

Exam 2 (quiz + mini essay)	20%	(November 7)
Research Oral Presentation	40%	(December 5)
Class Participation	20%	

*Class participation, **regular attendance in class**, and close attention to reading assignments are expected. **Students must complete all components in order to pass the course.** If you have more than three absences, you will be asked to drop the class or take a failing grade.

*The course is **not** listed on **EduCat**. I will forward the relevant information and course materials directly to you via email.

*You will be asked to deliver one research presentation (approx. 20 minutes), on an appropriate topic/film of your choice, to be agreed individually with me. This will give you the chance to research and write on a subject of particular interest to you.

Grading: [A]=100-92; [A-]=91-86; [B+]=85-81; [B]=80-77; [B-]=76-71; [C+]=70-65; [C]=64-62; [C-]=61-59; [D+]=58-55; [D]=54-50; [F]=49-0.

Required Reading: No textbook. Assigned online resources and other materials (PDFs + handouts + PowerPoints)

Recommended Reading (selection, relevant fragments from):

*Brouwer, Sander. *Contested Interpretations of the Past in Polish, Russian, and Ukrainian Film: Screen as Battlefield*. Leiden/Boston: Brill/Rodopi, 2016.

*Cunningham, John. *Hungarian Cinema: From Coffee House to Multiplex*. London: Wallflower/Columbia UP, 2004.

*Haltof, Marek. *Polish Film and the Holocaust*. New York: Berghahn Books, 2012. [electronic book – **Olson**].

*Haltof, Marek. *Screening Auschwitz: Wanda Jakubowska's The Last Stage and the Politics of Commemoration*. Evanston, IL: Northwestern University Press, 2018.

*Hames, Peter. *Czech and Slovak Cinema: Theme and Tradition*. Edinburgh University Press, 2010 [electronic book – **Olson**].

Kapralski, Sławomir. "The Holocaust: Commemorated but not remembered? Post-colonial and post-traumatic perspectives on the reception of the Holocaust memory discourse in Poland." *Journal of Historical Sociology* 31, no. 1 (2018) [only: e48–e65].

*Koposov, Nikolay. *Memory Laws, Memory Wars: The Politics of the Past in Europe and Russia*. Cambridge: Cambridge University Press, 2017.

*Lassner, Phyllis. "The quest for Holocaust memory in Polish films, 2012–2016." *Holocaust Studies* 2019, DOI: 10.1080/17504902.2019.1637493.

*Mark, James. *The Unfinished Revolution: Making Sense of the Communist Past in Central-Eastern Europe*. New Haven: Yale University Press, 2010.

*Portuges Catherine, and Peter Hames, eds. *Cinemas in Transition in Central and Eastern Europe after 1989*. Philadelphia: Temple UP, 2013 [electronic book – **Olson**].

*Rosenstone, Robert. *History on Film/Film on History*. London: Pearson Education, 2006.

*Skaff, Sheila. *Studying Ida*. Liverpool: Liverpool University Press, 2018.

Recommended Online Resources

Polish cinema: <http://culture.pl/en/category/film-0>

Australian journal/database (film directors, films): www.sensesofcinema.com

Website and film archive *Kino Mania* (kino-mania.net), entirely devoted to Polish cinema

Film Database: www.imdb.com

The Criterion Collection: www.criterion.com

DISABILITY SERVICES:

If you have a need for disability-related accommodations or services, please inform the Coordinators of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (906-227-1737 or disability@nmu.edu).

Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and university guidelines.

Course Outline

(Week 1, August 29)

Introduction to the course. The Bloodlands of Europe.

Screening: The Cranes Are Flying (1957, Mikhail Kalatozov, USSR), 95'

Reading: (1) Chris Fujiwara, "The Cranes Are Flying: A Free Camera,"

<https://www.criterion.com/current/posts/200-the-cranes-are-flying>

(2) Tony Judt, "The Past Is Another Country: Myth and Memory in Postwar Europe." *Daedalus* 121, no. 4 (1992): 83–118.

https://www.amacad.org/sites/default/files/publication/downloads/Fa1992_Daedalus_Judt.pdf

(Week 2 September 5)

"The Mother of all Holocaust Films" – Wanda Jakubowska's *The Last Stage*. Representations of Auschwitz, "The Capital of the Holocaust."

Screening: The Last Stage (Ostatni etap, 1948, Wanda Jakubowska, Poland), 104'

Reading: [after the screening] M. Haltof, *Polish Film and the Holocaust: Politics and Memory* (Berghahn Books 2012); chapter on "Wanda Jakubowska's Return to Auschwitz: *The Last Stage* (1948)" 26-50 [Olson, electronic book]. Also, "Introduction," M. Haltof, *Screening Auschwitz: Wanda Jakubowska's The Last Stage and the Politics of Commemoration*. Evanston: Northwestern UP, 2018. [Open access: <https://library.oapen.org/handle/20.500.12657/29976>].

