

## HISTORY 360: EUROPE IN THE 20TH CENTURY

# POSTWAR



**"EVERYTHING HAS BEEN FIGURED  
OUT EXCEPT HOW TO LIVE."**  
—JEAN-PAUL SARTRE

### AFTER WORLD WAR II, EUROPE WAS A RUIN . . .

. . . the challenge was to piece it back together. But how? Communists and democrats felt that they had the answers, but their answers often spawned little more than disillusion, protest, and unrest. Even as much of Europe managed to bounce back from war within only a few years, anxiety was often the principle result. Conflicting national identities, the development of youth culture, and a belief among many that Europe would either sink or swim as a single political and economic unit all shaped the postwar experience. This class will explore the story of European history from the end of World War II to the "War on Terror." Topics will include (among others) the division of Europe into East and West, the rise of the European Union, the development of separatist nationalisms, and the astonishing proliferation of youth culture that both reflected and defined what took place on the political and economic stage. The class will include a combination of readings, lectures, and films. Students will be expected to participate actively in class discussion and activities, complete a series of short quizzes/papers, and ultimately write a substantial research paper.

## REQUIRED TEXTS

- 1) Tom Buchanan, *Europe's Troubled Peace, 1945-2000* (London and New York: Blackwell Publishing, 2006). ISBN: 978-0-631-22162-3
- 2) Jeremy Black, *The Politics of James Bond: From Fleming's Novels to the Big Screen* (Lincoln and London: University of Nebraska Press, 2005). ISBN: 0-8032-6240-X
- 3) Dick Hebdige, *Subculture: The Meaning of Style* (London and New York: Routledge, 1979). ISBN-13: 978-0-415-03949-9
- 4) Ian Buruma, *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (London: Penguin Books, 2007). ISBN-13: 978-0-143-11236-5
- 5) Anna Funder, *Stasiland: Stories from Behind the Berlin Wall* (London: Granta Books, 2004). ISBN: 978-1-862-07655-6
- 6) Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, Sixth Edition (New York and London: Bedford/St. Martin's). ISBN-13: 978-0-312-53503-2

Any additional readings are available for download, either directly from websites listed in the course schedule or in the "Shared Files" section for this course in Blackboard.

## COURSE GOALS

This course is classified as an Advanced Studies (ADV) course and meets the ADV requirement in the Core Curriculum. As such, this class builds on the skills and knowledge gained in your Explorations and Human Traditions courses. Advanced Studies classes offer you an opportunity to explore a topic in depth at an advanced level, further developing your skills in critical thinking, effective oral and written communication, and problem solving.

Over the course of the semester, we will look in some depth at the postwar experience in Europe. Through a combination of lectures, discussions, readings, feature films, group work, and individual research projects you will dig deeply into the challenges and problems that Europeans both faced and continue to face. My lectures will offer you an overview. Books will either build upon or challenge the comments that I make in lecture. Discussions will help us to further probe our ideas and understandings. Films will invite us to think carefully about the historical context in which they were made. Your own written work and oral presentations will both build upon and expand the knowledge you gain through the above.

Having said all of this, it is worth identifying a series of specific goals and learning objectives. These include:

1. Develop an understanding of the history of Europe since World War II and the context(s) that generated major events/developments;
2. Improve critical thinking skills;
3. Improve ability to successfully communicate ideas orally and in writing;
4. Learn to successfully use the *Chicago Manual of Style* citation format;
5. Further expand your ability to locate and use sources (whether primary or secondary) to better understand the past.

With these goals in mind, you will be asked to complete all assigned readings, successfully negotiate a series of short in-class quizzes, engage in and present a group project that is related to our course material, and complete a major research project that is related to a European film of your choice. All of these requirements are spelled out in much greater detail below.

**BRIEF NOTE ON WORKLOAD:** This class will involve more reading than many of you are used to. The reason is not far to see: historians read, they listen, and they write. As a general rule, you should expect to do 2-3 hours of work outside of class for every hour that you spend in class. (This rule applies to all college courses, not just this one—and it isn't my rule. You'll find it widely repeated.) *Schedule your time accordingly.*

On this same note, while a recent study of higher education arrived at the disturbing finding that most undergraduates in the United States make few intellectual or other gains during their four years of college, students in writing/reading intensive programs (history, English, political science, philosophy, etc.) showed quite the opposite. They learned vital skills, thought more deeply, and showed improvement in both written and oral communication. The study proved that the more reading and writing students do, the more they will improve during their college years. This class certainly embodies the format proven by this study to generate the most positive learning outcomes possible. If you engage the material, you can expect to learn a tremendous amount!

## DISCUSSIONS

Discussions are fun but they are also of major importance to your success in the course. These sessions are vital because they give you an opportunity to gain a deeper understanding of the subject material, to try out your ideas by discussing them with the group in a non-stressful setting, and to develop your critical thinking skills. In short, you will not get everything you can out of this class unless you are ready to take a few intellectual risks. **DO NOT BE SHY!**

## THE CINEMATIC RESEARCH PROJECT

Over the course of this class, we will watch a series of five films. Each movie speaks in some way to the time in which it was made. We will also read Jeremy Black's book about James Bond, a text in which the author attempts to explore both the production and reception of the James Bond books/films relative to the time in which they were made.

The research paper for this class will ask you to do much the same thing that Black endeavors to do. You will choose a film, watch it, determine how it reflects the context in which it was produced, conduct research to explore this context, then write a paper that places the movie into historical context. Far more than a simple summary of a movie, you will need to dig deeper to understand the tensions and issues present in the culture and time from which your film came. How exactly does the movie reflect these challenges?

Obviously some movies directly pick up on historical events. For example, we will watch Theo Van Gogh's thriller *May 6<sup>th</sup>*. The movie is a fictionalized account of the real-life murder of a Dutch political candidate, Pim Fortuyn, in 2004. While one could write a paper about the murder of Pim Fortuyn such an undertaking would not represent a truly exciting attempt at this assignment; it would be too obvious, too "surface." Instead, a successful paper about the film would endeavor to dig deeper into the contemporary political climate in the Netherlands, asking why Pim inspired such strong emotions, both among those who liked him and those who wanted him dead. Why would Van Gogh, a man who liked nothing more than to anger people, think that the Fortuyn murder was a useful way to push buttons? An interesting paper might put forward an answer to one or more of these questions.

Your essay should be 10-15 pages, double-spaced. Use 12-point Times-New Roman font and 1-inch margins on all sides. Include a title page that contains your paper title and your name. *The title page is not included in the length requirement.* YOU MUST USE CHICAGO MANUAL OF STYLE FORMAT FOR YOUR CITATIONS.

