

20th Century Ideas - Reflected in European Literature, Film and Visual Art

Course code: HSS325

Credits US/ECTS	3/6	Level	intermediate
Length	15 weeks	Prerequisite	
Contact hours	42 hours	Course type	HSC elective

1. Course Description

This course will take a number of the most dominant ideas/ideologies of the 20th century and explore how they have been addressed through a range of cultural mediums. Specifically, the impact and reception of Communism, Nazism and Liberal democracy (including anti-totalitarian activism) will be reviewed using a range of cultural sources. Areas which touch on current tensions between Liberal democracy and illiberalism /authoritarianism will be addressed.

The course will involve a core seminar approach.

Film, literature, and the arts have always played a central role in reflecting the attitudes towards the twin ideologies of Nazism and Communism in Central and Eastern Europe. They were central to propagandizing these ideologies and building their strength after World War I. However, they also provided the most vibrant forum for those challenging the totalitarian regimes established by Nazis and Communists.

In the period since their fall, film, literature, and the arts have remained the core site of public debate on their nature, context and lasting impact.

This course will explore this theme in a multi-disciplinary way, drawing on history, political science, literature, film studies, and psychology. There is a broad and deep amount of material to draw upon which will allow students to easily inquire into areas of particular interest to them.

In order to reinforce the point that the issues we are examining have meaning across regions and times, we will work thematically rather than chronologically.

In this course we will be mixing approaches to how we explore the issues.

Prague is one of the few capitals that experienced Liberal democracy, Nazism, Communism, and a return to Liberal democracy in little more than 50 years. Therefore, many opportunities emerge to meet people and visit places and events which can increase our understanding of the topic.

2. Student Learning Outcomes

Upon completion of this course students should be able to:

- Engage critically with a range of relevant films, documentaries, literature, and art;

- Demonstrate a significant understanding of and critical engagement with different aspects of life and resistance in the region during the last century;
- Assess and illustrate the origins and experience of totalitarianism, the origins and experience of civil resistance to Nazi and Communist totalitarianism, and the role of artists reflecting it as part of a common discourse and memory; and,
- Relate this knowledge to contemporary issues of resurgent authoritarianism, challenges to Liberal democracy and interpretations of the role and relevance of the past.

3. Reading Material

Required Materials

- A reader will be provided with core texts

Recommended Materials

Arendt, Hannah. *Eichmann in Jerusalem: a Report on the Banality of Evil*. New York: Penguin, 2006.

Boell, Heinrich. *Opinions of a Clown*. Germany: Kiepenheuer & Witsch, 1963.

Boell, Heinrich. *The Lost Honour of Katharina Blum*. New York: Penguin Books, 2009.

Boell, Heinrich. *Where Were You, Adam?* Evanston, Ill.: Northwestern University Press, 2000.

Čapek, Karel. *Talks with T. G. Masaryk*. Chicago: Cat Bird Press, 1996.

Čornej, Petr; Pokorný, Jiří. *A Brief History of the Czech Lands*. Prague: Práh, 2015.

Fromm, Erich. *The Art of Listening*. New York: Open Road Integrated Media, 2013.

Fromm, Erich. *The Art of Loving*. New York: Continuum Pub., 2008.

Fromm, Erich. *The Heart of Man: Its Genius for Good and Evil*. Riverdale, NY: American Mental Health Foundation Books, 2010.

Fromm, Erich. *To Have or To Be*. New York: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2015.

Garton Ash, Timothy. *History of the Present: Essays, Sketches, and Dispatches from Europe in the 1900s*. New York: Vintage Books, 2001.

Garton Ash, Timothy. *The File: A Personal History*. London: Atlantic, 2009.

Garton Ash, Timothy. *The Polish Revolution: Solidarity 1984*. New York: Scribner, 1984.

Garton Ash, Timothy. *The Uses of Adversity: Essays on the Fate of Central Europe*. London: Penguin Books, 1999.

Gorbachev, Michail. *Glasnost and Perestrojka in the USSR*

Grass, Guenther. *Dog Years*. London: Vintage, 2000.

Grass, Guenther. *Peeling the Onion*. Orlando: Harcourt, Inc., 2008.

Grass, Guenther. *The Tin Drum*. London: Vintage, 2014.

Havel, Václav. *A Word about Words*. New York: Cooper union, 1992.

Havel, Václav. *Briefly, please*. 2006.

Havel, Václav. *Living in Truth*. London: Faber and Faber, 1990. 12

Hemingway, Ernest. *A Farewell to Arms*. London: Macmillan Collector's Library, 2016.