(Week 3 September 12)

The Last Stage and Its Impact. "The Polish School" (1955-1965).

Screening: The Passenger (Pasażerka, 1963, Andrzej Munk), 58'; *Night and Fog* (1955, Alain Resnais, France, doc. 30'). Fragments: Leo Hurwitz, *The Museum and the Fury* (1956, USA-Poland) and Kurt Weber, *Under This Same Sky* (1955, Poland).

Reading: Stuart Liebman, "'I Was Always in the Epicenter of Whatever Was Going On...': An Interview with Wanda Jakubowska," Handout. Paulina Kwiatkowska, "The Structures of Memory: The images of space-time in Andrzej Munk's film *Passenger*," *Kwartalnik Filmowy* 43 (2003), PDF (handout). Also, PDF [fragment from Marek Haltof, *Polish Film and the Holocaust*]

Consult: published and visual materials on *The Passenger* and its literary source:

<https://culture.pl/en/podcast/SFTEW-39-PASSENGER>

(Week 4, September 19)

Representations of Auschwitz in Contemporary World Cinema.

Screening: The Zone of Interest (2024, Jonathan Glazer, US-UK-Poland), 105'

Reading: Imre Kertész, "Who Owns Auschwitz?" *The Yale Journal of Criticism*, 2001):

<https://muse.jhu.edu/article/36875/pdf>. Also, Amy Herzog, "Proximities of Violence," *Film Quarterly*, Spring 2024, <https://filmquarterly.org/2024/03/01/proximities-of-violence-the-zone-of-interest>

Recommended Films: *Schindler's List* (1993, Steven Spielberg, USA); *The Champion* (aka *The Champion of Auschwitz*) (2020, Maciej Barczewski, Poland) [Netflix]; *Son of Saul* (2015, Laszlo Nemes, Hungary) [Olson]; *Fateless* (Lajos Koltai, 2005, based on Kertész's novel)

(Week 5, September 26)

Double memory. Reclaiming the past in Polish cinema after the return of democracy (1989). **EXAM 1.**

Screening: *IDA* (2013, Paweł Pawlikowski, Poland/Denmark), 82' ProQuest

[<https://video.alexanderstreet.com/watch/ida?context=channel:academic-video-online>]

Reading: Megan Ratner, "Displaced Persons: *Ida's* Window on Vanished Lives," *Film Quarterly* 67, no. 3 (2014): 30–34; Jonathan Romney's review in *Film Comment*:

<http://www.filmcomment.com/blog/pawel-pawlikowski-ida-review/> and J. Hoberman review, "If you Could Lick My Heart It Would Poison You," in *Tablet Magazine*,

<https://www.tabletmag.com/sections/arts-letters/articles/hoberman-ida-pawlikowski>

Watch (optional): Interview with Pawlikowski: <https://www.youtube.com/watch?v=SvL1SbqEEfs>

Recommended Film: *Cold War* (2018, Pawlikowski, Poland)

(Week 6, October 3)

Representations of the Warsaw Uprising (1944). Andrzej Wajda's War Trilogy (*A Generation*, 1955, *Kanal*, 1956, and *Ashes and Diamonds*, 1958). Doomed heroes: The fate of the Home Army (AK) soldiers.

Screening: *Kanal* (*Kanał*, 1956, Andrzej Wajda, Poland), 96'

Reading: Handout about the Polish School + Stuart Liebman in *Cineaste* (2006), "The art of memory: Andrzej Wajda's war trilogy" in *Cineaste*:

http://go.galegroup.com/ps/i.do?id=GALE%7CA156418417&v=2.1&u=lom_nmichu&it=r&p=AONE&sw=w.

Also, Matilda Mroz, "The Monument and the Sewer: Memory and Death in Wajda's *Kanal*," in *Historical Journal of Film, Radio and Television* 34 (2014). Online (Olson library)

Michał Oleszczyk, "Andrzej Wajda, the Searcher," at *Criterion*,

<https://www.criterion.com/current/posts/4450-andrzej-wajda-the-searcher>

Recommended Film: *Ashes and Diamonds*, (1958)

(Week 7, October 10)

Polish cinema after the return of democracy. *The Pianist* and its context. Polanski Wanted and Desired.

