

History 4497F: Selected Topics in European History

Syllabus 1.0

The Twentieth Century: History and Representation

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Office Hours: Tuesday: 1000H–1100H *and by appointment*

Any extension of assignment deadlines, provision for make-up assignments or any other exception to the policies described in this syllabus requested for reasons not explicitly addressed by university policy will be made only at the instructor's discretion.

If necessary, this syllabus may be amended at the instructor's discretion after appropriate notice.

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It's a complex fate, being an American, and one of the responsibilities it entails is fighting against a superstitious valuation of Europe.

Henry James

European history in this period is one of the most fascinating, tragic and controversial eras in the human history. The period begins with a European global hegemony. It witnesses the rise of the United States to global power and the decline of Europe's empires, beginning with the Great War and leaves a devastated continent in 1945, with consequences for millions of men, women and children, including everyone in this room. The course will help explore the reasons behind this melancholy history. Art plays an important role in how we remember these events.

One purpose of History 4497 is to help students acquire the ability to read and write critically, especially when thinking about the past. In order to develop these skills, students (and professors) must read a great deal. This syllabus outlines the readings that will familiarize you with the more important aspects of Europe in the 20th century. Those ideas and events that have helped shape our present and continue to influence our future. You can use this information in any number of ways, from getting a PHD in history to writing perceptive pieces of journalism to astounding/annoying your friends with sophisticated party chatter. In any event, you cannot do well in this course if you do not do the readings for each class; the lectures assume that you have done the readings and rarely review the material. Active participation in the discussions is indispensable to deriving something of value from this course.

In addition to the Tuesday seminar session there will be film on Monday and Tuesday evenings as outlined above. Attendance at one of the two showings will be mandatory. If absolutely unable to attend, you will be expected to view the film on your own time. Missing three film showings will lead to dismissal from the course.

Course Objectives

This course will not offer a “standard” answer to historically grounded questions, but will ask students to understand the historically-contingent nature of the answers that have been offered to those questions in the past and in the present. Students are expected to arrive at their own analyses and to feel free to take a position on an issue. They of course will be asked to defend their position from an intellectually rigorous interrogation. It is my hope that with all this discussion/debate, the process can be stimulating as well as rewarding. The core concepts we will explore include:

- The structure and values of the European fin de siècle.
- The First World War’s consequences for European politics and society.
 - Understand the roles that uncertainty, contingency and personal-ity played in shaping radical options to liberal democracy.
 - Marxism-Leninism
 - Fascism
 - National Socialism
 - Comprehend the background to appeasement in the face of the dictators.
- Understand the changing role played by the state in different European societies between the wars.
- The Second World War’s consequences for European politics and society.
 - Understand the debates over how best to preserve liberal democ-racy in Western Europe.
 - Comprehend the background to decolonisation around the world.
- Understand the origins of the Cold War in Europe.
- The Cold War and Decolonisation in Europe
- The end of the Cold War

General information

Your grade in this course is determined in the following manner:

Review Essay due 29 October	25 points
Review Essay due 26 November	35 points
Class Contribution	20 points
Term Work Total	80 points
Take Home Final exam due 10 De- cember	20 points

Letter grades are determined as follows. (See <http://westerncalendar.uwo.ca/2013/pg101.html>):

A+	90-100%
A	80 -89%
B	70 - 79%
C	60 - 69%
D	50 - 59%
F	below 50% or assigned when course is dropped with academic penalty

Class contribution is determined by two criteria. Five points are allotted for attending all assigned films; missing a week's assignment will result in losing the five points. The other five points are allotted by submitting three film reports in the form attached below. If for any reason you miss a screening assignment, you will be expected to submit an extra film report for the film in question to comply with this assignment. Film reports are due in class the week they are shown; an e-copy must be submitted by 11:59PM of the first Thursday after the film is shown. **Everyone will submit a film report on *La Grande Illusion***, which will be shown in week three, this will not count towards the three film reports.

Late assignments will be marked down at the rate of two points from your grade per day, including each day of weekends. No exceptions will be made to this policy whatsoever. Late penalties will apply to reviews or research papers that are accepted after the due date. No work will be accepted after seven days after the original due date.