Hemingway, Ernest. *For Whom the Bell Tolls*. London: Macmillan Collector's Library, 2016.

Herzog, Philippe. *Travelling Hopefully: Ethics, Action, Perspectives for a Revival of Europe*. Paris: Manuscript, 2006.

Hitchcock, Edward B. *I Built a Temple for Peace"; the Life of Eduard Beneš*. New York, Harper & Bros., 1940.

Hitler, Adolf. *Mein Kampf*. London: Pimlico, 1994.

Horney, Karen. *Neurosis and Human Growth: the Struggle toward Self-realization*. New York: Taylor & Francis Group, 2014.

Hrabal, Bohumil. *Closely Watched Trains*. Evanston: Northwestern University Press, 1990.

Hrabal, Bohumil. *Cutting it Short*. London: Penguin Books, 2017.

Hrabal, Bohumil. *I served the King of England*. London: Vintage Classic, 2009.

Hrabal, Bohumil. *The Little Town Where Time Stood Still*. London: Penguin Classics, 2017.

Jaspers, Karl. *The Question of German Guilt*. Oxford: Fordham University Press, 2001.

Kafka, Franz. *America: The Missing*. New York: Schocken Books, 2008.

Kafka, Franz. *The Castle*. New York: Schocken Books, 1999.

Klíma, Ivan. *Waiting For the Dark, Waiting For The Light*. Grove/Atlantic, Inc., 2007.

Korbel, Josef. *The Communist Subversion of Czechoslovakia*. Princeton University Press, 2016.

Kovály, Heda M. *Under a Cruel Star: A Life in Prague 1941-1968*. Great Britain: Granta Books, 2012 (1997).

Kundera, Milan. *Identity*. Bath: Camden, 2000.

Kundera, Milan. *Ignorance*. Harper Perennial, 2003.

Kundera, Milan. *Slowness*. New York: Harper Perennial, 2014.

Kundera, Milan. *The Book of Laughter and Forgetting*. London: Faber, 2010.

Kundera, Milan. *The Joke*. London: Faber & Faber, 2016.

Kundera, Milan. *The Laughable Loves*. London: Faber, 2005.

Levi, Primo. *If Not Now, When?* New York: Simon & Schuster Paperbacks, 2017.

Levi, Primo. *If This Is a Man*. London: Abacus, 2014.

Levi, Primo. *The Drowned and the Saved*. New York: Simon & Schuster Paperbacks, 2017.

Lifton, Robert J. *Thought Reform and the Psychology of Totalism*. Harmondsworth, Middlesex: Penguin Books, 1967.

Lustig, Arnošt. *A Prayer for Kateřina Horowitz*. Woodstock, NY: Overlook Press, 1987.

Lustig, Arnošt. *Night and Hope*. New York: Avon, 1978.

Lustig, Arnošt. *The Diamonds of the Night*. London: Quartet, 1989.

MacDonagh-Pajerová. *Personal Diaries 1980-1990 - Take A Flower With You*, Prague Prostor, 2014.

MacDonagh-Pajerová. *Velvet Revolution 30 Years After*. Prague Karolinum Press, 2019.

Marx, Karl; Engels, Friedrich. *The Communist Manifesto*. London: Pluto Press, 2017.

Milgrams, Stanley. *An Experimental View*. Pinter & Martin Ltd., 2010. 13 Milgrams, Stanley. *Obedience to Authority*. [S.l.]: Harper Perennial, 2017.

Orwell, George. *Animal Farm*. London: Network, 2014.

Orwell, George. *Homage to Catalonia*. London: Penguin Books, 2013.

Patočka, Jan; Hájek, Jiří; Havel, Václav. *The Charter 77 Declaration*

Seifert, Jaroslav. *All the Beauties of the World*. 1986.

Seifert, Jaroslav. *The Plague Column*. London: Terra Nova Ed., 1979.

Škvorecký, Josef. *Headed for the Blues: A Memoir with Ten Stories*. Boston: Faber and Faber, 1998.

Škvorecký, Josef. *The Engineer of the Human Souls*. Toronto, ON: L&OD, 2007.

Solzhenitzyn, Alexander. *One Day in the life of Ivan Denisovich*. New York: Farrar, Straus and Giroux, 2014.

Speer, Albert. *Inside the Third Reich*. London: Weidenfeld & Nicolson, 2015.

