

UNIVERSITY OF MACEDONIA
DEPARTMENT OF BALKAN, SLAVIC AND ORIENTAL STUDIES

MASTER PROGRAMME
«HISTORY, ANTHROPOLOGY AND CULTURE IN EASTERN AND SOUTH EASTERN EUROPE»

DETAILED COURSE SYLLABUS

Course Title	Cultural Policies in the countries of the former Yugoslavia	
Semester	1 ^o	Course Type Elective

Instructor	Eleni Sideri
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Course Description
<p>The course examines the complex relationship of 'politics' and 'culture' in the film production of the former Yugoslavia. For decades, cinema as cultural text has been connected to the national narratives. The birth of Yugoslavia after World War II, which stopped the inception of national cinemas, laid the foundations of "Cinema Kommunisto". The personal vision of Tito to create a Yugoslav cinema balanced between ideological orthodoxy, propaganda and artistic creation. After the dissolution of the former Yugoslavia, the independent republics were invited to respond to a cinematic landscape of cultural flows, transnational partnerships and global viewership. The course, starting from film (fiction and documentary) and to a lesser extent, television of the former Yugoslavia countries, will examine issues of national High/ Low culture and cinema, ideology and art, gender, memory and representation, transnationalism and Europeanness through the use of audio-visual and multimedia methods as well as visits to cultural organisations and sites (Cinematheque, Museum of Cinema, festivals).</p>

Academic Goals
<ul style="list-style-type: none"> • Comprehension of the relation between 'politics' and 'culture' in the former Yugoslavia • Knowledge of the history of the former Yugoslavia and the wider area • Grasp of the basic concepts and methods of anthropology of cinema

Learning Goals

- Development of critical thinking through the main concepts of ‘politics’ and ‘culture’
- Grasp of analytical methods regarding the cinematic text
- Comprehension of the history of the area and the ideologies involved
- Use of audio-visual methods for research and multimedia presentation of data

Teaching Method

The course is based on lectures encouraging the active participation of students as well as visits to cultural organisations (Cinematheque, Museum of Cinema, festivals). It is centred on film screenings and the use of multimedia.

Assessment

Written exams (60%), written assignment (30%), class presentation (10%)

Suggested Bibliography

- Cuche D. 1996. *La notion de culture dans les science sociales*. Paris: La Decouverte
- Dermentzopoulos Ch. & Spyridakis M. 2004. *Anthropologia, Kultura and Politiki [Anthropology, Culture, and Politics]*. Athens: Metechmio.
- Goulding D. J. 2002. *Liberated Cinema: The Yugoslav Experience 1945-2001*. Bloomington and Indianapolis: Indiana University Press.
- Hill J. & Gibson P. Church. 2001. *Film Studies, Critical Approaches*. Oxford: Oxford University Press
- Thompson K. & Bordwell D. 1997. *An Art History. An Introduction*. NY: McGraw Hill .
- Wachtel A. Baruch. 1998. *Making A Nation, Breaking A Nation. Literature and Cultural Politics in Yugoslavia*. Stanford: Stanford University Press.

Detailed Description

Lesson (1) Course Introduction:

Overview of Basic Concepts and Methods

Main Reading: Cuche D. (2001): The concept of culture in the Social Sciences [in Greek], Athens:

Typothito, chap.1

Suggested Readings

Demetzopoulos Ch. And A., Spyridakis. (2004): Anthropology, culture, politics [in Greek] Athens: Metechmio intro, ch1 Jan-

Erik Lane, Svante Ersson 2005 *Culture and Politics: A Comparative Approach*. London: Routledge 1-15

Herbert Gans 1999. Popular culture and High Culture. An analysis and evaluation of taste NY: Basic Books 1-22

John Hill, Pamela Church Gibson (2009) *Εισαγωγή στις κινηματογραφικές σπουδές. Κριτικές προσεγγίσεις των*, Αθήνα: Πατά-

κης, intro. Ch1, 2

Sarah Pink (2008) *Analysing Visual Experience* στο Michael Pickering (επ) *Research Methods for Cultural Studies* , 125-150

Film

Mira Turajlic. *Cinema Communisto*. 2010

Lesson (2) **The Lumieres brothers in the former Yugoslavia:**

Exploration of the origins of cinema in the region vis-à-vis the historical framework

Main Reading: Andrew Baruch Wachtel, *Making A Nation, Breaking A Nation. Literature and Cultural Politics in Yugoslavia*, Stanford: Stanford University Press, 1998 ch.1

Suggested Readings:

Higson, Andrew (1998)[2014] The concept of national cinema [in Greek] <http://filmiconjournal.com/journal/article/2014/2/11>

Crofts, Stephen. "Reconceptualizing National Cinema/s." *Quarterly Review of Film and Video* 14, no. 3 (1993): 49–67.