**This paper is worth 30% of your overall course grade.**

To successfully complete this assignment, you should follow the following steps:

- 1) Decide upon a postwar European film that you would like to watch and examine in historical context (a list of some potential films is included at the end of this syllabus).
- 2) Think carefully about the context in which the movie was made. What themes does the film address? What might these reveal about postwar European history?
- 3) Write a short, 1-2 page proposal which outlines what you think your research paper will examine. **Please note that this paper is REQUIRED. *If you do not do it, you will receive a failing grade for the course.* This paper is DUE on September 21<sup>st</sup>; it is worth 5% of your overall grade.**

- 4) Meet with Professor Zuelow to discuss your proposal and potential approaches toward conducting your research.
- 5) Commence research. You will be asked to hand in your research notes every two weeks starting on October 12<sup>th</sup>. **Notes will count as part of the in-class quizzes/writing assignments grade and will be graded in accordance with in-class exams on a 5-point scale (see below).** *Please note that this is NOT optional. Failure to turn-in notes will result in failing grade for the course; you will not have completed the course requirements.*
- 6) With research completed, think about strategies for successfully proving your argument. Think about it as if you are constructing a building. First you must lay a foundation. Next you need to build a support structure. Finally you can put on siding and a roof. Your argument should proceed in a similarly orderly fashion.
- 7) Begin writing. **All history majors must complete a rough draft and hand it in by Monday, November 16<sup>th</sup>.** Other students may hand in a draft if they wish on this same date.
- 8) Carefully cite any quotations or ideas that are not your own, as well as any information that is not common knowledge.

USE FOOTNOTES to cite your sources. Utilize the following format:

- a. **Books:** Eric G.E. Zuelow, *Making Ireland Irish: Tourism and National Identity since the Irish Civil War* (Syracuse: Syracuse University Press, 2009), 344 pp.
- b. **Articles:** Eric G.E. Zuelow, “ ‘Kilts versus Breeches’: The Royal Visit, Tourism, and Scottish National Memory,” *Journeys: The International Journal of Travel and Travel Writing* 7.2 (2006): pp. 33-53.
- c. **Book Chapters:** Eric G.E. Zuelow, “The Tourism Nexus: The Meanings of Tourism and Identity since the Irish Civil War,” in Mark McCarthy (ed.), *Ireland’s Heritages: Critical Perspectives on Memory and Identity* (Hampshire: Ashgate, 2005), pp. 189-213.
- d. **Subsequent references may use the short format style:** Zuelow, *Making Ireland Irish*, p. 80; Zuelow, “Kilts versus Breeches,” pp. 35-36; or, Zuelow, “The Tourism Nexus,” p. 189.

**Failing to use correct citation formatting will result in a 20-point grade reduction of your paper grade. Failure to cite sources will result in a failing grade for the paper.**

- 9) COPY-EDIT your work. Seek help at the Learning Assistance Center or from a trusted friend. **Poorly edited work will result in a grade reduction** (to be based by the severity and frequency of writing issues involved).

**10) All papers are due in class on December 7 (Pearl Harbor Day).**

### IN-CLASS QUIZZES

Over the course of the semester you will be asked to complete a series of short in-class writing assignments or quizzes. These are designed to encourage you to think deeply about material, to complete course readings in a timely manner, and to gain as much from the lectures as possible. If you listen carefully in class, take notes (and review them regularly!), think carefully about material, and keep up on the reading (taking notes on the reading is HIGHLY recommended as it will dramatically increase your mastery of material), you will do just fine on these assignments.

In addition to the above, each student should be prepared to hand in copies of his/her research notes every two weeks starting in October (you will hand in notes a total of three times). These notes will be marked on the same five-point scale listed above. Notes will be due beginning on October 12<sup>th</sup>. ***Note that these notes are not optional; you must hand them in or you will fail the course.***

Each assignment will be worth a maximum of five points. I will determine your score for this portion of the course grade based on the total number of points possible. Thus, if you score 23 and there were 30 points available, you will have a 77% average for this portion of your grade.

Finally, please note that I will *drop your two lowest scores* from my grade calculations—meaning that if there are ten in-class assignments, I will calculate the grade based on your eight highest scores.

**In class writing assignments/quizzes/research notes will be worth 25% of your overall grade.**

### GROUP PROJECT / PRESENTATIONS

The final day of each unit will begin with a 25-minute group presentation that provides the class with a summation of a series of five articles that are listed in the syllabus. These group activities will allow us to further extend our understanding of course material, while also providing students with practice understanding scholarly arguments and with speaking publicly.

Professor Zuelow will assign groups early in the semester. Group 1 will present on Unit 1, Group 2 on Unit 2 and so on. Each student is responsible for a 5-minute presentation on her/his article. Collectively each group presentation will last for 25-minutes.

Groups should meet at least twice *before* class: first, to divide up the reading that is listed as “suggested” and which corresponds to the unit in question (no two students should read the

same article), and second, to compare notes and to develop a presentation structure that successfully balances different viewpoints to give a coherent sense of the various arguments surrounding a given question. While individual students will talk about their own article, it would be very useful to relate that article to others. For example, if article “a” challenges the view of article “b” presenters should draw attention to this fact.

After the presentation is complete, each group will be responsible for helping the professor to lead group discussion. Thus, a representative from each **group should schedule a meeting with the professor at least 48-hours prior to the assigned class period** to talk about the group’s presentation and about potential directions in which to take the discussion. **Each student should come to class prepared with a series of questions related to their group presentation. These questions must be supplied to the professor at least 48-hours in advance.**

**GROUP TOPICS (READINGS ARE LISTED IN THE COURSE SCHEDULE SECTION BELOW):**

**UNIT 1 (Rebuilding):** Was the Marshall Plan successful? Was it a good thing? To what extent should we see it as responsible for the “economic miracle” that followed? Did it create more problems than it solved? Just what impact did it have?

**UNIT 2 (Europe During the Cold War):** What caused the Cold War? Who should be blamed? What was life like during the conflict?

**UNIT 3 (The New Face of Europe):** How important was nationalism during the postwar period? Did it play a vital role in the evolution of European history after World War II? How so?

**UNIT 4 (Youth Culture in Postwar Europe):** How significant is the development of youth culture for postwar European history?

**UNIT 5 (The Changing Face of Europe):** Taking European history into consideration, is the European Union the right way to organize modern Europe?

Group presentations will be assessed both collectively and individually. On a collective basis, how coherent was the presentation overall and how successful was the group in framing subsequent class discussion? On an individual basis, did each member of the group offer a clear, concise, and useful summary of his/her reading? How well was that component of the group presentation integrated into the whole?

When assessing public speaking, I focus on issues such as argumentation/content (do you clearly explain and assess the reading that you are talking about?) and eye contact/physicality (do you actively engage your audience?).

**Group presentations are worth 25% of the overall grade.**

## PARTICIPATION/ATTENDANCE

Your attendance and participation are vital for success in this course. You cannot learn, nor can you contribute to the group's progress, if you are absent. I will keep track of both who attends regularly and of who participates in discussion.

