

**War and Genocide in the 20th Century : Cinematographic representation**  
**MA seminar: First semester 2018/2019**  
**Tuesdays from 16:00 to 19:15**

Wars and Genocides, in different parts of the world, have profoundly affected the course of world History since the beginning of the 20<sup>th</sup> Century. The way their history, meaning and impact are being dealt with, play a central role in shaping national identities and has become the focus of intense debates. Films participate in this debate and contribute to the contentious development of different collective memories of these events by the nations involved.

This course will explore the relationship of war and genocide films to written history. More than ten films will be screened, on different examples of Wars or Genocides (WWI, WWII, Algerian War, Vietnam War, War(s) in the Middle East, Genocide of the Tutsis in Rwanda, Genocide of the Armenians, the Holocaust, etc.). It will discuss the theoretical basis of such a study of cinematographic representations as well as different themes connected to the characteristics of wars and their impact on collective Memory (such as views of heroism, soldiers as victims, Prisoners of war, the civil population behind the lines, representation of colonial wars, perpetrators of war crimes, etc.

**Requirements:**

**Class discussion:** Students are expected to attend all classes, read all the assigned material (2 articles per week) and contribute meaningfully to class discussions as evidence of apprehension and comprehension of the materials.

**Presentations by students:** Each student will present at least 2 articles, with questions for discussion. The written presentation should be sent to me and to all the students the latest on the Sunday evening, preceding the assigned day for the presentation.

**Final Paper:** In 8-12 pages, develop a critical analytical essay of the film(s) proposed by you and explore its value as an historical and political instrument. The focus should not be so much with the film's adherence to factual accuracy but more about how it is an historical artifact that speaks to the times and audience as well as its makers.

**Week 1 – 16/10/2018**

Introduction, Expectations, and Discussion of Course Requirements and Objectives.

**Film:** *The Army of Shadows*, Jean-Pierre Melville, 145 minutes.

**Week 2 – 23/10/2018 : Cinema – History – Memory**

1. Robert A. Rosenstone, "The Historical Film, looking at the Past in a Postliterate Age", pp. 50-66.
2. Robert A. Rosenstone, "History in Images, History in Words", in *Visions of the Past. The Challenge of Films to our Idea of History*, Harvard UP, 1995, pp. 19-43.
3. Vanessa R. Schwartz, « Film and History », *Histoire@Politique. Politique, culture, société*, 19, 2013, pp.176-198.
4. Jay Winter, « Films and the Matrix of Memory », *The American Historical Review*, 106:3, 2001, pp. 857-864.
5. Anton Kaes, « History and Film, Public Memory in an Age of Electronic Dissemination », in *History and Memory*, 1990, pp. 308-323.
6. Geoff Eley, « Finding the People's War: Film, British Collective Memory, and World War II », *The American Historical Review*, 106:3, 2001, pp. 818-838.

### **Week 3 – 30/10/2018 – Filming Wars, Films on Genocides**

7. Jay Winter, “Filming war”, *Daedalus*, 140:3, 2011, pp. 100-111.
8. Michelle Brown and Nicole Rafter, “Genocide Films, Public Criminology, Collective Memory”, *British Journal of Criminology*, 53, 2013, pp. 1017–1032.
9. Dorothy B. Jones, “The Hollywood War Film: 1942-1944”, *Hollywood Quarterly*, 1:1, 1945, pp. 1-19.

### **Week 4 – 6/11/2018 – Form and Content. The Lebanon War.**

10. Ohad Landesman and Roy Bendor, “Animated Recollection and Spectatorial Experience in *Waltz with Bashir*”, *Animation: an Interdisciplinary Journal*, 6:3, 2011, pp. 1-18.
11. Paula Rabinowitz, “Wreckage upon Wreckage: History, Documentary and the Ruins of Memory”, *History and Theory*, 32:2,1993, pp. 119-137.
12. Raz Yosef, “War Fantasies: Memory, Trauma And Ethics In Ari Folman's *Waltz With Bashir*”, *Journal of Modern Jewish Studies*, 9:3, 2010, pp. 311-326.
13. Raya Morag, « Perpetrator Trauma and Current Israeli Documentary Cinema », *Camera Obscura*, pp. 93-132.

**Film:** *Waltz with Bashir*, Ari Folman, 2008, 90 minutes

### **Week 5 – 13/11/2018 – Fighting the Good Fight, WWII**

14. Philippa Gates, “Fighting the Good Fight: The Real and the Moral in the Contemporary Hollywood Combat Film”, *Quarterly Review of Film and Video*, 22:4, 2005, pp. 297-310.
15. Marouf Hasian, “Nostalgic longings, memories of the ‘Good War’, and cinematic representations in *Saving Private Ryan*”, *Critical Studies in Media Communication*, 18:3, 2001, pp. 338-358.
16. Denise J. Youngblood, “A War Remembered: Soviet Films of the Great Patriotic War”, *The American Historical Review*, 106:3, 2001, pp. 839-856.

**Film:** *Saving Private Ryan*, Steven Spielberg, 1998, 169 minutes.  
Or: *Fury*, David Ayer, 2014, 134 minutes.

### **Week 6 – 20/11/2018 – Breaking Taboos, WWI**

17. Andreas Philippopoulos-Mihalopoulos, “An Absurdly Quiet Spot”: The Spatial Justice of WWI Fraternizations”, *Critical Analysis of Law*, 2:2, 2015, pp. 350-362.
18. Thomas E. Graham & Paul Gaustad, “Backdrop of War: WW I Through the Cinematic Lens”, *USA International Journal of Arts and Sciences*, 3:16, 2010, pp. 154-161.
19. Marie-France Courriol, “Looking back on the myth of the Great War: Anti-rhetoric, war culture and film in Fascist Italy”, *Media, War & Conflict*, 7:3, 2014, pp. 342–364.