Willemsen, Paul. "The National Revisited." In *Theorizing National Cinema*, edited by Valentian Vitali and Paul Willemsen. London: BFI Publishing, 2006.

John R. Lampe, *Yugoslavia as history: Twice there was a country*, Cambridge: Cambridge University Press, 1996, ch1-6

Mark Mazower, 2007, *The Balkans. A short History*

Film

Ilija Stanojevic-Cica, 1911, *Karadjordje*

Compare: *The Sprinkler Sprinkled*

(Lumieres brothers, 1895) with *The weavers* [Manaki Brothers, 1905]

Lesson (3) **The birth of Yugoslavia- Cinema and socialist ideology:**

Study of the historical-cultural context of the formation of the former Yugoslavia as well as examination of the socialist ideological premises regarding arts

Main Reading: Andrew Baruch Wachtel, *Making A Nation, Breaking A Nation. Literature and Cultural Politics in Yugoslavia*, Stanford: Stanford University Press, 1998 pp 67-128

Suggested Readings:

John R. Lampe, *Yugoslavia as history: Twice there was a country*, Cambridge: Cambridge University Press, 1996 ch. 7-9

Kristin Thompson 2015. *History of Film . An intro (in Greek)*. Μία Εισαγωγή, ch. 3.

James Vaughan 1975 *Soviet Realism. Origins and Theory*

Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience 1945-2001*. Bloomington and Indianapolis: Indiana University Press, 2002 κεφ. 1,2

Film

Dusan Vukovic , *Cowboy Jim* (1959)

Compare: Excerpts from *The magic sword* (Vojislav Nanovic, 1950), vs.. *Alexander Nevski*, (S. Eisenstein, 1938)

Ne okreci se sine (*My son do not turn around* Branco Bauer 1956) vs. *Paisa* (R. Rossellini, 1946)

Lesson (4) **Cinema d' 'auteur' and state cinema (1960-1970):**

Examination of the Yugoslav 'art house' and its relations to the 'European cinema' vis-à-vis the state agenda for cinema as example of Tito's third way.

Main Reading: The Raw Image by Pavle Levi in Gal Kim, Dubravka Sekulic' and Žiga Testen Yugoslav (n.d.) *Black Wave Cinema and Its Transgressive Moments*

https://monoskop.org/images/f/f7/Kim_Sekulic_Testen_eds_Surfing_the_Black_Yugoslav_Black_Wave_Cinema_and_Its_Transgressive_Moments.pdf pp78-106

Suggested Readings:

Andrew Baruch Wachtel, *Making A Nation, Breaking A Nation. Literature and Cultural Politics in Yugoslavia*, Stanford: Stanford University Press, 128-173

John R. Lampe, *Yugoslavia as history: Twice there was a country*, Cambridge: Cambridge University Press, 1996 ch. 9

Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience 1945-2001*. Bloomington and Indianapolis: Indiana University Press, 2002 ch3

Kristen Thompson 2015 *History of Film. An introduction [in Greek]*. ch4,5

Film

Dušan Makavejev *Sweet-movie* (1974)
Veljko Bulajić *The Battle of Neretva* (1969)

Lesson (5) The small screen and the Yugoslav socialism:

Study of the TV's role in building of Yugoslavia and the gradual formation of secessionist movements in the 1980s. Moreover, examination of representations of gender, urbanism and countryside both in television and in film

Main Reading

Mihelj, S. (2012) 'Television Entertainment in Socialist Eastern Europe: Between Cold War Politics and Global Developments', in Anikó Imre, Timothy Havens and Kati Lustyk, eds., *Popular Television in Eastern Europe During and Since Socialism*, London: Routledge (shared electronically)

Suggested Readings

John R. Lampe, *Yugoslavia as history: Twice there was a country*, Cambridge: Cambridge University Press, 1996 ch10
Tv in Yugoslavia in Screening Socialism, <http://www.lboro.ac.uk/departments/socialsciences/screening-socialism/television-histories/tvinyugoslavia/>

Timothy Havens, Anikó Imre and Katalin Lustyk, Introduction in Anikó Imre, Timothy Havens and Kati Lustyk, 2013 eds., *Popular Television in Eastern Europe During and Since Socialism*, London: Routledge.
http://samples.sainsburysebooks.co.uk/9781136274053_sample_499477.pdf

Silvia Zanelli, *Screening gender in Yugoslav cinema in socialism and after* <http://www.pecob.eu/Screening-gender-yugoslav-cinema-socialism-after>

Nebosa Jovanovic 2014 Gender and Sexuality in the classical Yugoslav Cinema Ph.D. Thesis
Tone Bringa 1995 *Being a Muslim the Bosnian Way*, Princeton University Press 12-37

Film

Excerpts from different films such as, *Zenica* (J. Zivanovic and M. Stefanivic), *The dog who loved trains* (Goran Paskaljević, 1977) etc.