**Participation is worth 20% of your overall grade.**

## OTHER POLICIES

### *LATE ASSIGNMENTS*

- **All papers must be handed in on the day that they are due. This must be done IN CLASS. No late papers will be accepted.**
- **Papers will not be accepted electronically unless otherwise specified.**

Having said this, if an unforeseen and serious problem arises, please contact me and we will work something out. Please be prepared to provide a doctor's note, obituary, or other paperwork as needed.

### *CELL PHONES AND OTHER ELECTRONICS*

Cellular phones, MP3 players, and other electronic devices (excluding laptops) are distracting to others and are therefore not acceptable in the classroom. *TURN OFF YOUR PHONES WHEN YOU ENTER THE CLASSROOM.* If it becomes a problem, I will confiscate offending devices until the end of the class period.

If you would like to take notes on a laptop, please feel free to do so. *This said, any student seen using their computer for tasks unrelated to this course will be asked to leave and will not be permitted to use a computer during subsequent class meetings.*

### *DISABILITY ACCOMMODATIONS*

Students who require special accommodations for any disability should provide the professor with relevant documentation from the Disability Services Office (DSO) at the start of the semester. Every effort will be made to provide these students with additional time for exams, special testing facilities, or any other assistance prescribed by the DSO.

### *SNOW DAYS*

To paraphrase a popular bumper sticker: "Snow Happens." Should we miss a day because of snow, we will adjust the schedule as we go. In some cases, it may be necessary to cancel or postpone scheduled activities.

### WIKIPEDIA AND OTHER ONLINE RESOURCES

Wikipedia and a large number of other online resources are not acceptable scholarly secondary sources. Do not use them (unless expressly told to do so) in this or any other college-level course.

There are acceptable online sources such as those providing peer-reviewed journal articles: JSTOR, ProjectMUSE, ProQuest, etc. **Consult with the professor to verify that any online source you are planning to use is acceptable.**

### PLAGIARISM & OTHER DISHONESTY

**Plagiarism represents serious academic misconduct. As per UNE guidelines, students who steal the words or ideas of another party will be referred to the Dean for disciplinary action.**

The University of New England defines plagiarism as:

- a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; or
- b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

—*Student Handbook*, pp. 33-34

You can learn much more by consulting the following:

<http://www.une.edu/library/resguide/default.asp>

If you have any questions about how to properly cite sources, please contact me.

Anybody caught cheating on an in-class quiz/exam will receive an automatic failing grade for that quiz/exam and will be directed to the Dean for further disciplinary action.

## OVERALL COURSE GRADE

It is very important to understand how your grade will be assessed in this class, as well as what the various grades actually mean. In essence, letter grades are used as shorthand for the level of proficiency achieved in the classroom. The following criteria are in effect:

- A:** Student demonstrated a level of knowledge (writing, content, etc.) relevant to the course that *goes considerably beyond* what is expected.

- B:** Student demonstrated a level of knowledge of material relevant to the course that is *beyond basic expectations*.
- C:** Student demonstrated an acceptable level of knowledge that is *in line with course expectations*.
- D:** Student knowledge *barely meets expectations* and the student will likely face significant difficulty in more advanced history courses.
- F:** Student has not learned or demonstrated enough mastery of material to receive a passing grade.

These criteria are not intended to be off-putting, but merely to make clear that simply showing up for class, doing assignments, and talking occasionally generally earns a “C” or a “D”—not an “A” or “B,” both of which denote a student who exceeded the basic expectations outlined in this syllabus.

The basic grade breakdown is as follows:

**Participation:** 20%  
**Group Presentation:** 20%  
**Quizzes / Research Notes / In-class writing:** 25%  
**Paper Proposal** 5%  
**Cinema Paper:** 30%

The following grading scale is in effect:

A+	=	97-100
A	=	93-96
A-	=	90-92
B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
D	=	60-69
F	=	59 and below

## C O U R S E S C H E D U L E

*Please note that the following schedule is provisional. Changes may be made as demanded by the weather, class progress, etc. Please watch your email for alterations/revisions.*

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### WEDNESDAY, SEPT. 7, 2011: INTRODUCTIONS

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Today we will get to know one another while, at the same time, making certain that everybody understands the syllabus and goals of this course. We will also spend a few minutes discussing the nature of a history.

**Lecture:** Introductions

**Required Reading:**

S.W. Swain, "What is History?" *Journal of Philosophy*, 20 (1923): 281–289.

### *Unit 1: Rebuilding*

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### MONDAY, SEPT. 12, 2011: A LAND OF RUINS

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World War II was the largest human undertaking in world history and when it was done the survivors were left with the daunting challenge of picking up the pieces. Today we will talk about the events that led to the war and the immediate challenges posed by cleaning up after "total war."

**Lecture:** *Europe After Total War*

**Required Reading:**

Tom Buchanan, *Europe's Troubled Peace, 1945-2000* (London and New York: Blackwell Publishing, 2006), pp. 1-59.

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### WEDNESDAY, SEPT. 14, 2011: QUIZ FOLLOWED BY *PASSPORT TO PIMLICO* (MOVIE)

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After the first of our in-class quizzes, we will begin watching the classic English film *Passport to Pimlico* (1949). This movie takes place in the aftermath of World War II and, through a series of improbable events, offers a critique not only of postwar London, but also of the Berlin airlift and other events.

**Short Quiz** (20 minutes)

**Movie:** *Passport to Pimlico* (50 minutes)

**Required Reading:**

Buchanan, *Europe's Troubled Peace*, pp. 61-117.

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**MONDAY, SEPT. 19, 2011: PASSPORT TO PIMLICO (MOVIE) / DISCUSSION**


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Today we will finish watching *Passport to Pimlico*, then we will spend the remainder of the class period talking about the film and about what it has to say regarding postwar Europe.

**Movie:** *Passport to Pimlico* (roughly 31 minutes left)

**Discussion:** *Passport to Pimlico* and Postwar Europe

**Reading:**

Buchanan, *Europe's Troubled Peace*, pp. 118-167.

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**WEDNESDAY, SEPT. 21, 2011: EUROPE AFTER THE DELUGE (DISCUSSION)**


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Our class period will be devoted to a discussion of Buchanan's book, the immediate realities of postwar Europe, and the place of the film in our understanding of European history.

**Discussion:** Postwar Challenges and Film as a Source for Understanding

**Reading:**

Buchanan, *Europe's Troubled Peace*, pp. 168-222.

**Paper proposal is DUE.**

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**MONDAY, SEPT. 26, 2011: GROUP PRESENTATION: MARSHALL PLAN A SUCCESS?**


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The Marshall Plan is often presented as one of the most successful programs in American history. But was it successful? Was it even desirable? What were the politics involved? Are there other important questions that need to be raised? Today our first group presentation will explain some of the relevant arguments, talk a little bit more about the Marshall Plan, and set-up a class discussion about the merits of massive foreign aid in the aftermath of catastrophe. One of the questions that I hope we will consider is whether history offers any clues about the utility of foreign aid—a major debate in our own time.

