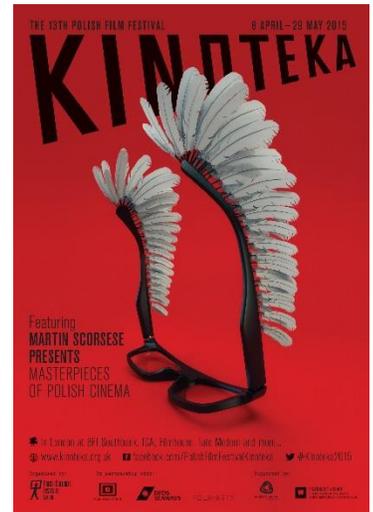


Poland Through Film

EUS 3930 Section 0998
PLT 3930 Section 15EH
EUH3931 Section 2H89
Dr. Jack J. B. Hutchens
Turlington Hall 2341
Tuesdays: 3-4:55
Thursdays: 4:05-4:55



Poland Through Movies is an introductory survey of more than one thousand years of Polish history, illustrated on film. Poland's contribution to world cinema has been immense. This class offers an examination of the chief currents of modern Polish film, including, but not limited to, the cinema of "the Polish School" of the 1950s and 60s, the works of experimental and avant-garde auteurs, satires and parodies of the late-socialist period, historical "great canvas" films, as well as more recent work that addresses the dramas, desires, and discontents of political transition and the realities of post-communist society. We will discuss the ways Polish filmmakers have represented Polish history, and how they have "read" history through their work. We will consider Polish cinema within the context of both Western European film and film production in the Soviet Bloc. A main focus will be on the oeuvre of Poland's most recognized and prodigious filmmakers, including Wajda, Kieslowski, Ford, Polanski, Holland, Zanussi, and Hoffman, as well as on the work of "Wajda's children" – the newest generation of filmmakers. Class time will consist of lecture & discussion, viewings, and class presentations.

Required Texts:

- Haltof, Marek. *Polish National Cinema* (paperback). ISBN-10: 1571812768; ISBN-13: 978-1571812766
- Zamoyski, Adam. *Poland: A History*. ISBN-13: 978-0007282753.
- Zmoyski, Adam. *Holy Madness: Romantics, Patriots and Revolutionaries, 1776-1871*. ISBN-10: 0141002239

Recommended Texts:

- Coates, Paul. *The Red and the White: The Cinema of People's Poland*. ISBN-13: 978-1904764267; ISBN-10: 1904764266.

-Davies, Norman. *God's Playground, Vols. 1 and 2*. ISBN-10: 0231128177, and ISBN-10: 0231128193.
-Paczkowski, Andrzej. *The Spring Will Be Ours: Poland and the Poles from Occupation to Freedom*.

A selection of readings in history, cinema, and film theory, will be available for download via the course's Canvas site.

ASSIGNMENTS AND VALUE BREAKDOWN:

Class Participation and Attendance	20%
3 two-page reaction papers/research expositions	30%
Midterm	25%
Seven to ten page final paper	35%
Total	100%

Class Participation and Attendance:

This course follows a seminar discussion model. You will be expected to be prepared for each class, and ready to discuss the readings. You should also expect 3 to 4 pop quizzes about the assigned readings throughout the semester. Finally, as part of the participation grade, at the end of the semester you will also give a short presentation on your paper and answer questions from the class.

Attendance for each class meeting is worth 5 points:

5pts: You were in class on time and well prepared.

4pts: You more than 5 minutes late but were well prepared.

3pts: You were more than 10 minutes late but were well prepared.

2pts: You were obviously unprepared, but arrived within 15 minutes of the start of class.

0pts: You were absent

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Reaction Papers:

You will write 3 reaction papers that will be 1½ to 2 pages long each. These will focus exclusively on the films with no secondary sources used. You will decide what films you wish to write about. The reaction paper is just that – a reaction. It reflects your thoughts, questions, reflections about, and analyses of the film. The due dates will be listed in the schedule.

Midterm:

There will be a midterm exam on the texts we will have read and the films we will have viewed by that time.

Final Paper: Analytical Paper/Research Paper:

For those students in the EUS or PLT sections, you will write a seven to ten-page analysis paper on one or more of the films we will view. While there is some leeway as far as the topic is

concerned, it should focus on how the film(s) represent Polish history. To complete this paper you may use what you discovered about the films from your reaction papers as well as from class discussions. You will also be expected to use secondary research to support your analysis. This may come from the secondary sources we read throughout the course, or material you have researched yourself. A rough draft of the paper is due Week 14.

For those students in the HIST section, you will write a seven to ten-page research paper. You will discuss how a specific historical period or event has been represented in Polish film and reflect on how the time in which the film was produced impacts the way in which the historical period of choice was represented. To complete this paper you may use what you discovered about the texts from your reaction papers, as well as from class discussions. You will also be expected to use secondary research. A rough draft of the paper is due Week 14.

Information on current UF grading policies for assigning grade points can be found at: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

CHEATING: Don't do it. You're college students after all. If any student is discovered cheating it will result in an automatic failing grade.

UF HONESTY POLICY

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class

ABSENCE POLICY: Whether excused or unexcused, after 4 absences your final grade will be docked 5%. After 8 absences you will be given a failing grade for the class. No excuses, no exceptions. If you already know that you will have to miss 8 classes this semester I highly recommend that you take a different class. (Of course this policy will be amended to accommodate religious holidays. Please speak with me if this concerns you.)

STUDENTS WITH DISABILITIES

If you have a disability, you may qualify for special accommodations and auxiliary aids. In order for any needed accommodations to be implemented in a timely fashion, you need to contact the Disability Resource Center – 352-392-8565 – or talk to me as soon as possible. Any communication between students, DRC, and the instructor will be strictly confidential.