**Film:** *Joyeux Noël* (Merry Christmas), Christian Carion, 2005, 116 minutes.

### **Week 7 – 27/11/2018 – Wars of Liberation**

20. Donald Reid, “Re-viewing The Battle of Algiers with Germaine Tillion”, *History Workshop Journal*, 60, 2005, pp. 93-115.
21. Irène Bignardi, “The Making of The Battle of Algiers”, *Cineaste*, 2000, pp. 14-22.

22. Benjamin Stora, "Still Fighting", *Interventions*, 9:3, 2007, pp. 365-370.  
 23. Nicholas Harrison, "Pontecorvo's 'Documentary' Aesthetics", *Interventions*, 9:3, 2007, pp. 389-404.

**Film:** *Battle of Algiers*, Gillo Pontecorvo, 1971, 121 minutes.

#### **Week 8 – 4/12/2018 – The Vietnam War**

24. Whillock, David E, "Defining the Fictive American Vietnam War Film: In Search Of a Genre", *Literature/Film Quarterly*, 1988, 16, 4, pp. 244-250.  
 25. Tom Pollard, "The Hollywood War Machine", *New Political Science*, 24:1, 2002, pp. 121-139.

**Film:** *Platoon*, Oliver Stone, 1987, 120 minutes.

#### **Week 9 – 11/12/2018 – The War in Afghanistan**

26. Patrick Little, « This Is Reality », *The RUSI Journal*, 156:1, 2011, pp. 34-38.  
 27. Alisse Waterston & Sebastian Junger « Sebastian Junger's the Last Patrol: A Dialogue », *Anthropology Now*, 7:1, 2015, pp. 11-19.  
 28. James Aucoin, « Sebastian Junger's War, Expert Testimony, and Understanding the Story », *Journalism Studies*, 17:2, 2015, pp. 231-246

**Film:** *Restrepo*, Tim Hetherington and Sebastian Junger, 2010, 93 minutes.

#### **Week 10 – 18/12/2018 – The Holocaust**

29. Margaret Olin, "Lanzmann's Shoah and the Topography of the Holocaust Film", *Representations*, 57, 1997, pp. 1-23.  
 30. Andrew Hebard, "Disruptive Histories: Toward a Radical Politics of Remembrance in Alain Resnais's *Night and Fog*", *New German Critique*, 71, 1997, pp. 87-113.  
 31. Giacomo Lichtner, "The age of innocence? Child narratives and Italian Holocaust films", *Modern Italy*, 17:2, pp. 197-208.  
 32. Lawrence Baron, "The First Wave of American 'Holocaust' Films, 1945–1959", *American historical Review*, Feb. 2010, pp. 90-114.

**Film:** *Night and Fog*, Alain Resnais, 1956, 32 minutes  
 Or: *Schindler's List*, Steven Spielberg, 1994, 195 minutes

#### **Week 11 – 25/12/2018 – The Genocide in Cambodia**

33. Scott Laderman, "Burying Culpability: The Killing Fields (1984), Us Foreign Policy, And The Political Limits Of Film-Making In Reagan-Era America", *Historical Journal of Film, Radio and Television*, 30:2, June 2010, pp. 203–220.  
 34. David P. Chandler, "The Killing Fields" and Perceptions of Cambodian History", *Pacific Affairs*, 59:1, 1986, pp. 92-97.  
 35. Deirdre Boyle, "Shattering Silence: Reenactment in Rithy Panh's S21: *The Khmer Rouge Killing Machine*", *Framework*, 50:1/2, pp. 95-106.

**Film:** *The Killing Fields*, Roland Joffe, 1984, 141 minutes.  
 Or: *S21: The Khmer Rouge Death Machine*, Rithy Panh, 2003, 101 minutes.

### **Week 12 – 1/1/2019 – The Genocide in Rwanda**

36. Heather L. LaMarre & Kristen D. Landreville, “When is Fiction as Good as Fact? Comparing the Influence of Documentary and Historical Reenactment Films on Engagement, Affect, Issue Interest, and Learning”, *Mass Communication and Society*, 12:4, 2009, pp. 537-555.

37. Urther Rwafa (2010) « Film representations of the Rwandan genocide », *African Identities*, 8:4, 2010, pp. 389-408.

38. Paul Conway, « Righteous Hutus: Can stories of courageous rescuers help in Rwanda’s reconciliation process ? », *International Journal of Sociology and Anthropology*, 3 :7, 2011, pp. 217-223.

**Film:** *Sometimes in April*, Raoul Peck, 2008, 140 minutes.

### **Week 13 – 8/12/2018 – Memory Issues**

39. Patricia Caillé, “The Illegitimate Legitimacy Of The Battle Of Algiers In French Film Culture”, *Interventions*, 9:3, 2007, pp. 371-388.

40. Christopher Garbowski, « The Glorious Dead and Sacred Communities in Spielberg’s Saving Private Ryan and Wajda’s Katyń », *Religion and the Arts*, 18, 2014, pp. 373–398.

**Film:** *Katyn*, Andrzej Wajda, 2009, 122 minutes.

The movies or some of the articles may be replaced by others during the semester.