**Reading:**

Buchanan, *Europe's Troubled Peace*, pp. 224-271.

*NOTE: Every student should choose ONE of the following. The group presenting must divide the reading up equally so that one student is presenting on each article.*

Michael Cox and Caroline Kennedy-Pipe, "The Tragedy of American Diplomacy: Rethinking the Marshall Plan," *Journal of Cold War Studies*, 7/1 (Winter, 2005): pp. 97-134.

William C. Cromwell, "The Marshall Non-Plan, Congress and the Soviet Union," *Western Political Quarterly*, 32/1 (Dec., 1979): pp. 422-443.

Manfred Knapp, Wolfgang F. Stolper, and Michael Hudson, "Reconstruction and West-Integration: The Impact of the Marshall Plan on Germany," *Journal of Institutional and Theoretical Economics*, (Sept., 1981): pp. 415-433.

Greg Castillo, "Domesticating the Cold War: Household Consumption as Propaganda in Marshall Plan Germany," *Journal of Contemporary History*, 40/2 (Apr., 2005): pp. 261-288.

C.C.S. Newton, "The Sterling Crisis of 1947 and the British Response to the Marshall Plan," *Economic History Review*, New Series, 37/3 (Aug., 1984): pp. 391-408.

## ***Unit 2: Europe During the Cold War***

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### **WEDNESDAY, SEPT. 28, 2011: COLD WAR EUROPE**

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The Cold War was not inevitable, but it was certainly highly likely. Mistrust between the Soviets and the west was building even before World War II. Tensions only increased in the aftermath. Today's lecture will examine the onset of the Cold War, playing special attention to the division of Germany.

**Lecture:** *The Cold War: Europe Divided*

**Reading:**

Anna Funder, *Stasiland: Stories from Behind the Berlin Wall* (London: Granta Books, 2004), pp. 1-66.

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### **MONDAY, OCT. 3, 2011: QUIZ + *THE MOUSE THAT ROARED* (MOVIE)**

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*The Mouse that Roared* is a humorous film (starring Peter Sellers of *Pink Panther* fame) that examines what happens when a small, forgotten European country attempts to gain American Marshall-plan style assistance in a Cold War environment. After our regular quiz, we will begin viewing the film.

**Short Quiz** (20 minutes)

**Movie:** *The Mouse that Roared* (~50 minutes)

**Reading:**

Funder, *Stasiland*, pp. 67-128.

**WEDNESDAY, OCT. 5, 2011: THE MOUSE THAT ROARED AND DISCUSSION**

After finishing our movie, we will discuss our initial impressions of the film and what it tells us about the Cold War.

**Movie:** *The Mouse that Roared* (33 minutes)

**Reading:**

Funder, *Stasiland*, pp. 129-203.

**MONDAY, OCT. 10, 2011: COLD WAR IN FILM AND REALITY**

*The Mouse that Roared* shows one popular view of the Cold War, a funny one tainted with hints of potential horror. Anna Funder recounts another side of the conflict, far less seen but no less horrifying. Today we will talk about the Cold War in film and reality.

**Discussion:** The Cold War in Film and Reality

**Reading:**

Funder, *Stasiland*, pp. 204-282.

**WEDNESDAY, OCT. 12, 2011: GROUP PRESENTATION: NEVER MORE FREE?**

Our second group presentation will address various issues associated with the Cold War, focusing on issues such as whom to blame (if such a thing can be determined) and the causes of the conflict.

**Reading:**

*NOTE: Only the group presenting today must read these essays; they are merely suggested for the rest of us. Our presenters should offer us an adequate summary of them to support discussion.*

Melvyn P. Leffler, "The Cold War: What Do 'We Now Know'?", *American Historical Review*, 104/2 (Apr., 1999): pp. 501-524.

Paul Seabury, "Cold War Origins, I," *Journal of Contemporary History*, 3/1 (Jan., 1968): pp. 169-182.

Brian Thomas, "Cold War Origins, II," *Journal of Contemporary History*, 3/1 (Jan., 1968): pp. 183-198.

Arthur Schlesinger, Jr., "Origins of the Cold War," *Foreign Affairs*, 46 (1967): pp. 22-52.

Richard F. Kuisel, "Coca-Cola and the Cold War: The French Face of Americanization, 1948-1953," *French Historical Studies*, 17/1 (Spring, 1991): pp. 96-116.

**First batch of research notes are due.**

### *Unit 3: The New Face of Europe*

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#### **MONDAY, OCT. 17, 2011: END OF EMPIRE AND THE RENEWAL OF NATIONALISM**

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The nineteenth century is often described as the "age of nationalism," yet this form of political identity is no less prevalent during the postwar years—it may even be more so. Today's lecture will discuss the decline of empire after World War II and the reasons that nationalism gained importance in places such as the British Isles, Spain, the Soviet Union/Russian Confederation, and the former Yugoslavia.

**Lecture:** *The End of Empires and the Rise of Nationalism*

**Reading:**

Jeremy Black, *The Politics of James Bond: From Fleming's Novels to the Big Screen* (Lincoln and London: University of Nebraska Press, 2005), pp. 3-47.

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#### **WEDNESDAY, OCT. 19, 2011: QUIZ + *FROM RUSSIA WITH LOVE* (MOVIE)**

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After our usual quiz, we will begin watching the second film in the James Bond series.

**Short Quiz** (15 minutes)

**Movie:** *From Russia With Love* (~50 Minutes)

**Reading:**

Black, *Politics of James Bond*, pp. 49-103.

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**MONDAY, OCT. 24, 2011: FROM RUSSIA WITH LOVE, PART II**


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Today we will finish watching *From Russia With Love*. If we have any extra time, we will start our discussion of the movie.

**Movie:** *From Russia With Love* (68 minutes remain)

**Reading:**

Black, *Politics of James Bond*, pp. 105-147.

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**WEDNESDAY, OCT. 26, 2011: JAMES BOND AND THE POSTWAR WORLD**


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According to Jeremy Black, the James Bond books and movies tell us a great deal about the postwar world. Today we will talk about just what exactly these films say, paying particular attention to how context shapes artistic expression.

**Discussion:** Bond and the Postwar World

**Reading:**

Black, *Politics of James Bond*, pp. 149-214.

**Second collection of research notes DUE.**

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**MONDAY, OCT. 31, 2011: GROUP PRESENTATION: AN AGE OF NATIONALISM?**


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Today's student group presentation will raise questions about the nature of nationalism, the reasons it is so powerful, and the place of nationalism in postwar history.

**Reading:**

*NOTE: Every student should choose ONE of the following. The group presenting must divide the reading up equally so that one student is presenting on each article.*

Anthony Fusaro, "Two Faces of British Nationalism: The Scottish National Party & Plaid Cymru Compared," *Polity*, 11/3 (Spring, 1979): pp. 362-386.