COMPORIMENT POLICY

While you should feel free to express your ideas, slurs and epithets based on race, ethnicity, gender, sexual orientation and preference, religious practice, etc. will not be tolerated. Any disruptive, obnoxious, or disrespectful behavior may result in dismissal from the classroom and other disciplinary action. I trust that we can all avoid such situations and create a safe classroom environment. This can be easily achieved through mutual respect for one another.

FEEDBACK AND EVALUATIONS

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Schedule:

WEEK 1, Jan 5: Introduction + Course overview

Reading: Pudovkin, from "Film Technique."

Bazin, from "What is Cinema?"

NO CLASS JANUARY 7, AATSEEL CONFERENCE

WEEK 2, Jan 12, 14: BEGINNINGS: FROM PAGANS TO THE COMMONWEALTH

Reading: Zamoyski, *Poland*, chapters 1-4.

(Recommended: Davies, *God's Playground I*, chapters 1-5.)

Screening: *The Teutonic Knights*, dir. Aleksander Ford

(Recommended: *With Fire and Sword*, *The Deluge*, and *Colonel Wolodyjowski*, dir. Jerzy Hofman)

WEEK 3, Jan 19, 21: ROMANTICISM: PARTITIONS AND UPRISINGS

Reading: Zamoyski, *Poland*, chapters 12-15. Zamoyski, *Holy Madness*, Introduction, and chapters 1-2.

(Recommended: Davies, *God's Playground II*, chapters 1-4, 13-15)

Screening: *Pan Tadeusz*, dir. Andrzej Wajda

WEEK 4, Jan 26, 28: TURN OF THE CENTURY: POSTIVISM & INDUSTRIALIZATION

Reading: Zamoyski, *Poland*, Chapters 11-14. Milosz, *History of Polish Literature*, Chapter 8.

Selections from *The Communist Manifesto* by Marx and Engels.

(Recommended: Davies, Chapter 16)

Screening: *The Promised Land*, dir. Andrzej Wajda

WEEK 5, Feb 2, 4: TURN OF THE CENTURY II: AVANTE GARDE & YOUNG POLAND

DUE: REACTION PAPER 1

Reading: Zamoyski, *Poland*, Chapters 15-18. Milosz, *History of Polish Literature*, Chapter 9.

Screening: (Earliest Polish Films) *Antoś's First Time in Warsaw* (1908), dir. Georges Meyera, *Pruska Kultura (The Suffering of Poland)* (1907), dir. Mojżesz Towbin

WEEK 6, Feb 9, 11: WORLD WAR I

Reading: Davies, Chapters 18-19.

Screening: *Austeria*, dir. Jerzy Kawalerowicz

WEEK 7, Feb 16, 18: INDEPENDENT POLAND

Reading: Paczkowski, "Introduction: Twenty Years of Independence," from *The Spring will be Ours*. Haltof, "Introduction," and Chapters 1 and 2 from *Polish National Cinema*

Screening: *Vabank*, dir. Juliusz Machulski

WEEK 8, Feb 23: REVIEW SESSION

Feb 25: IN-CLASS MIDTERM EXAM

>>SPRING BREAK, FEBRUARY 27TH TO MARCH 6TH<<

WEEK 9, March 8, 10: WORLD WAR II & THE HOLOCAUST

Reading: Paczkowski, Chapters 1 and 2, from *The Spring will be Ours: Gross Neighbors*; Haltof, Chapter 3.

Screening: *Europa, Europa*, dir. Agnieszka Holland, *Westerplatte*, dir. Stanislaw Różewicz
(Recommended films: *Pokolenie*, and *Kanal*, dir. A. Wajda,)

WEEK 10, March 15, 17: COMMUNISM: THE PRL & SOCIAL-ISMS

DUE: REACTION PAPER 2

Reading: Paczkowski: Chapter 5, "Real Socialism: The Iron Fist" from *The Spring will be Ours*; Coates, Chapter 1

Screening: *Ida*, dir. Pawel Pawlikowski

(Recommended film: *Ashes and Diamonds*, dir. A. Wajda)

WEEK 11, March 22, 24: THE PRL CONTINUES & ENDS

Reading: Chapter 6, "Real Socialism: La Belle Epoque" from *The Spring will be Ours*

Screening: *Beats of Freedom*, dir. Leszek Gnoinski

(Recommended film: *Pigs (Psy)*, dir. Wladyslaw Pasikowski)

WEEK 12, March 29, 31: TRANSITION AND ITS POSTS: POST-COMMUNIST 90s

Reading: Paczkowski. "Poland After Communism;" Haltof, Chapter 7

Screening: *The Debt*, dir. Krzysztof Krauze

(Recommended films: *Luksus*, dir. Jaroslaw Sztandera; *White*, dir. K. Kieslowski)

WEEK 13, April 5, 7: THE 21ST CENTURY: POLAND AS WEST

DUE: REACTION PAPER 3

Reading: Koczanowicz, "The Politics of Catastrophe: Poland's Presidential Crash and the Ideology of Post-communism."

Screening: *Suicide Room*, dir. Jan Komasa

WEEK 14, 12, 14: THE PRESENT & THE FUTURE: POLES IN SPACE

ROUGH DRAFT OF FINAL PAPER DUE THURSDAY

Reading: Smuszkiewicz, "Space and Time in Contemporary Polish Science Fiction"

Screening: A selection of contemporary Polish science fiction short films

WEEK 15, April 19: Conclusions

- Additional short readings may be assigned as required.