The review essay must conform to the academic standards of formal writing. *There must be a word count at the end of the paper.* Each review essay must be properly documented with footnotes and bibliography, and written in correct English and using at least two book-length monographs and two articles in scholarly journals, as well as primary sources when practical. The research papers offer you the opportunity to engage in serious research. *The minimum bibliography for any review essay will be two book-length monographs and three article-length monographs.* No web-sites are permitted. Students' written work will be evaluated against the standards of the Department of History's style guide.

You must get my approval for your topic before you submit each review essay.

The first review essay should contain a contextual analysis of an author, artist or director whose work is produced largely before World War II. It should be approximately ($\pm 10\%$) 2000 words long. The essay should include an analysis of the author/director's point of view: how she or he sees the world around them how their work reflects these values, and *the historical context of the author in question*, and a conclusion with your own evaluation of the person in question as a source of historical insight. Reviews should

be properly documented with references and bibliography, and must be in correct English.

The second review essay should contain a contextual analysis of an author, artist or director whose work is largely produced in World War II or after. It should be approximately ($\pm 10\%$) 2500 words long. The essay should include an analysis of the author/director's point of view: how she or he sees the world around them, how their work reflects these values, and *the historical context of the author in question*, and a conclusion with your own evaluation of the person in question as a source of historical insight. Reviews should be properly documented with references and bibliography, and must be in correct English.

Evaluation Criteria

There are several indicators by which I assess any essay answer or analytical work. These are:

Essay Structure (thesis, paragraph usage etc.)	Frequent Reference to the Question
Essay Mechanics (word usage, grammar, etc.)	Proper Citations
Recognizes Complexities and Contradictions	Combines/Juxtaposes Evidence
Recognizes Bias and Viewpoint	Chronology and Context

General criteria for historical writing

1. *Development of an argument or interpretation.* Good history does not merely tell "what happened." Rather it interprets events of the past. Given the nature of your assignments, writing interpretive essays will not be difficult, but be sure that you convey clearly the argument or interpretation you wish to make. A descriptive title, a clear thesis sentence in an opening paragraph, and a conclusion are important elements of communication.
2. *Substantiation of your argument with historical data (evidence).* Elaborate thinking about a historical subject is meaningless unless it rests solidly on concrete evidence. In writing history it is important to show your evidence, not only to support your argument, but also because the details of human activities give history its interest and bring readers into the historical situation. Merely restating the conclusions of historians is not a good way to substantiate your argument. Using their data is what is important.
3. *Utilizing historical perspective.* The factor that distinguishes history from other academic disciplines is its concern with the phenomenon of change over time. Historians deal with all facets of human experience including economics, culture, religion, politics and social customs, but they always focus on how the issues they are investigating are shaped by the particular historical context. In other words, one cannot explain the evolution of the alliance system in Europe before the Great War without particular attention to cultural, economic, political, technological and social factors that are unique to that period. Moreover, historians always avoid judging historical situations by

standards belonging to an era different from the one they are investigating. One would not, for example, criticize western politicians for their failure to overthrow Hitler in 1933, since they could not be expected to anticipate the unique horror of the Holocaust. Finally, the appropriate practice of historical scholarship requires using appropriate rules in describing cause and effect. While it is tempting to conclude that because one event follows another, the latter caused the former, but this is not necessarily appropriate. There were arms races among various countries before the Great War, and they contributed to the increasing tension that led in turn to the outbreak of war in 1914; but it would be wrong, for example, to assume that arms races inevitably lead to war.

4. *Clear communication.* In writing history, it is essential that you use a precise, grammatical, well-organized writing style. Failure to do so is not merely unprofessional, but will interfere with the reader's ability to understand your analysis. Refer to the rubric for the weighting of this component.
5. Techniques to use in this assignment.
 1. *Choice of topics.* Reviews should give you the opportunity to make sense of a topic that personally interests you.
 2. *Choosing a methodology or factor of analysis.* Identify from what perspective you are reviewing the ideas, people and events you have under consideration: social class; local customs; politics; religion; gender; environment; etc.
 3. *Organize your answer.* It is very difficult, if not impossible, to write a coherent review to a complex book length study — let alone a research paper — without first constructing an outline of how you propose to link each element of your paper together and successfully offer an analytical piece of work.

The final examination is due no later than 1800H on **Tuesday, 10 December**. It will be a **take-home exam** with the student expected to answer one question from a choice of two or three options. Late penalties apply, except that no exam will be accepted after 1200H on Friday, 13 December. *You will be expected to use the texts as well as the literary works as the foundation for your answer to the exam questions. No other sources will be permitted.*

Texts: Students will be responsible for acquiring their texts.

