74-84,
“Aleksander Nevski 85-98 all in: Film Propaganda; Soviet Russia and Nazi Germany
Taylor, “Kolberg” 196-207 in Film Propaganda


Week 5
Monday, Feb 9
Screening: *Lotna*, 90 min

Wed., Feb 11  War and the Polish School of Film
In class screening: *Andrzej Wajda, A Portrait*, 1989, 76 min

Readings:
Wright, “Europe on the Brink” 1-9, “The Destruction of Poland” 17-19, in The Ordeal of Total War 1939-45 e-reserve
Caes, “Catastrophic Spectacles: historical Trauma and Masculine Subject in Lotna” 116-131, in Orr and Ostrowska, The Cinema of Andrzej Wajda
Iordanova, “The Burden of History”58-66 in Cinema of Other Europe e-reserve

Week 6
Monday, Feb 16
Screening: *Cranes Are Flying*, 94 min

Wed. Feb 18
Soviet Great Patriotic War
In class screening: from Animated Soviet Propaganda: Fascist Barbarians

Readings:
Wright, “Reshaping of German Strategy, Victory in the East” 32-43 in The Ordeal of Total War 1939-45
Liehm, “Where Did the Cranes Fly?” 199-210 in The Most Important Art e-reserve

Week 7
Monday, Feb 23
Screening: Generation, 95 min

Wed Feb 25
From Socialist Realism to Polish School
In class screening: excerpts Munk, Eroica 80 min.

Readings:
Wright, The Underground in Eastern Europe” 154-161 in The Ordeal of Total War 1939-45
Mazierska, “Eroica” 55-63 in The Cinema of Central Europe e-reserve
Liehm, “Andrzej Munk” 174-181 The Most Important Art e-reserve

Week 8
Monday, March 2
Screening: Canal, 95 minutes

Wed. March 4, War Trauma and historical interpretations
In class screening documentary: The Warsaw Uprising

Readings:
Davies, Rising ‘44 excerpts e-reserve.
Wright “German Rule in Occupied Europe: Hitler’s New Order, Colonization and Germanization…” 107-129 in The Ordeal of Total War 1939-45
Michalek, “Introduction,” “Postwar beginnings” and “The Polish School,” in The Modern Cinema of Poland, 19-34 e-reserve
Liehm, “Polish School” 174-181 The Most Important Art e-
reserve

MIDTERM TAKE HOME DUE FRIDAY, MARCH 6

SPRING BREAK

Week 9

Monday, March 16
Screening: *Closely Watched Trains*, 92 min

Wed., March 18
Czech resistance

Readings: Wright “German Rule in Occupied Europe: Hitler’s New Order, Collonization and Germanization, Economic Exploitation, Repression and Liquidation” 107-129 in *The Ordeal of Total War 1939-45*
Hames, “Closely Observed Trains” 117-127, in *The Cinema of Central Europe e-reserve*
Iordanova, The Czechoslovak New Wave” 96-102 in *Cinema of the Other Europe e-reserve*

Week 10

Monday, March 23
Screening: Holland, *Europa, Europa*, 113 min

Wed., March 25
World War II on film

Readings:
Iordanova, “Ways of Remembering: Victims and Perpetrators” 74-82 in: *Cinema of the Other Europe e-reserve*
Perel, *Europa Europa*
Insdorf, "Styles of Tension" 43-58, "Political Resistance," 139-158 *Indelible Shadows*

Week 11

Monday, March 30
Kadar, *Shop on Main Street* 1965, 128 min, Czechoslovakia

Wed. April 1
The Holocaust and the ambiguity of identity
Readings:

Insdorf, “Ambiguity of Identity” p 159-165 in Indelible Shadows. Films and the Holocaust
Iordanova, “Small individuals, Big Ironies” 82-86 in Cinema Of the Other Europe

Week 12

Monday, April 6
The Pianist, 150 min, France/Germany/Poland

Wed April 8
In class Munk’s The Passenger, 62 min, Poland

Readings:

Szpilman, The Pianist: survival in Warsaw 1939-45 parts
Iordanova, “Ways of Remembering: Victims and Perpetrators” 74-82 in Cinema Of the Other Europe e-reserve
The Cinema of Roman Polanski (part)

Week 13

Monday, April 13
Divided We Fall, 120 min (extra credit)

Wed April 15
Rescuers

Readings:

Insdorf, “Rescuers in Fiction Films 268-273 in Indelible Shadow e-reserve

Week 14

NOTE:

Dryden theatre will show Katyn on Sunday April 19. You are encouraged to see it in the theatre
Monday, April20
Katyn, 2007, 118 min, Poland
Wed., April 22

The fight for collective memory, against the official lie and cover up

Readings:


