

## **The Great War in European and Middle Eastern Cinematic Memory, (2 CPs)**

Spring Term 2020

Lecturer: Dr. Michael B. Elm

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Course Number: tba

Location: University of Haifa

Time: Semester B, Tuesday, 16:00-18:00

Course Language: English

### **Course Content:**

The Great War was a defining moment in modern European history but no less in the creation of the modern Middle East. The war that was promoted with the slogan as 'the war to end all wars' left both Europe and region of the former Ottoman Empire in an unstable and painful situation. Violence and regional wars continued long after the formal armistice in November 1918. 100 years later, during the centenary of the war, many feature films and documentaries are produced to reflect, investigate and rewrite the memory of this fateful event. In the course we will analyse some of these productions and compare European and Middle Eastern narratives and memories. The course investigates the intersection of historical, cinematic and political discourses of the Great War. Central questions are, which historical narratives do these films promote, how are they situated within the (trans)national frames of remembrance, how do they encode traumatic experience of warfare and reflect the 'other side', and which cinematic strategies are used to authenticate the narrations.

Furthermore, the course will provide methodological tools to analyse fictional and documentary movies and is suitable for students from a variety of academic fields such as History and Middle Eastern Studies, Social and Political Sciences as well as Film and Communication Studies.

### **Course Requirements:**

Attendance and participation: 25%

(Attendance required; two unexcused absences permitted)

Presentation in class (2-3 pages handout with central theses): 25%

Each presentation includes the analysis of a fictional film or TV-documentary and should be between 20-30 minutes, plus 20 minutes for discussion. Some of the presentations can be held as group assignments of up to 3 students and should be no longer than 40-45 minutes, plus time for discussion.

Final Paper (6-8 pages, due to 27.07.2020): 50%

The final paper should discuss a World War One movie, documentary or tv-mini-series and can be chosen from the list beneath or suggested by the student. It is required to include at least two academic articles about the historical content and cinematic form of the film. Papers can be written in English, German, Hebrew and Arabic. Those, who hand in their paper in Hebrew or Arabic shall discuss it with me in an oral exam of about 30 minutes shortly after the lecture period.

## The Great War in European and Middle Eastern Cinematic Memory

Course Schedule:

### Session 1 Introduction to the Subject

Intro I: Michael Elm The Great War as a Cultural Trauma in Europe and Middle Eastern Memory

### Session 2 The Great War and its Cinematic Narration 100 Years on

Intro II: Michael Elm Scientific Analysis of History Movies on the Example of Atom Egoyan's ARARAT

Text: Aksakal, Mustafa (2014): "The Ottoman Empire", in: Jay Winter (Hg.) *The Cambridge History of the First World War. Volume I – Global War*, Cambridge U. P., Cambridge, New York, 459-478.

### Session 3 The Great War in Weimar Germany

Film: WESTFRONT 1918: VIER VON DER INFANTERIE, D.: Gregor W. Pabst, D 1930

Text: Rainer Rother, „The Experience of the First World War and the German Film”

### Session 4 The Great War in French Cinema

Film: FRANTZ, D.: Francois Ozon, FR/DE 2016

Text: Pierre Sorlin (1999): "France: the Silent Memory", in: Michael Paris, *The First World War and Popular Cinema: 1914 To the Present*, Edinburgh U.P. 2000, 115-137.

### Session 5 Constructing a European Narrative of the Great War

Film: 14 DIARIES OF THE GREAT WAR (TV-Mini Series, 8 episodes), Group Assignment, D.: Jan Peter, DE/FR 2013

Texts: Michael Elm 2019; Arnold-de Simine, Silke and Tea Sindbæk Andersen. 'Between Transnationalism and Localization: The Pan-European TV Miniseries 14 - *Diaries of the Great War*.' in: *Image & Narrative* Vol. 18, No.1 (2017).

Jay Winter, *Remembering War: The Great War between Memory and History in the Twentieth Century*, Sheridan Books, Ann Arbor 2006, Ch. 1+9.

### Session 6 The Great War in British Cinema. A Gender Perspective

Film: TESTAMENT OF YOUTH, D.: James Kent, GB 2014

Text: Michael Paris, "Enduring Heroes: British Feature Films and the First World War, 1919-1997", in: Michael Paris, *The First World War and Popular Cinema: 1914 To the Present*, Edinburgh U.P. 2000, pp. 51-73.