A comprehensive textbook on the 20th century Europe is mandatory for success in this course. We will be using Mark Mazower, [*Dark Continent: Europe's Twentieth Century*](#) [Paperback]

The other interpretive text is Imre Kertész, [*Dossier K: A Memoir*](#) [Paperback]

Required Literary Texts (“OR” means that the student may choose the text for the relevant week):

Joseph Conrad, *The Secret Agent*

Ignazio Silone, *Bread and Wine* **OR** George Orwell, *Road to Wigan Pier*

Arthur Koestler, *Darkness at Noon* **OR** George Orwell, *Homage to Catalonia*

Primo Levi, *Survival in Auschwitz*

John Le Carré, *The Spy Who Came in from the Cold*

Further short readings will be assigned as the course progresses.

Attendance: This is a discussion course, and you will not get much out of it if you do not attend lectures; therefore, your attendance and your participation are expected. Classroom discussion offers you the opportunity to discuss sources critically. Your final papers will be assessed under the assumption that you have taken advantage of this opportunity.

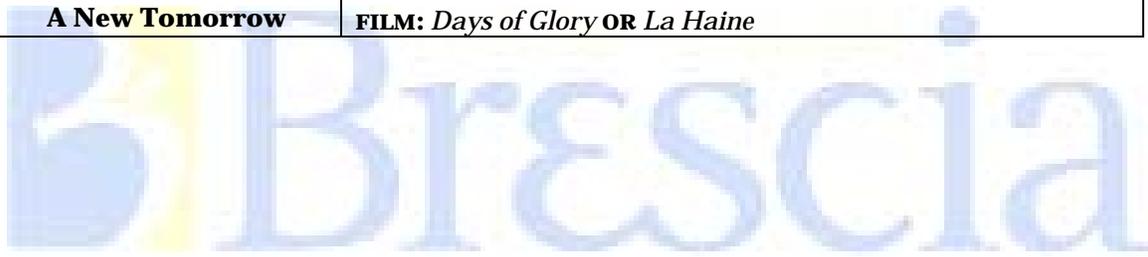
Attendance is mandatory for each week a film is offered. *Attendance will be taken.*

My office is in Room 40 Brescia College. Office hours are posted on the door and I shall make every effort to adhere to them. If you are in trouble in the course, please come and see me about it. Little problems, which are readily resolved at first, soon grow to be insurmountable difficulties.

Class Schedule

Topic	Reading Assignment
Week One Introduction, the <i>Fin de Siècle</i> and the Threat Within	Joseph Conrad, <i>The Secret Agent</i>
Week Two World War I	Mazower, 3–40. Jay Winter, “Film and the Matrix of Memory,” <i>The American Historical Review</i> , Vol. 106, No. 3, (June 2001), 857–64. Available through JSTOR.
Week Three The Deluge	FILM: <i>La Grande Illusion</i> Siegfried Sassoon, <i>The War Poems of Siegfried Sassoon</i> OR <i>Memoirs of an Infantry Officer</i> OR Robert Graves, <i>Good-Bye to All That</i> OR Isaac Rosenberg, <i>The Collected Works of Isaac Rosenberg: Poetry, Prose, Letters, Paintings, and Drawings</i> OR Henri Barbusse, <i>Under Fire</i> OR Ernst Jünger, <i>The Storm of Steel</i>
Week Four The Twenties	Mazower, 41–75 FILM: <i>Metropolis</i> OR <i>M</i>
Week Five The Thirties, Part I	Mazower, 76–103 FILM: <i>Rules of the Game</i>
Week Six The Thirties, Part Deux	Mazower, 104–37 Ignazio Silone, <i>Bread and Wine</i>

	OR George Orwell, <i>Road to Wigan Pier</i>
Week Seven The Challengers to Liberal Democracy	Mazower, 138–81 Arthur Koestler, <i>Darkness at Noon</i> OR George Orwell, <i>Homage to Catalonia</i>
Week Eight World War II	Mazower, 182–211 FILM: <i>Alexander Nevsky</i>
Week Nine Another Aftermath	Primo Levi <i>Survival in Auschwitz</i>
Week Ten Rebuilding Europe	Mazower, 212–49 FILM: <i>Umberto D.</i>
Week Eleven Cold War Europe	Mazower, 250–85 John Le Carré, <i>The Spy Who Came in from the Cold</i>
Week Twelve East and West	Mazower, 286–326 Imre Kertesz, <i>Dossier K</i> FILM: <i>The Lives of Others</i>
Week Thirteen, A New Tomorrow	Mazower, 327–403 FILM: <i>Days of Glory</i> OR <i>La Haine</i>


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Film Report

Use this form and type in your answers. Handwritten film reports will not be accepted.