Screening: *The Pianist* (2002, Roman Polanski), 150'

Reading: handouts [info on Polanski; essay on *The Pianist* from *Polish Film and the Holocaust*]

Consult: *The Making of The Pianist* (13') (<https://www.youtube.com/watch?v=rfofUEiZ3II> and (13')

<https://www.youtube.com/watch?v=TSpaDbyqN34&t=12s>)

Recommended Films: (1) *Roman Polanski: A Film Memoir* (2011, 93'):

<https://www.youtube.com/watch?v=2KDySy13HFc>

(2) *Roman Polanski: Wanted and Desired* (doc., Marina Zenovich, 2008, 99'):

<https://www.youtube.com/watch?v=b7ZXAAhV-xY>

Also, *Once Upon a Time in Hollywood* (Quentin Tarantino, 2019)

Recommended film: *Filip* (2022, Michał Kwieciński)

(Week 8, October 17)

The Pianist cont. Commemorating the Warsaw Uprising in post-1989 Poland.

Screening: *Warsaw '44* (*Miasto 44*, 2014, Jan Komasa), 122'

Reading: film reviews (<https://culture.pl/en/work/warsaw-44-jan-komasa>;

<http://cosmopolitanreview.com/miasto-44/>)

Recommended film: *Hatred* (aka *Volhynia, Wołyń*, 2016, Wojciech Smarzowski)

Week 9, October 24)

The Czechoslovak New Wave: Narrating the past.

Screening: The Shop on Main Street (Obchod na korze, 1965, Ján Kadár and Elmar Klos, Slovakia), 126' [HBO]

Reading: Peter Hames, Czech and Slovak Cinema (2009), "Introduction" (1-14, electronic book - Olson); Ján Kadár's commentary at Criterion: <https://www.criterion.com/current/posts/139-the-shop-on-main-street-not-the-six-million-but-the-one>

Peter Hames, Chapter "The Holocaust" in Peter Hames' *Czech and Slovak Cinema* (Olson - online)

Consult: Martin Votruba, "Historical and National Background of Slovak Filmmaking" in *KinoKultura*: <http://www.kinokultura.com/specials/3/votruba.shtml>.

(Week 10, October 31)

World War II according to Bohumil Hrabal and Jiří Menzel.

Screening: Closely Watched Trains (Ostře sledovane vlaky, 1966, Jiří Menzel), 93'; The Death of Stalinism in Bohemia (1990, Jan Švankmajer, Czech Republic), 15'

Reading: Richard Schickel's essay (at Criterion Collection): <https://www.criterion.com/current/posts/137-closely-watched-trains>; Menzel's biography at <http://www.sensesofcinema.com/2020/great-directors/menzel-jiri/>

Consult: Parul Sehgal, "Invisible designs" (an essay on Bohumil Hrabal) in The New York Times, <https://www.nytimes.com/2016/01/17/books/review/invisible-designs.html>

Recommended Film: *The Cremator* (1969, Juraj Herz)

(Week 11, November 7)

István Szabó's Films about "Central European diseases." **EXAM 2.**

Screening: Father (Apa, 1966, István Szabó, Hungary), 90'

Reading: John Cunningham, The Cinema of István Szabó: Visions of Europe (Wallflower/Columbia UP, 2014); chapter 3: "The Early Films" 25-40 [Olson – electronic book]; Karen Jaehne, "Istvan Szabo: Dreams and Memories," Film Quarterly 32, no. 1 (1978): 30–41. Link:

https://archive.org/details/Istvan_Szabo_Dreams_of_Memories

Recommended Films: *1945* (2018, Ferenc Török, Hungary)

(Week 12, November 14)

Screening: Anthropoid (Sean Ellis, 2016, Czech Republic – UK), 116' [HBO]

Reading: Milan Hauner, "Terrorism and Heroism: The Assassination of Reinhard Heydrich," World Policy Journal 2007 (5pp): <https://www.jstor.org/stable/40210095?seq=1>

Recommended Book: Laurent Binet, *HHhH* (NY: New York : Farrar, Straus and Giroux, 2012)

Recommended Film: *The Man with the Iron Heart* (aka *HHhH; Killing Heydrich*, 2017), Cedric Jimenez (in English, French-Belgian); *Lidice* (2011, Adam Dvořák, Czech Rep.)

(Week 13, November 21)

Commemoration of Communist Crimes. Memories of Communism in Central Europe.

Screening: Katyn (Katyń, 2007, Andrzej Wajda, Poland)

Reading: Nick Hodge and Marta Urbańska, "Andrzej Wajda on Katyń: The Full Transcript," Krakow Post (23 June 2009), <http://www.krakowpost.com/article/1388>; Marie-Claire Lafabre, "Memories of Communism in Europe," <https://europeanmemories.net/magazine/memories-of-comunism-in-europe/>

Recommended Films: *Mr. Jones* (2019, Agnieszka Holland, Poland-Ukraine-UK), *The Lives of Others*

(2006, Florian Henckel von Donnersmarck, Germany)

(Week 14, Thanksgiving Break)

(Week 15, December 5)

Final comments on historical cinema in Central Europe and historical memory.

Film Research Presentations.

Reading: No reading assigned. Work on your presentations.

(Week 16, December 12) EXAM WEEK, TBA

*Films subject to change