Lesson (6) It was a country ... in the 'Cinema of the World' (1970-1990):

In 1985 Emir Kusturica wins the Palme d'Or at Cannes. Focusing on his Cinema, we explore the last decades of the Yugoslav cinema vis-à-vis the emergence of world cinema

Main Reading

Thomas, Elsaesser 2005 *Our Balkanist Gaze: About Memory's No Man's Land* 356-373 In *European Cinema* edited by T. Elsaesser. University of Amsterdam

Suggested Readings

Andrew Baruch Wachtel, *Making A Nation, Breaking A Nation. Literature and Cultural Politics in Yugoslavia*, Stanford: Stanford University Press, 177-227

John R. Lampe, *Yugoslavia as history: Twice there was a country*, Cambridge: Cambridge University Press, 1996 κεφ. 11-12
Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience 1945-2001*. Bloomington and Indianapolis: Indiana University Press, 2002 ch3

Duddley Andrew 2009 *Time Zones and Jetlag. The flows and phases of world cinema* 59-90 In N Durovisova and K Newman (eds) Routledge

E. Kusturica 2012. *Where am I in this story?* Athens: Pataki Publications

Film

Emir Kusturica. *When father was away for business*. 1985 (excerpts from his other works)

Lesson (7) Memory and Trauma in the post-Yugoslav cinemas:

Examination of cinema's role in the post-war national-building, but also, in dealing with the war traumas.

Main Reading:

Dina Iordanova. 2001 *Cinema of Flames* *Balkan Film, Culture and The Media*, In *Screening The Balkans: Dina Iordanova's "Cinema of Flames"* *Screening The Balkans: Dina Iordanova's "Cinema of Flames"* https://www.academia.edu/4379047/Screening_The_Balkans_Dina_Iordanova_s_Cinema_of_Flames

Suggested Readings

Daniel J. Goulding, *Liberated Cinema: The Yugoslav Experience 1945-2001*. Bloomington and Indianapolis: Indiana University Press, 2002, Ch4

Vlad Beronja and Stijn Vervaet (Introduction In their Post-Yugoslav Constellations. Archive, memory, and trauma in contemporary Bosnia, Croatian, and Serbian Literature and Culture 1-23 De Gruyter.

Astrid Erll (2011) Traumatic pasts, literary afterlives, and transcultural memory: new directions of literary and media memory studies Citation: *Journal of Aesthetics & Culture* 3

Film

Σύγκριση Jasmila Žbanic. *Grbavica*, 2006 and M. Manchevski. *Before the rain*, 1992

Lesson (8) The Yugoslav wars in the international cinema:

Exploration of how the 'western' cinema tried to address the wars in the former Yugoslavia.

Main Reading

Maria Todorova.2009. *Imagining the Balkans*. Oxford University Press 3-21

Suggested Readings

Michaela Schäuble2010 "Balkan Brothels": A Filmic Investigation into the Correlation between Human Trafficking and International Peacekeeping Missions

http://www.eastbordnet.org/working_papers/open/documents/Schaeuble_Balkan_Brothels_101105

Milica Bakić-Hayden 1995Nesting Orientalisms: The Case of Former Yugoslavia Author (s): Source: *Slavic Review*, Vol. 54 (4), pp. 917-931

Longinovic, Tomislav Z. "Playing the Western Eye: Balkan masculinity and post-Yugoslav war cinema," in *East European Cinemas*. ed. by Imre Aniko. New York, Routledge, 2005.

William Van Watson. 2008. " (Dis)solving Bosnia: John Moore's Behind Enemy Lines and Danis Tanovic's No Man's Land." *New Review of Film and Television Studies* 6(1) Special Issue: RE-IMAGINING THE BALKANS, pp 51-65

Film

Larysa Kondracki *The Whistleblower*, 2010

Lesson (9) The new cinemas and the Yugo-nostalgia:

Explorations of the relation of new cinemas with their past and the emergence of Yugo-nostalgia.

Main Reading

Boym Svetlana 2001 *The future of nostalgia* ch.. 6

Suggested Readings

Ana Grgic and Raluca Iacob *Yugoslav (Hi)stories: a country which no longer exists, except on film* <http://framescinemajournal.com/article/yugoslav-histories-a-country-which-no-longer-exists-except-on-film/>

Diana Jelaca 2014. The genealogy of dislocated memory. *The cinema Yugoslav Cinema after the break* pp 147-206

http://scholarworks.umass.edu/cgi/viewcontent.cgi?article=1061&context=dissertations_2

Ana Grgic and Raluca Iacob *Yugoslav (Hi)stories: a country which no longer exists, except on film* *Frames* # 4 11-19-2013

<http://framescinemajournal.com/article/yugoslav-histories-a-country-which-no-longer-exists-except-on-film/>

Film

Compare Emir Kusturica, *Underground*, 1995 and Goran Paskaljevic. *Honeymoons*. 2009.