I. Basic information

Title: _____

Director: _____

Year of production: _____

II. Plot summary

Briefly summarize the plot of this film in your own words.

III. Discussion

1. Note two important themes that arise in this film:

1. _____

2. _____

2. Briefly identify and describe one specific scene related to each of these themes:

Scene for Theme 1:

Scene for Theme 2:

3. Use the information from the two previous steps and write a paragraph about one of those two themes and how it is presented throughout the film.

IV. Critique and conclusion

Write a brief critique of the film, include a brief discussion of its connection to the readings for the week. (+/- 250 words).

Rubric for Review Essays

	1	3	5	Your mark
Mechanics	Many errors in grammar and spelling.	Three errors in grammar and spelling.	Correct grammar and spelling <i>throughout</i> .	
Clarity and Organization	Required elements missing from the paper. Writing is unclear. No topic sentences.	All elements present in correct order. Ideas are unclear. Writing may be confusing at times. Some topic sentences may be missing.	All elements present in correct order. Topic sentences identify key points. Ideas are clearly stated and easy to follow.	
Methodology	Disconnected listing of events. Historiographic techniques not described. No discussion of paper's thesis.	Actions are described, but little or no discussion of historiographic techniques. Short, inadequate presentation of paper's thesis.	The actions and the historiographic techniques used in the paper are clearly identified, and the paper's thesis thoroughly discussed and supported.	
Academic Apparatus	No bibliography, no references.	Bibliography and references included, but improperly formatted or citations occasionally not provided when required.	Complete bibliography and references, properly formatted.	
Evidence	Supporting evidence for the author's argument not offered.	Supporting evidence identified only generally. Links between argument and supporting evidence not made <i>explicitly</i> .	Supporting evidence and connections to the argument are complete and related to the thesis as a whole.	
Analysis (x2)	Appropriateness of supporting evidence to argument is questionable. Significant flaws in logic.	Supporting evidence is correctly identified and used, but some important connections with the argument are omitted. Flaws in logic weaken argument.	Supporting evidence is for the paper's argument used and all of the important connections are noted precisely and explicitly. Argument logical and consistent.	
Total				
Other comments:				



Brescia

BRESCIA UNIVERSITY COLLEGE ACADEMIC POLICIES AND REGULATIONS

1. POLICY REGARDING MAKEUP EXAMS AND EXTENSIONS OF DEADLINES

When a student requests academic accommodation (e.g., extension of a deadline, a makeup exam) for work representing 10% or more of the student's overall grade in the course, it is the responsibility of the student to provide acceptable documentation to support a medical or compassionate claim. All such requests for academic accommodation **must** be made through an Academic Advisor and include supporting documentation. Academic accommodation on medical grounds will be granted only if the documentation indicates that the onset, duration and severity of the illness are such that the student could not reasonably be expected to complete her academic responsibilities. Appropriate academic accommodation will be determined by the Dean's Office in consultation with the student's instructor(s). Please note that personal commitments (e.g., vacation flight bookings, work schedule) which conflict with a scheduled test, exam or course requirement are not grounds for academic accommodation.

A UWO Student Medical Certificate (SMC) is **required** if a student is seeking academic accommodation on medical grounds. This documentation should be obtained at the time of the initial consultation with the physician/nurse practitioner or walk-in clinic. A SMC can be downloaded under the Medical Documentation heading of the following website: <https://studentservices.uwo.ca/secure/index.cfm>. If it is not possible to have an SMC completed by the attending physician/nurse practitioner, the student must request documentation sufficient to demonstrate that her ability to meet academic responsibilities was seriously affected. Please note that under University Senate regulations documentation stating simply that the student "was seen for a medical reason" or "was ill" is **not** adequate to support a request for academic accommodation. All documentation is to be submitted to an Academic Advisor.

Whenever possible, requests for academic accommodation should be initiated in advance of due dates, examination dates, etc. Students must follow up with their professors and Academic Advisor in a timely manner.