Films, Plays & Documentaries

In addition to the works referenced in class discussions, the following are relevant to the course and as potential assignment topics. **Not mandatory:**

Havel, Václav. *Theatre plays – The Audience, The Vernissage, Largo Desolato, Leaving – play and film*. 2011.

Kieslowski, Krzysztof. *The Decalogue*. Chicago, Ill.: Facets Video, 2003.

Kieslowski, Krzysztof. *Three Colours Trilogy*. 1994.

Lustig, Arnošt; Brynych, Zbyněk. *Transport from Paradise*. London: Second Run, 2014 (1962).

Menzel, Jiří. *Closely Watched Trains*. 1966.

Menzel, Jiří. *I Served the King of England*. 2007.

Pablo Picasso's *Guernica*. West Long Branch, NJ: Kultur, 1998 (1937).

Polanski, Roman. *The Pianist*. 2002.

Riefenstahl, Leni. *The Triumph of the Will*. Moon Stone, 2002.

Tarkovsky, Andrei. *Solaris*. 1973.

Tarkovsky, Andrei. *The Stalker*. 1979.

Tarkovsky, Andrei. *Andrej Rublev*. 1966.

Tarkovsky, Andrei. *Nostalghia*. 1980.

Wajda, Andrzej. *Ashes and Diamonds*. Irvington, New York: Criterion/Janus Collection, 2006.

Wajda, Andrzej. *Promised Land*. [S.l.]: Second Run [u.a.], 2013.

Wajda, Andrzej. *The Man of Marble*. London: Second Run, 2014.

4. Teaching methodology

This is a flexible and participative course.

In class we will watch and discuss films and documentaries, explore ideas contained in literature, hear from those who have deep personal experiences of Nazism and Communism and (public health restrictions permitting) use the opportunity of the active life of Prague to attend any relevant events that occur during the semester. The specific topics and order of classes will change to reflect both the opportunities for conferences/seminars and guests as well as the interests of the students.

5. Course Schedule

Date	Class Agenda
Session 1	Topic: The nature and significance of civil resistance facing totalitarian regimes in Central and Eastern Europe. Description: Reading: "The Student Revolts" by Olga Sommerová and Monika MacDonagh-Pajerová (2019). Garton-Ash 1990, "The Magic Lantern – Chapter Prague" Assignments/deadlines:
Session 2	Topic: The notion of absurdity of any given totalitarian regime, the exploration of the situation of an innocent individual being treated as a potential enemy of the state, being young in Central Europe. Description: In class viewing of and discussion of the filmed adaptation of Josef Škvorecký "The Rhythm in My Heels". Reading: Josef Škvorecký "Cowards"

	Assignments/deadlines:
Session 3	<p>Topic: Intelligent individuals trusting and serving a dictatorship, e.g. in the Soviet Russia under Stalin and realizing too late what the real foundations of such a regime are.</p> <p>Description: In-class viewing and discussion of Mikhalkov "Burnt by the Sun".</p> <p>Reading: Garton Ash 1990 "Introduction"</p> <p>Assignments/deadlines:</p>
Session 4	<p>Topic: Another option for an intelligent, honest person in Soviet Russia – trying to stay out of the historical events, an impossible attempt to live without either compromising with the regime or fighting it.</p> <p>Description: Discussion of moral dilemma and Pasternak</p> <p>Reading: Boris Pasternak "Doctor Zhivago"</p> <p>Assignments/deadlines:</p>
Session 5	<p>Topic: The general analysis of a non-democratic, oppressive system, whether it is Communism or Nazism, and the striving of individuals for love, freedom and truth.</p> <p>Description: Discussion of Orwell</p> <p>Reading: George Orwell "1984", Part One.</p> <p>Assignments/deadlines:</p>
Session 6	<p>Topic: The appeal of totalitarian ideology to some artists and intellectuals – by opportunism, by conviction? Leni Riefenstahl and Albert Speer serving the Nazi regime and their different perception of guilt later on.</p> <p>Description: In-class short review of Riefenstahl's propaganda documentary "The Triumph of the Will".</p> <p>Reading: Gita Sereny "Albert Speer: His Battle With Truth" Chapter Two.</p> <p>Assignments/deadlines:</p>
Session 7	<p>Topic: An opposite reaction of students fighting the same oppressive regime and believing in democracy as a fair social environment.</p> <p>Description: In-class viewing and discussion of "Sophie Scholl: The Final Days" and the White Rose Movement in Munich.</p> <p>Reading: Article on White Rose Movement</p> <p>Assignments/deadlines:</p>
	Mid-term break
Session 8	<p>Topic: How totalitarian ideology deals with its real or imagined opponents. Mass human rights abuses in Soviet Russia and witnesses who had difficulties to be trusted in Western liberal democracies.</p> <p>Description: Discussion of Alexander Solzhenitsyn</p> <p>Reading: Solzhenitsyn "The Gulag Archipelago" Chapter Twelve.</p> <p>Assignments/deadlines:</p>
Session 9	<p>Topic: Another example of an abusive regime dealing not only with its opponents, but other groups as well – Jews, Slavs, the Roma, people handicapped mentally or physically. Individual versus collective guilt.</p> <p>Description: Viewing and discussion of "The Nazis: A Warning from History," a BBC documentary (chapter Chaos and Consent).</p> <p>Reading: Gita Sereny, Final Chapter</p> <p>Assignments/deadlines:</p>
Session 10	<p>Topic: Surviving inhuman conditions of war, occupation, ghetto and concentration camp. The notion of human solidarity, believing in good as a realistic concept after all, as well as friendship and love. The notion of guilt and shame later on.</p> <p>Description: Discussion of Lustig</p>