Shlomo Ben-Ami, "Basque Nationalism Between Archaisms and Modernity," *Journal of Contemporary History*, 26/3&4 (Sept., 1991): pp. 493-521.

Mattei Dogan, "The Decline of Nationalisms within Western Europe," *Comparative Politics*, 26/3 (Apr., 1994): pp. 281-305.

Valur Ingimundarson, "The Politics of Memory and the Reconstruction of Albanian National Identity in Postwar Kosovo," *History and Memory*, 19/1 (Spring/Summer, 2007): pp. 95-123.

Mojmir Križan, "New Serbian Nationalism and the Third Balkan War," *Studies in East European Thought*, 46/1&2 (Jun., 1994): pp. 47-68.

### ***Unit 4: Youth Culture in Postwar Europe***

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#### **WEDNESDAY, NOV. 2, 2011: HIPSTERS, TEDS, MODS, HIPPIES, AND PUNKS**

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Youth culture and the concept of the "teenager" is largely a product of postwar Europe. From as early as the 1950s, distinct youth movements, drawn together by popular music, proved that young people were evermore different from their elders. Why was this the case? Today's lecture will examine the rise of postwar youth culture, a number of the most important youth movements, and the reasons for the development of such groups.

**Lecture:** *If It Hadn't Been For Those Darn Kids*

**Reading:**

Dick Hebdige, *Subculture: The Meaning of Style* (London and New York: Routledge, 1979), pp. 1-29.

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#### **MONDAY, NOV. 7, 2011: QUIZ + *THE FILTH AND THE FURY* (MOVIE)**

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The Sex Pistols hold a pivotal place in the story of British youth culture and they inspired a host of other bands from the Pogues to X-Ray Spex to U2. After our regular quiz, we will view perhaps the best documentary about the rise and fall of the group. While this film is different from the others we will watch because it is a documentary, the movie and its subject nevertheless fit cleanly into a context. We should think about this fact as we watch, trying both to learn something about the history of the band/punk movement, and about the context that inspired the film. Be aware that the film contains nudity, potentially disturbing scenes, and strong language.

**Short Quiz** (20 minutes)

**Movie:** *The Filth and the Fury: A Sex Pistols Movie* (~50 Minutes)

**Reading:**

Hebdige, *Subculture*, pp. 30-70.

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**WEDNESDAY, NOV. 9, 2011: THE FILTH AND THE FURY, PT. 2 + DISCUSSION**


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Today we will finish viewing *The Filth and the Fury* and then we will begin our discussion of the film and of youth culture more generally.

**Movie:** *The Filth and the Fury: A Sex Pistols Movie* (~58 minutes)

**Reading:**

Hebdige, *Subculture*, pp. 73-99.

**Third (and final) collection of research notes DUE.**

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**MONDAY, NOV. 14, 2011: SUBBACULTCHA...**


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Today we will delve deeply into a discussion of youth culture, the role of consumption, and the place of symbolism in youth dress, music, and leisure pursuits. Among other things, we should try to develop an understanding of Dick Hebdige's classic discussion of youth style. His book represents the only theoretical text that we are reading. Does his approach to understanding youth culture make sense? What might be done to improve his argument? What are its strengths and its weaknesses?

**Discussion:** Subcultures and the Rise of Youth

**Reading:**

Hebdige, *Subculture*, pp. 100-127.

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**WEDNESDAY, NOV. 16, 2011: GROUP PRESENTATION: NO FUTURE FOR YOU?**


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This group presentation will explore the influence of young people in postwar history, while also encouraging us to think still more deeply about the place of youth movements and the implications of the fact that many observers believe that youth culture has reached its end. Are they correct?

**Reading:**

Buchanan, *Europe's Troubled Peace*, pp. 273-306.

*NOTE: Every student should choose ONE of the following. The group presenting must divide the reading up equally so that one student is presenting on each article.*

Paul Thompson and Joanna Bornat, "Myths and Memories of an English Rising: 1968 at Essex," *Oral History*, 22/2 (Autumn, 1994): pp. 44-54.

Timothy S. Brown, "Subcultures, Pop Music and Politics: Skinheads and 'Nazi Rock' in England and Germany," *Journal of Social History*, 38/1 (Autumn, 2004): pp. 157-178.

Jeremi Suri, "The Rise and Fall of an International Counterculture, 1960-1975," *American Historical Review*, 114/1 (Feb., 2009): pp. 45-68.

Christian Lahusen, "The Aesthetic of Radicalism: The Relationship between Punk and the Patriotic Nationalism Movement of the Basque Country," *Popular Music*, 12/3 (Oct., 1993): pp. 263-280.

Richard Ivan Jobs, "Youth Movements: Travel, Protest, and Europe in 1968," *American Historical Review*, 114/2 (Apr., 2009): pp. 376-404.

**All history majors must hand in rough draft.  
Drafts are *optional* for other students.**

### ***Unit 5: The Changing Face of Europe***

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#### **MONDAY, NOV. 21, 2011: A NEW EUROPE?**

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Much of what we've talked about in this course suggests growing fissures in society, yet one of the most astonishing achievements of the postwar years seems to suggest something else: Europeans figured out how to work together and then created a European Union for the first time in history. Observers now talk about a "European identity" in a way not feasible before and historians have dug back into the past looking for its antecedents. And yet, one wonders if the development of the EU truly represents some great leap forward in history. Europe remains divided. Population flows created by EU policies alienate many. The increasing ethnic, racial, and religious diversity in many European cities prompts violence and mistrust. This lecture will discuss the rise of the European Union and the growth of right wing anger about that rise and its results.

**Lecture:** *From European Union to the Rise of the Right*

**Reading:**

Ian Buruma, *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (London: Penguin Books, 2007), pp. 1-70.

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**WEDNESDAY, NOV. 23, 2011: NO CLASS**

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Today is the start of the Thanksgiving Holiday. Have a fantastic time and try to avoid eating too much turkey!

**Reading:**

No Assigned Reading.

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**MONDAY, NOV. 28, 2011: QUIZ + 06/05 (MOVIE)**

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Theo Van Gogh was one of the best-known film directors in the Netherlands. He was also an iconoclast and a troublemaker. On 2 November 2004 in the midst of completing his final film, *06/05*, an Islamic extremist, angry about anti-Muslim comments by the director as well as an inflammatory short film that showed the Koran projected on a woman wearing a transparent Burka. (The film, *Submission*, is available on YouTube if you are curious.) Van Gogh's murder was striking partly because his final film deals with another famous assassination, the killing of another anti-Muslim figure in Dutch life, Pim Fortuyn, who was murdered by an animal rights campaigner in 2002. This film, while not loved by critics, hits at many of the divisions in modern Europe. The Netherlands is famously accepting, yet it too is riven by hatred and anger. After our quiz, we will begin watching the film. Be aware that it is in Dutch with English subtitles and that it contains brief male and female nudity as well as strong language and disturbing scenes.