### Session 7 Trauma and War – The Armenian Genocide

Films: THE PROMISE, D.: Terry George (US 2016) THE OTTOMAN LIEUTENANT, D.: Joseph Ruben (US/TR 2016)

Texts: Taner Akçam: Denial as a security Concept. In: *Cardozo Journal of Conflict Resolution*, Vol. 10.1 (2008) S. 233-240; Ronald Grigor Suni: „They Can Live in the Desert and Nowhere Else”. A History of the Armenian Genocide. Princeton, Oxford: Princeton University Press 2015

Session 8

**The Great War in the Middle East I**

Film: WORLD WAR ONE THROUGH ARAB EYES, D.: (3 Epi. / Group Assignment)

Texts: Seib (2012); Albert Hourani *A History of the Arab People*, Faber and Faber, London 1991, pp. 315-332.

Session 9

**The Great War and Coming of Age in the Middle East II**

Film: THEEB, Naji Abu Nowar, JO/GB 2014

Text: Laila Fawaz

Session 10

**Connecting the World Wars in German Memory?**

Film: WELTENBRAND (3 Epi., German Languages skills required) D.: Guido Knopp, DE 2012

Text: Sönke Neitzel (2009): „Der Erste Weltkrieg in den Geschichtsdokumentationen des ZDF“, in: Rainer Rother / Karin Herbst-Meßlinger (eds.) (2009): *Der Erste Weltkrieg im Film*, edition text+kritik, München, 219-235.

Final Session

**Open for Proposals**

Film: Chosen by Students

Mandatory Texts:

Jay Winter, *Remembering War: The Great War between Memory and History in the Twentieth Century*, Sheridan Books, Ann Arbor 2006, Ch. 1+9.

Aksakal, Mustafa (2014): “The Ottoman Empire”, in: Jay Winter (Ed.) *The Cambridge History of the First World War. Volume I – Global War*, Cambridge U. P., Cambridge, New York, 459-478.

Jürgen Kocka, „Historians, Fashion and Truth. The last Fifty Years”, in: Jürgen Kocka, *Civil Society and Dictatorship in Modern German History*, Brandeis UP, Hanover and London 2010, pp. 101-115.

Films for Final Paper:

14-18, LE BRUIT ET LA FUREUR / (DER ERSTE WELTKRIEG IN FARBE: 14-18 - EUROPA IN SCHUTT UND ASCHE) D.: Jean-François Delassus, BL 2008  
1914-1918. THE GREAT WAR (seven episodes), APB(American Public Broadcast) and BBC 1996.  
AU REVOIR, LÀ-HAUT, (SEE YOU UP THERE) D.: Albert Dupontel (FR/CA 2017)  
AUSTERIA, D.: Jerzy Kawalerowicz, PL 1982 (Jewish community on the Polish-Ukrainian Border)  
BALFOUR. SEEDS OF DISCORD, D.: Mohammed Salameh / Rick Platt, QA/GB 2017  
BEHIND THE LINES, D.: Gillies Mackinnon, UK 1997 (Trauma and War)  
BIRTH OF A NATION, D.:D. W. Griffith, US 1915  
BLACK AND WHITE IN COLOR, D.: Jean-Jacques Annaud, FR 1976, (French colonists in Africa, several months behind in the news, find themselves at war with their German neighbors)  
EVE DÖNÜŞ: SARIKAMIŞ 1915 / THE LONG WAY HOME, D.: Alphan Eşeli, Turkey 2013.  
FANGSCHUSS (COUP DE GRACE), D.: Volker Schlöndorff, DE 1976  
FLYBOYS, D.: Tony Bill, US 2006  
GALLIPOLI, D.: Peter Weir, AU 1981 (Battle of Australian Fighters in Turkey)  
GUNS OF AUGUST, D.: Nathan Kroll, US 1964, based on the book by Barbara Tuchman.  
JOYEUX NOËL, D.: Christian Carion, FR, DE, BL, IT  
LA FIN DES OTTOMANS (DAS ENDE DES ERHABENEN STAATES) (TV-Dokumentation, 2 Epi.), R.: Mathilde Damoiseil, FR 2015  
LAWRENCE OF ARABIA, D.: David Lean, US 1962  
LES GARDIENNES (THE GUARDIANS), Xavier Beauvois, FR 2017  
LETTERS FROM BAGDAD, D.: Sabine Krayenbühl / Zeva Oelbaum, US 2015  
PASSCHENDAELE, D. Paul Gross, CA 2008  
PATHS OF GLORY, D.: Stanley Kubrick, US 1957  
QUEEN OF THE DESERT, D.: Werner Herzog, US 2015  
SYKES-PICOT. LINES IN THE SAND, D.: Richard Platt, Mohammed Al-Saedi, QA/GB 2016  
SHOULDER ARMS, D.: Charles Chaplin, US 1918  
THE CUT, R.: FATI H AKIN, DE/FR/IT/RU/PL/TR/EU 2013  
THE ODE TO JOY, D.: Masanobu Deme, Japan 2006  
THE GREAT WAR (26 episodes) BBC 1964, [www.youtube.com/watch?v=LrMBiMwXTGM](http://www.youtube.com/watch?v=LrMBiMwXTGM).  
THE LIGHTHORSEMEN, D.: Simon Wincer, Au 1987 [Battle of Beer Sheva]  
THE RED BARON, (Der Rote Baron) D.: Nikolai Müllerschön, DE 2008:  
THE TRENCH, D.: William Boyd, GB 1999. (Battle at Somme)  
THE WATER DIVINER, R.: RUSSELL CROWE, AU/US 2014  
THE WHITE RIBBON / DAS WEIßE BAND-EINE DEUTSCHE KINDERGESCHICHTE, D.: Michael Haneke, DE/AU 2009  
THEY SHALL NOT GROW OLD, Peter Jackson, GB 2018  
WAR HORSE, D.: Steven Spielberg, USA 2011  
WESTFRONT 1918: VIER VON DER INFANTERIE, D.: Gregor W. Pabst, DE 1930  
WORLD WAR ONE IN COLOR, BBC 2010, [www.youtube.com/watch?v=HNwkJIV3DOQ](http://www.youtube.com/watch?v=HNwkJIV3DOQ) .