Cienciala (at all) Katyn, The Crime without Punishment, (excerpts)
Zawodny, Death in the Forest (excerpts)

Week 15

Wed., April 29

Final

Films’ Special Screenings: Mondays, Lattimore 201 at 7:00 pm

<table>
<thead>
<tr>
<th>Date</th>
<th>Film</th>
<th>Director</th>
<th>Year</th>
<th>Duration</th>
<th>Country</th>
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<tr>
<td>January 19</td>
<td>No Screening</td>
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<td>February 2</td>
<td>Eisenstein, <em>Aleksander Nevsky</em>, 1938, 100 min, USSR</td>
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<td>February 9</td>
<td>Wajda, <em>Lotna</em>, 1959, 90 min, Poland</td>
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<td>February 16</td>
<td>Kalatozov, <em>Cranes Are Flying</em>, 1960, 94 min, USSR</td>
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<td>February 23</td>
<td>Wajda, <em>Generation</em>, 1954, 95 min, Poland</td>
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<td>March 2</td>
<td>Wajda, <em>Canal</em>, 1957, 118 min, Poland</td>
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<td>March 16</td>
<td>Menzel, <em>Closely Watched Trains</em>, 1966, 93 min, Czechoslovakia</td>
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<td>March 23</td>
<td>Holland, <em>Europa, Europa</em>, 1990 113 min, Poland</td>
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<td>March 30</td>
<td>Kadar, <em>Shop on Main Street</em> 1965, 128 min, Czechoslovakia</td>
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<td>April 6</td>
<td>Polanski, <em>The Pianist</em>, 2002, 150 min, France/Germany/Poland</td>
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<td>April 13</td>
<td>Hrebejk, <em>Divided We Fall</em>, 2000, 120 min, Czech Republic</td>
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<td>April 20</td>
<td>Wajda, <em>Katyn</em>, 2007, 118 min, Poland</td>
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<td>April 27</td>
<td>No screening</td>
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Films screened in class:

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<th>Date</th>
<th>Film</th>
<th>Format</th>
<th>Duration</th>
<th>Notes</th>
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<tbody>
<tr>
<td>January 14</td>
<td>documentary <em>Propaganda</em> 29 min, Animated Soviet Propaganda: <em>American Imperialists</em></td>
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<td>January 21</td>
<td>excerpts of Riefenstahl, <em>The Triumph of the Will</em>, 1935, 114 min, Germany</td>
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<td></td>
<td>excerpts of <em>The Wonderful Horrible Life of Leni Riefenstahl</em>,</td>
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<tr>
<td>January 28</td>
<td>documentary <strong>Goebbels</strong>, 1998, 55 min</td>
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<td>February 4</td>
<td><strong>Three Songs of Lenin</strong>, 1934, 57 min, Animated Soviet Propaganda: <strong>Communism</strong></td>
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<td>February 11</td>
<td><strong>Andrzej Wajda, A Portrait</strong>, 1989, 76 min</td>
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<td>February 18</td>
<td>Animated Soviet Propaganda: <strong>Fascist Barbarians</strong></td>
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<td>February 25</td>
<td>Munk, <strong>Eroica</strong>, 1958, 80 min, Poland</td>
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<td>March 4</td>
<td><strong>The Warsaw Uprising</strong>, 2004, 60 min</td>
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<td>March 18</td>
<td>excerpts, Harlan, <strong>Kolberg</strong>, 1945, 111 min</td>
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<td>March 25</td>
<td>Chukhrai, <strong>Ballad of a Soldier</strong>, 1959, 85 min USSR</td>
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<td>April 8</td>
<td>Munk, <strong>The Passenger</strong>, 1963, 62 min, Poland</td>
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<td>April 15</td>
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<td>April 27</td>
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**Books on reserve**

- Davies, N. *Rising ’44*, 2004
- Giesen, Rolf, *Nazi Propaganda Films*, 2003
- Hames, Peter (ed) *The Cinema of Central Europe*, 2004
- Insdorf, Annette *Indelible Shadows: Film and the Holocaust*, 2003
- Iordanova, Dina *Cinema of the Other Europe*, 2003
- Kenez, Peter, *Cinema and Soviet Society 1917-1953*
- Liehm, M. & A. *The Most Important Art: East European Film after 1945*, 1977
- Michalek, B & Turaj *Modern Cinema of Poland*, 1988
- Orr, and Ostrowska *The Cinema of Andrzej Wajda: The Art of Irony and Defiance*
- Perel, Solomon *Europa, Europa*, 1997
- Rother, Rainer *Leni Riefenstahl*, 2004
- Taylor, Richard, *Film Propaganda: Soviet Russia and Nazi Germany*, 1998
- Wright, Gordon *The Ordeal of Total War 1939-1945*, 1969
- Zawodny, J K *Death in the Forest*, 1962