**Short Quiz** (15 minutes)

**Movie:** *06/05* (50 minutes)

**Reading:**

Buruma, *Murder in Amsterdam*, pp. 71-140.

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**WEDNESDAY, NOV. 30, 2011: 06/05, PART II**

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Today we will finish watching *06/05* and will begin our discussion of the film if there is time.

**Movie:** *06/05* (67 minutes)

**Reading:**

Buruma, *Murder in Amsterdam*, pp. 141-201.

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**MONDAY, DEC. 5, 2011: A NEW UNITY IN EUROPE OR A NEW DIVISION?**


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What are the various tensions that divide Europe today? How should we understand the political power of right wing politicians and neo-Fascists such as Pim Fortuyn (Netherlands), Nick Griffin (United Kingdom), Marine Le Pen (France), and the late Jörg Haider (Austria)? Is the European Union a symbol of greater European Unity or something else? Is there truly a European identity? Can the EU and old-style “nationalism” really co-exist?

**Discussion:** A New Unity?

**Reading:**

Buruma, *Murder in Amsterdam*, pp. 202-264.

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**WENESDAY, DEC. 7, 2011: GROUP PRESENTATION: RISE (AND FALL?) OF THE EU**


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Today’s (final) student group presentation will address the topic of racism, anti-Islamic sentiment, financial concerns, and other issues facing the European Union at the dawn of the twenty-first century.

**Reading:**

*NOTE: Every student should choose ONE of the following. The group presenting must divide the reading up equally so that one student is presenting on each article.*

Laman Tasch, “The EU Enlargement Policy and National Majority-Minority Dynamics in Potential European Union Members: The Example of Turkey,” *Mediterranean Quarterly*, 21/2 (Spring 2010): 18-46.

Gerhard Wagner, “Nationalism and Cultural Memory in Poland: The European Union Turns East,” *International Journal of Politics, Culture, and Society*, 17/2 (Winter, 2003): pp. 191-212.

Tony Judt, “Europe: The Grand Illusion,” *New York Review of Books*, July 11, 1996.

John Borneman and Nick Fowler, “Europeanization,” *Annual Review of Anthropology*, 26 (1997): pp. 487-514.

Vivien A. Schmidt, “Discourse and (Dis)Integration in Europe: The Cases of France, Germany, and Great Britain,” *Daedalus*, 126/3 (Summer, 1997): pp. 167-197).

**Final Paper is DUE.**

## A PLACE TO START: SOME POSTWAR EUROPEAN FILMS

The postwar period represents an extraordinary age of film. Virtually every European country produced extraordinary offerings. Below you will find a selection of major films. *This list is partial and generally quite random* but I hope that it will help you locate a suitable film around which to do your research paper.

Some of the listed films are available in the UNE library. If not in our library, you should have little trouble attaining them via ILL (consult with either your professor or the library ILL staff for assistance).

**Disclaimer:** Some of the dates listed below correspond to the year a film was nominated for Best Foreign Language Film at the Academy Awards. Other dates are of release. Please verify the date of release for any film you choose to use for your project.

Also be aware that some of these films contain strong language, nudity, extreme violence, or troubling scenes/content. If you wish to avoid viewing films with adult scenes/images/themes, please consult with the professor for advice.

### 1940s

*Rome Open City* (1945) [Italy]  
*Brief Encounter* (1945) [United Kingdom]  
*Great Expectations* (1946) [United Kingdom]  
*A Matter of Life and Death* (1946) [United Kingdom]  
*Shoe-Shine* (1947) [Italy]  
*Black Narcissus* (1947) [United Kingdom]  
*Brighton Rock* (1947) [United Kingdom]  
*The Bicycle Thieves* (1948) [Italy]  
*Hamlet* (1948) [United Kingdom]  
*Monsieur Vincent* (1948) [France]  
*Oliver Twist* (1948) [United Kingdom]  
*The Red Shoes* (1948) [United Kingdom]  
*The Third Man* (1949) [United Kingdom]  
*Whisky Galore!* (1949) [United Kingdom]  
*Kind Hearts and Coronets* (1949) [United Kingdom]

### 1950s

*The Walls of Malapaga* (1950) [France/Italy]  
*The Lavender Hill Mob* (1951) [United Kingdom]  
*The Man in the White Suit* (1951) [United Kingdom]  
*Forbidden Games* (1952) [France]  
*The Cruel Sea* (1952) [United Kingdom]  
*The Man Between* (1953) [United Kingdom]  
*Genevieve* (1953) [United Kingdom]  
*The Belles of St Trinian's* (1954) [United Kingdom]  
*The Ladykillers* (1955) [United Kingdom]  
*The Dam Busters* (1955) [United Kingdom]  
*La Strada* (1956) [Italy]

*The Captain of Köpenick* (1956) [West Germany]  
*Gervaise* (1956) [France]  
*Qivitoq* (1956) [Denmark]  
*The Devil Came at Night* (1957) [West Germany]  
*Gates of Paris* (1957) [France]  
*Nine Lives* (1957) [Norway]  
*The Seventh Seal* (1957) [Sweden]  
*Wild Strawberries* (1957) [Sweden]  
*Bridge Over the River Kwai* (1957) [United Kingdom]  
*Mon Oncle* (1958) [France]  
*La Venganza* (1958) [Spain]  
*Room at the Top* (1958) [United Kingdom]  
*The Road A Year Long* (1958) [Yugoslavia]  
*The Usual Unidentified Thieves* (1958) [Italy]  
*The Bridge* (1959) [West Germany]  
*The Great War* (1959) [Italy]  
*I'm All Right Jack* (1959) [United Kingdom]  
*Paw* (1959) [Denmark]  
*The Village on the River* (1959) [Netherlands]  
*The 400 Blows* (1959) [France]  
*'Hiroshima mon amour'* (1959) [France]  
*Black Orpheus* (1959) [France]  
*The Bridge* (1959) [West Germany]

### 1960s

*Contempt* (1960) [France]  
*Breathless* (1960) [France]  
*Peeping Tom* (1960) [United Kingdom]  
*Saturday Night and Sunday Morning* (1960) [United Kingdom]  
*La Dolce Vita* (1960) [Italy]  
*Nights of Cabiria* (1960) [Italy]