Lit.:

Jeffrey C. Alexander (2012): *Trauma. A Social Theory*. Cambridge: Polity Press.  
Ina Bertrand (2000): "The ANZAC and the Sentimental Bloke: Australian Culture and Screen Representations of World War One", in: Michael Paris, *The First World War and Popular Cinema: 1914 To the Present*, Edinburgh U.P. 2000, pp. 74-95.  
Mike Chopra-Gant (2008): *Cinema and History. The Telling of Stories*, Wallfower, London and New York.

- Christopher Clark (2013): *The Sleepwalkers. How Europe Went to War in 1914*, Harper Collins, New York.
- Robert Gerwarth (2017): *The Vanquished. Why the First World War Failed to End, 1917-1923*, Penguin Books/Random House, St. Ives.
- Leila Tarazi Fawaz (2014): *A Land of Aching Hearts. The Middle East in the Great War*, Cambridge, Massachusetts/London.
- Niall Ferguson, *The Pity of War*, Basis Books, New York 1999. (Interview with the author: <http://www.youtube.com/watch?v=C9yNEvV6II4>).
- Tony Kaes (2010): *Shell Shock Cinema: Weimar Culture and the Wounds of War*, Princeton U.P., 2009.
- Jürgen Kocka, „Historians, Fashion and Truth. The last Fifty Years”, in: Jürgen Kocka, *Civil Society and Dictatorship in Modern German History*, Brandeis UP, Hanover and London 2010, pp. 101-115.
- Jürgen Kocka (2014): „Der große Europäische Krieg – 90 Jahre danach”, in: Helmut Bleiber und Gerd Krumeich, *Juli 1914. Eine Bilanz*, Ferdinand Schöningh Verlag, Paderborn-München-Wien-Zürich.
- Michael Paris (2000): *The First World War and Popular Cinema: 1914 To the Present*, Edinburgh U.P.
- Eugene Rogan (2015): *The Fall of the Ottomans. The Great War in the Middle East, 1914-1920*, Allen Lane, London.
- Rainer Rother (2000): „The Experience of the First World War and the German Film”, in: Michael Paris, *The First World War and Popular Cinema: 1914 To the Present*, Edinburgh U.P., pp. 217-246.
- Rainer Rother / Karin Herbst-Meßlinger (eds.) (2009): *Der Erste Weltkrieg im Film*, edition text+kritik, München.
- Philip Seib (2012): ‘Conclusion: AJE in the World’, in *Al Jazeera English. Global News in a Changing World*, ed. by Philip Seib, Palgrave MacMillan, New York, 187-197.
- Salim Tamari (2011): *Year of the Locust: A Soldier's Diary and the Erasure of Palestine's Ottoman Past*. Berkeley, CA: University of California Press.
- Jay Winter (1995): *Sites of Morning, Sites of Memory. The Great War in the European cultural history*, Cambridge U.P. (Eleventh printing 2010), New York.
- Jay Winter (2006): *Remembering War: The Great War between Memory and History in the Twentieth Century*, Sheridan Books, Ann Arbor.