Lesson (10) Migration and Migrants in the cinema of the region:

The post-war social and economic issues as well as the opening of the borders and the shift of global economy increased international and regional migration. How did cinema approached migration?

Main Reading

Alex Lykidis (2009), 'Minority and Immigrant Representation in Recent European Cinema' *Building Walls in a Borderless World:*

Media and Human Mobility across Divided Spaces Jaime J. Nasser, editor, *Spectator* 29:1 (Spring 2009): 37-45

Suggested Readings

Alex Lykidis 2015. *Immigration and Cinema*. Oxford Bibliographies,

<http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0230.xml>

Loshitzky, Yosefa. (2010) Screening strangers : migration and diaspora in contemporary European cinema, 14-45, 117-142, 142-153

Betty Kaklamanidou (2011) The Hypotext of Immigration in Greek Cinema in *Journal of the Hellenic Diaspora* 37:1-2 33-47

Giorgio Bertellini (2013) Film, national cinema and migration in Academia Edu

https://www.academia.edu/2630930/Film_National_Cinema_and_Migration_Encyclopedia_Entry_

Giannaris's From the Edge of the City and Ana Kokkinos's head On, *New Cinemas. Journal of Contemporary Film* 6:3 183-186

Giorgos Bramos (2004), Apo to chioni , Mirupafsim, From the Edge of the city Greece from emigration to immigration country in

Tomai Fotini (ed) *Migration in film. The testimony of image*. Athens: Papazisi, 63-60 (in Greek)

Film

Compare Goran Pascalievic. *Someone Else's America* 1995 and Filippos Tsitos *Akadimia Platonos*, 2009

Lesson (11) **The festival of Sarajevo and Transnational Cinema**

In 1995 Sarajevo film festival was found in order to help in the reconstruction of civil society and to preserve the city's cosmopolitanism. How does the emergence of transnational spaces, such as film festivals and transnational film contribute to the rise of the cinema in the region?

Main Reading:

Chan, Felicia (2011). "The International Film Festival and the Making of a National Cinema." *Screen* 52: 2 (2011): 253-260.

Suggested Readings

W. Higby and Song. h. Lim (2010) 'Concepts of transnational cinema: towards a critical transnationalism in film studies in *Transnational Cinemas* 1/1 <http://thedigitalsilkroute.com/images/references/transnational-film1.pdf>

Kajinic (2010) "Battle for Sarajevo" as "Metropolis": Closure of the first Queer Sarajevo Festival according to liberal press *Anthropology of East Europe Review* 28: 1 62-82 <http://scholarworks.iu.edu/journals/index.php/aeer/article/viewFile/654/747>

Dunja Jelenković 2016 Politics, ideology, and programming practices: how

the Yugoslav Documentary and Short Film Festival

abandoned the idea of Yugoslavia *New Review of Film and Television Studies*, 14 (1) 76-92

Film

Dani Tanovic. *No man's land*, 2002

Lesson (12) **The Europeanness and the post-Yugoslav cinema:**

What is the meaning of 'European cinema' today and what is the role of the European media policy in regional production and networks?

Main Reading:

T. Elsaesser (2005), Double Occupancy and Small Adjustments: Space, Place and Policy in the New European Cinema since the 1990s in his (ed) *European Cinema*. Amsterdam: Amsterdam University press. 108-133 (on line)

Suggested Readings

T. Elsaesser (2005), Hyper-, Retro- or Counter-: European Cinema as Third Cinema Between Hollywood and Art Cinema pp464-485 (on line)

Tim Bergfelder (2005) National, transnational or supranational cinema? Rethinking European film studies *Media Culture Society* vol. 27 (3) 315-331 (shared electronically)

Amina Hamzic, Maja Nedelkovska, Donjeta Demolli and Nemanja Cabric 2013, *Turks Bewitch The Balkans With Their Addictive Soaps* *Balkan Insight* <http://www.balkaninsight.com/en/article/turks-bewitch-the-balkans-with-their-addictive-soaps> (online)

Film

Dalibor Matanic *High Sun*, 2015

Excerpts from the Croatian TV series *Larin Izobr* (The love waves),

http://www.dailymotion.com/video/x18z5sh_e%CF%81%CF%89%CF%84%CE%B1%CF%83-ep-01_shortfilms

Lesson (13) **Review of the course -Preparation for exams**