*The Virgin Spring* (1960) [Sweden]  
*Kapò* (1960) [Italy]  
*La Vérité* (1960) [France]  
*The Ninth Circle* (1960) [Yugoslavia]  
*Harry the Butler* (1961) [Denmark]  
*A Taste of Honey* (1961) [United Kingdom]  
*'Last Year at Marienbad'* (1961) [France]  
*Through a Glass Darkly* (1961) [Sweden]  
*Plácido* (1961) [Spain]  
*Sundays and Cybele* (1962) [France]  
*Lawrence of Arabia* (1962) [United Kingdom]  
*L'Eclisse* (1962) [Italy]  
*Jules et Jim* (1962) [France]  
*Electra* (1962) [Greece]  
*The Four Days of Naples* (1962) [Italy]  
*The Loneliness of the Long Distance Runner*  
 (1962) [United Kingdom]  
*8 1/2* (1963) [Italy]  
*Tom Jones* (1963) [United Kingdom]  
*Billy Liar* (1963) [United Kingdom]  
*This Sporting Life* (1963) [United Kingdom]  
*Knife in the Water* (1963) [Poland]  
*Los Tarantos* (1963) [Spain]  
*The Red Lanterns* (1963) [Greece]  
*The Servant* (1963) [United Kingdom]  
*A Hard Day's Night* (1964) [United Kingdom]  
*Zulu* (1964) [United Kingdom]  
*Yesterday, Today and Tomorrow* (1964) [Italy]  
*Raven's End* (1964) [Sweden]  
*The Umbrellas of Cherbourg* (1964) [France]  
*The Shop on Main Street* (1965)  
 [Czechoslovakia]  
*The IPCRESS File* (1965) [United Kingdom]  
*Doctor Zhivago* (1965) [United Kingdom]  
*Blood on the Land* (1965) [Greece]  
*Dear John* (1965) [Sweden]  
*Marriage Italian Style* (1965) [Italy]  
*Darling* (1965) [United Kingdom]  
*Alfie* (1966) [United Kingdom]  
*Blow Up* (1966) [United Kingdom]  
*A Man For All Seasons* (1966) [United  
 Kingdom]  
*A Man and a Woman* (1966) [France]  
*The Battle of Algiers* (1966) [Italy]  
*Loves of a Blond* (1966) [Czechoslovakia]  
*Pharaoh* (1966) [Poland]  
*Three* (1966) [Yugoslavia]  
*Closely Watched Trains* (1967) [Czechoslovakia]  
*Far From the Maddening Crowd* (1967) [United  
 Kingdom]  
*El Amor Brujo* (1967) [Spain]  
*I Even Met Happy Gypsies* (1967) [Yugoslavia]  
*Live for Life* (1967) [France]  
*...If* (1968) [United Kingdom]  
*War and Peace* (1968) [Soviet Union]  
*The Boys of Paul Street* (1968) [Hungary]

*The Fireman's Ball* (1968) [Czechoslovakia]  
*The Girl with the Pistol* (1968) [Italy]  
*Oliver!* (1968) [United Kingdom]  
*Stolen Kisses* (1968) [France]  
*Carry On... Up the Khyber* (1968) [United  
 Kingdom]  
*Ådalen '31* (1969) [Sweden]  
*Women in Love* (1969) [United Kingdom]  
*The Battle of Neretva* (1969) [Yugoslavia]  
*The Brothers Karamazov* (1969) [Soviet Union]  
*My Night with Maud* (1969) [France]  
*The Italian Job* (1969) [United Kingdom]  
*Kes* (1969) [United Kingdom]

### **1970s**

*Investigation of a Citizen Above Suspicion*  
 (1970) [Italy]  
*The Railway Children* (1970) [United Kingdom]  
*First Love* (1970) [Switzerland]  
*Performance* (1970) [United Kingdom]  
*Hoa-Binh* (1970) [France]  
*Paix Sur Les Champs* (1970) [Belgium]  
*Tristana* (1970) [Spain]  
*The Garden of the Finzi Continis* (1971), [Italy]  
*Sunday Bloody Sunday* (1971) [United  
 Kingdom]  
*The Go-Between* (1971) [United Kingdom]  
*The Emigrants* (1971) [Sweden]  
*Get Carter* (1971) [United Kingdom]  
*Tchaikovsky* (1971) [Soviet Union]  
*A Clockwork Orange* (1971) [United Kingdom]  
*The Discreet Charm of the Bourgeoisie* (1972)  
 [France]  
*My Dearest Señorita* (1972) [Spain]  
*The New Land* (1972) [Sweden]  
*Day for Night* (1973) [France]  
*L'Invitation* (1973) [Switzerland]  
*The Pedestrian* (1973) [West Germany]  
*The Wicker Man* (1973) [United Kingdom]  
*Turkish Delight* (1973) [Netherlands]  
*The Day of the Jackal* (1973) [United Kingdom]  
*Last Tango in Paris* (1973) [Italy/France]  
*The Pedestrian* (1973) [Germany]  
*Don't Look Now* (1973) [United Kingdom]  
*Amarcord* (1974) [Italy]  
*Cats' Play* (1974) [Hungary]  
*The Deluge* (1974) [Poland]  
*Lacombe, Lucien* (1974) [France]  
*Dersu Uzala* (1975) [Soviet Union]  
*Land of Promise* (1975) [Poland]  
*Scent of a Woman* (1975) [Italy]  
*Cousin, Cousine* (1976) [France]  
*Jacob, The Liar* (1976) [East Germany]  
*Nights and Days* (1976) [Poland]  
*Seven Beauties* (1976) [Italy]  
*Madame Rosa* (1977) [France]

*Iphigenia* (1977) [Greece]  
*A Special Day* (1977) [Italy]  
*That Obscure Object of Desire* (1977) [Spain]  
*Get Our Your Handkerchiefs* (1978) [France]  
*The Class Cell* (1978) [West Germany]  
*Hungarians* (1978) [Hungary]  
*Viva Italia!* (1978) [Italy]  
*White Bim Black Ear* (1978) [Soviet Union]  
*The Tin Drum* (1979) [West Germany]  
*The Maids of Wilko* (1979) [Poland]  
*Monty Python's Life of Brian* (1979) [United Kingdom]  
*Mama Turns a Hundred* (1979) [Spain]  
*A Simple Story* (1979) [France]  
*To Forget Venice* (1979) [Italy]  
*The Marriage of Maria Braun* (1979) [Germany]

### **1980s**

*The Sex Pistols: The Great Rock and Roll Swindle* (1980) [United Kingdom]  
*The Long Good Friday* (1980) [United Kingdom]  
*Germany, Pale Mother* (1980) [Germany]  
*Gregory's Girl* (1980) [United Kingdom]  
*Moscow Does Not Believe in Tears* (1980) [Soviet Union]  
*Confidence* (1980) [Hungary]  
*The Last Metro* (1980) [France]  
*The Nest* (1980) [Spain]  
*The Boat is Full* (1981) [Switzerland]  
*Chariots of Fire* (1981) [United Kingdom]  
*Man of Iron* (1981) [Poland]  
*Three Brothers* (1981) [Italy]  
*Mephisto* (1981) [Hungary]  
*The Conformist* (1981) [Italy]  
*Volver a Empezar* (1982) [Spain]  
*Gandhi* (1982) [United Kingdom]  
*The Draughtsman's Contract* (1982) [United Kingdom]  
*Coup de Torchon* (1982) [France]  
*The Flight of the Eagle* (1982) [Sweden]  
*Private Life* (1982) [Soviet Union]  
*Fanny and Alexander* (1982) [Sweden]  
*Diva* (1982) [France]  
*Pauline à la plage* (1983) [France]  
*Educating Rita* (1983) [United Kingdom]  
*Local Hero* (1983) [United Kingdom]  
*Carmen* (1983) [Spain]  
*Entre Nous* (1983) [France]  
*Job's Revolt* (1983) [Hungary]  
*Colonel Redl* (1984) [Germany/Hungary]  
*Heimat* (1984) [Germany; 924 minutes.]  
*Dangerous Moves* (1984) [Switzerland]  
*Double Feature* (1984) [Spain]  
*Wartime Romance* (1984) [Soviet Union]  
*The Killing Fields* (1984) [United Kingdom]