The full statement of University policy regarding extensions of deadlines or makeup exams can be found at <http://www.westerncalendar.uwo.ca/2013/pg117.html>

2. ACADEMIC CONCERNS

If you feel that you have a medical or personal problem that is interfering with your work, contact your instructor and Academic Advisor as soon as possible. Problems may then be documented and possible arrangements to assist you can be discussed at the time of occurrence rather than on a retroactive basis. Retroactive requests for academic accommodation on medical or compassionate grounds may not be considered.

If you think that you are too far behind to catch up or that your work load is not manageable, you should consult an Academic Advisor. If you consider reducing your workload by dropping one or more courses, this must be done by the appropriate deadlines (refer to the Registrar's website, www.registrar.uwo.ca, for official dates). You should consult with the course instructor and the Academic Advisor who can help you consider alternatives to dropping one or more courses. *Note that dropping a course may affect OSAP eligibility and/or Entrance Scholarship eligibility.*

The Dean may refuse permission to write the final examination in a course if the student has failed to maintain satisfactory academic standing throughout the year or for too frequent absence from the class or laboratory.

3. ABSENCES

Short Absences: If you miss a class due to a minor illness or other problems, check your course outline for information regarding attendance requirements and make sure you are not

missing a test or assignment. Cover any readings and arrange to borrow notes from a classmate. Contact the course instructor if you have any questions.

Extended Absences: If you have an extended absence, you should contact the course instructor and an Academic Advisor. Your course instructor and Academic Advisor can discuss ways for you to catch up on missed work and arrange academic accommodations, if appropriate.

4. POLICY ON CHEATING & ACADEMIC MISCONDUCT

Students are responsible for understanding the nature of and avoiding the occurrence of plagiarism and other academic offences. Students are urged to read the section on Scholastic Offences in the Academic Calendar. Note that such offences include plagiarism, cheating on an examination, submitting false or fraudulent assignments or credentials, impersonating a candidate, or submitting for credit in any course without the knowledge and approval of the instructor to whom it is submitted, any academic work for which credit has previously been obtained or is being sought in another course in the University or elsewhere. Students are advised to consult the section on Academic Misconduct in the Western Academic Calendar.

If you are in doubt about whether what you are doing is inappropriate or not, consult your instructor, the Student Services Centre, or the Registrar. A claim that "you didn't know it was wrong" is not accepted as an excuse.

The penalties for a student guilty of a scholastic offence (including plagiarism) include refusal of a passing grade in the assignment, refusal of a passing grade in the course, suspension from the University, and expulsion from the University.

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar).

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com.

Computer-marked Tests/exams:

Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating. Software currently in use to score computer-marked multiple-choice tests and exams performs a similarity review as part of standard exam analysis.

5. PROCEDURES FOR APPEALING ACADEMIC EVALUATIONS

All appeals of a grade must be directed first to the course instructor. If the student is not satisfied with the decision of the course instructor, a written appeal signed by the student must be sent to the Department Chair. If the response of the department is considered unsatisfactory to the student, she may then submit a signed, written appeal to the Office of the Dean. Only after receiving a final decision from the Dean may a student appeal to the Senate Review Board Academic. A Guide to Appeals is available from the Ombudsperson's Office, or you can consult an Academic Advisor. Students are advised to consult the section on Academic Rights and Responsibilities in the Western Academic Calendar.

6. PREREQUISITES AND ANTIREQUISITES

Unless you have either the prerequisites for a course or written special permission from your Dean to enroll in it, you will be removed from the course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Similarly, you will also be deleted from a class list if you have previously taken an antirequisite course unless this has the approval of the Dean. These decisions may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course because you have taken an antirequisite course.

7. SUPPORT SERVICES

The Brescia University College Registrar's website, with a link to Academic Advisors, is at http://www.brescia.uwo.ca/academics/registrar_services/index.html .
The Western Registrar's website is at <http://www.registrar.uwo.ca/index.cfm> .
The website for the Student Development Centre at Western is at <http://www.sdc.uwo.ca/> .
Students who are in emotional/mental distress should refer to Mental Health @ Western <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Portions of this document were taken from the Academic Calendar, the Handbook of Academic and Scholarship Policy and the Academic Handbook of Senate Regulations. This document is a summary of relevant regulations and does not supersede the academic policies and regulations of the Senate of the University of Western Ontario.