	Reading: Arnošt Lustig "Lovely Green Eyes" Chapter Twelve. Assignments/deadlines:
Session 11	Topic: Jews as a persecuted group, the psychology of victimization and marginalization of a given social group by the majoritarian society. Description: Discussion of Kertesz Reading: Imre Kertész "Fatelessness" Chapters Two and Three. Assignments/deadlines:
Session 12	Topic: The loneliness of those who came back – from the front, from a prison, from a camp. Original beliefs confronted with today's reality. Description: In-class discussion of documentary concerning two different approaches – Jan Wiener and Arnošt Lustig in "The Fighter". Reading: Assignments/deadlines:
Session 13	Topic: The nature of 20th century human existence – behind the Iron Curtain in the East or in a liberal democracy. Between comedy and tragedy. Exile as a human condition. Description: Discussion of Kundera Reading: Milan Kundera "The Unbearable Lightness of Being" Assignments/deadlines:
Session 14	Topic: A very different look at the social reality of the 80's – although the abuse of power is omnipresent, a revolt is possible. Background of the Gdansk events just before the declaration of martial law. Description: In-class viewing and discussions of excerpts from Andrzej Wajda's "Lech Walesa - The Man of Hope". Reading: Garton-Ash "Warsaw" Assignments/deadlines:

6. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (hours)	Weight in Final Grade	Evaluated Course Specific Learning Outcomes	Evaluated Institutional Learning Outcomes*
Class Participation	42	30%		1, 2
Midterm test		20%		1
Final test		20%		1
Individual Assignment		30%		1, 2
TOTAL	150	100%		

*1 = Critical Thinking; 2 = Effective Communication; 3 = Effective and Responsible Action

7. Detailed description of the assignments

Assignment 1:

Each student will choose one relevant topic and write an essay (1200 words) or prepare a PowerPoint presentation on the chosen life / work /book / film / visual art and then present an excerpt from this work for discussion with the class (total time 30 minutes including a 15-minute exposition).

Details will be provided in advance.

Presentations will take place in class from week three onwards.

Topics and dates for presentations to be agreed with the course instructor.

Assessment breakdown

Assessed area	Percentage
Presentation clarity and engagement	30%
Understanding and breadth of works consulted	35%
Critical engagement in linking works consulted to core themes being studied	35%

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is required. Students who are absent 35 percent of classes or more cannot complete the course. Those with a majority of unexcused absences will be failed; those with a majority of excused absences will be administratively withdrawn from the course. Students may also be marked absent if they miss a significant part of a class (for example by arriving late or leaving early).

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Electronic devices (e.g. phones, tablets, laptops) may be used only for class-related activities (taking notes, looking up related information, etc.). Any other use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the student's Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the student will fail the exam or assignment and be expelled from the exam or class.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)
Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the student's Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, and to improve their academic writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more

information and/or to book a tutor, please contact the ATC at:
<http://atc.simplybook.me/sheduler/manage/event/1/>.

Course accessibility and inclusion

Students with disabilities should contact the Dean of Students to discuss reasonable accommodations. Academic accommodations are not retroactive. Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

9. Grading Scale

Letter Grade	Percentage*	Description
A	95-100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90-94	
B+	87-89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83-86	
B-	80-82	
C+	77-79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73-76	
C-	70-72	
D+	65-69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60-64	
F	0-59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.