*Vagabond* (1985) [France]  
*My Beautiful Landerette* (1985) [United Kingdom]  
*Angry Harvest* (1985) [West Germany]  
*Brazil* (1985) [United Kingdom]  
*A Room With a View* (1985) [United Kingdom]  
*Three Men and a Cradle* (1985) [France]  
*When Father Was Away on Business* (1985) [Yugoslavia]  
*The Assault* (1986) [Netherlands]  
*Betty Blue* (1986) [France]  
*Caravaggio* (1986) [United Kingdom]  
*Mona Lisa* (1986) [United Kingdom]  
*My Sweet Little Village* (1986) [Czechoslovakia]  
*'38'* (1986) [Austria]  
*Babette's Feast* (1987) [Denmark]  
*Au Revoir Les Enfants* (1987) [France]  
*Withnail and I* (1987) [United Kingdom]  
*Course Completed* (1987) [Spain]  
*Hope and Glory* (1987) [United Kingdom]  
*The Family* (1987) [Italy]  
*Pathfinder* (1987) [Norway]  
*Wings of Desire* (1988) [Germany]  
*Cinema Paradiso* (1988) [Italy]  
*Distant Voices, Still Lives* (1988) [United Kingdom]  
*Hanussen* (1988) [Germany/Hungary]  
*Pelle the Conqueror* (1988) [Denmark]  
*The Music Teacher* (1988) [Belgium]  
*A Fish Called Wanda* (1988) [United Kingdom]  
*Women on the Verge of a Nervous Breakdown* (1988) [Spain]  
*Camille Claudel* (1989) [France]  
*My Left Foot* (1989) [United Kingdom]  
*Waltzing Regitze* (1989) [Denmark]  
*Monsieur Hire* (1989) [France]

### **1990s**

*The Field* (1990) [Ireland]  
*Journey of Hope* (1990) [Switzerland]  
*Life is Sweet* (1990) [United Kingdom]  
*Cyrano de Bergerac* (1990) [France]  
*The Nasty Girl* (1990) [Germany]  
*Open Doors* (1990) [Italy]  
*Mediterraneo* (1991) [Italy]  
*Children of Nature* (1991) [Iceland]  
*The Commitments* (1991) [United Kingdom]  
*The Elementary School* (1991) [Czechoslovakia]  
*The Ox* (1991) [Sweden]  
*Indochine* (1992) [France]  
*The Crying Game* (1992) [United Kingdom]  
*Man Bites Dog* (1992) [Belgium]  
*Close to Eden* (1992) [Russia]  
*Daens* (1992) [Belgium]  
*Schtonk!* (1992) [Germany]  
*Belle Époque* (1993) [Spain]

*Hedd Wyn* (1993) [United Kingdom]  
*The Remains of the Day* (1993) [United Kingdom]  
*Burnt by the Sun* (1994) [Russia]  
*Before the Rain* (1994) [Macedonia]  
*Four Weddings and a Funeral* (1994) [United Kingdom]  
*Farinelli: El Castrato* (1994) [Belgium]  
*The Snapper* (1994) [Ireland]  
*The Madness of King George* (1994) [United Kingdom]  
*The Secret of Roan Inish* (1994) [Ireland]  
*Antonia's Line* (1995) [Netherlands]  
*All Things Fair* (1995) [Sweden]  
*Small Faces* (1995) [United Kingdom]  
*The Star Maker* (1995) [Italy]  
*Kolya* (1996) [Czech Republic]  
*Secrets and Lies* (1996) [United Kingdom]  
*Brassed Off* (1996) [United Kingdom]  
*A Chef in Love* (1996) [Georgia]  
*The Other Side of Sunday* (1996) [Norway]  
*Prisoner of the Mountains* (1996) [Russia]  
*Ridicule* (1996) [France]  
*The English Patient* (1996) [United Kingdom]  
*Trainspotting* (1996) [United Kingdom]  
*Kolya* (1996) [Czechoslovakia]  
*Life is Beautiful* (1997) [Italy]  
*Nil by Mouth* (1997) [United Kingdom]  
*The Full Monty* (1997) [United Kingdom]  
*Character* (1997) [Netherlands]  
*Beyond Silence* (1997) [Germany]  
*Secrets of the Heart* (1997) [Spain]  
*The Thief* (1997) [Russia]  
*The Grandfather* (1998) [Spain]  
*Elizabeth* (1998) [United Kingdom]  
*My Name is Joe* (1998) [United Kingdom]  
*Shakespeare in Love* (1998) [United Kingdom]  
*Ratcatcher* (1999) [Scotland]

*All About My Mother* (1999) [Spain]  
*East-West* (1999) [France]  
*Solomon and Gaenor* (1999) [United Kingdom]  
*Under the Sun* (1999) [Sweden]

### **2000s**

*Divided We Fall* (2000) [Czech Republic]  
*Everybody's Famous* (2000) [Belgium]  
*The Taste of Others* (2000) [France]  
*No Man's Land* (2001) [Bosnia & Herzegovina]  
*Amélie* (2001) [France]  
*Elling* (2001) [Norway]  
*Nowhere in Africa* (2002) [Germany]  
*The Man Without A Past* (2002) [Finland]  
*Zus & Zo* (2002) [Netherlands]  
*Evil* (2003) [Sweden]  
*Twin Sisters* (2003) [Netherlands]  
*Zelary* (2003) [Czech Republic]  
*The Sea Inside* (2004) [Spain]  
*As It Is In Heaven* (2004) [Sweden]  
*The Chorus* (2004) [Sweden]  
*Downfall* (2004) [Germany]  
*Don't Tell* (2005) [Italy]  
*Joyeux Noël* (2005) [France]  
*Sophie Scholl – The Final Days* (2005) [Germany]  
*The Lives of Others* (2006) [Germany]  
*After the Wedding* (2006) [Denmark]  
*The Counterfitters* (2007) [Austria]  
*12* (2007) [Russia]  
*Katyn* (2007) [Poland]  
*The Baader Meinhof Complex* (2008) [Germany]  
*The Class* (2008) [France]  
*Revanche* (2008) [Austria]  
*A Prophet* (2009) [France]  
*The White Ribbon* (2009) [Germany]  
*In A Better World* (2010) [Denmark]  
*Dogtooth* (2010) [Greece]