HIST 206: Twentieth-Century European History
Spring 2016
Monday/ Wednesday/ Friday 10:30-11:30—Richardson 204

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Office hours: Tuesday 2:30-3:30, Thursday 10:15-11:15, Friday 11:45-12:45
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Course Description and Goals
In this course, we will explore the political, social, cultural, and intellectual history of Europe in the twentieth century. A succession of wars, economic upheavals, revolutions, and genocidal atrocities reshaped the European landscape in the first half of the century, radically altering the physical and psychic landscape. Feminism, socialism, communism, and fascism challenged the European political system that evolved in the nineteenth century, while the intellectual and artistic avant-garde questioned basic assumptions of European culture. The Cold War, decolonization, and growing distrust of grand ideological systems defined the four decades from the end of the Second World War to the collapse of the Soviet bloc in 1989. In the last two and a half decades, the disruptions and dislocations of post-Cold War Europe have precipitated attempts to define a new European identity.

The events and ideologies of the twentieth century shaped each other, and the exploration of their interconnections will be at the core of this course. Coping with the advent of mass society (from mass politics and mass culture to total warfare) and dynamic societal change constituted the central challenge that faced political ideologies, intellectual theories, and artistic movements throughout the century. We will consider a variety of texts in this course, including memoirs, fiction, poetry, speeches, art, and films. They articulate differing and sometimes contradictory visions of the world, illuminating the struggles over social, political, and cultural authority that defined this century.

The ideas and events of twentieth-century European history continue to resonate in many profound ways in our contemporary world, and we will consider some of the enduring questions this era poses, such as the following: How should society be organized politically? What makes a nation, and who should be counted as a citizen (of a nation-state or a supra-national body)? What are the rights and duties of individuals in a society? What are a society’s obligations to foreigners and immigrants? What is the role of war, genocide, and violence more broadly in human society? Are humans innately irrational? What are the places of science, religion, and art in the modern world? How do the legacies of the two world wars, European imperialism, and the Cold War continue to shape contemporary life?

At the end of this course, students should be familiar with the major events and cultural trends that defined Europe’s experience of the twentieth century and possess a more in-depth knowledge of selected topics within this framework. In addition, students should be able to see connections between Europe in the twentieth century and issues facing the twenty-first-century world.
**READINGS**
- Bonnie G. Smith, *Europe in the Contemporary World: 1900 to the Present* (2007)
- Candace Ward, ed., *World War One British Poets* (1914-1918)
- Franz Kafka, *The Metamorphosis and other Stories* (1912-1917)
- Primo Levi, *Survival in Auschwitz* (1951)
- Other readings posted to Sakai

**Writing guide**

**FILMS (WATCHED OUTSIDE OF CLASS)**
- *Metropolis* (1927, dir. Fritz Lang)
- *The Spy Who Came In from the Cold* (1965, dir. Martin Ritt, from the novel by John Le Carré)

**ASSIGNMENTS**
Your course grade will be calculated in the following way:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Class preparation &amp; participation</td>
<td>10%</td>
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<tr>
<td>Quizzes</td>
<td>15%</td>
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<td>Conceptual workshops and discussion</td>
<td>20%</td>
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<td>Preparation papers</td>
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<td>Document analyses (x3)</td>
<td>18%</td>
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<td>Formal paper</td>
<td>12%</td>
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<tr>
<td>Take-home midterm exam</td>
<td>10%</td>
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<td>Take-home final exam</td>
<td>15%</td>
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**Grading scale**

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<thead>
<tr>
<th>Grade</th>
<th>Numerical equivalent</th>
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<tbody>
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<tr>
<td>2.5</td>
<td>78.75-81.24</td>
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The assignments are briefly described below. You will be given fuller information later.

**CLASS PREPARATION & PARTICIPATION (10%)**
This class will include interactive lectures, discussions of course readings, and analysis of images and music, among other activities. The quality of your learning is directly connected to the quality of your preparation for class and participation in the day's activities. You may learn something from simply coming to class and listening to me and the other students, but your learning will be deeper and your experience richer if you are actively engaged in what we are
doing. In addition, your ability to contribute to the collaborative endeavor of this class, enhancing other students' learning, requires you to be prepared and to participate.

**Class preparation**
Every class meeting builds on the day’s reading or other assignments, so it is crucial that you complete these in advance and bring all relevant materials (such as readings and discussion questions) to class.

You do not need to have mastered all the intricacies of the day’s text to be ready for class. By reading actively and critically (for more information, see “Critical Reading” handout on Sakai), you should have some understanding of the text’s structure and main points, as well as some questions about these. Sometimes I will provide discussion questions or other preparation assignments, which are meant to help you make sense of the text; other times, I will expect you to take notes on your own, including marking specific passages you would like to discuss in class.

**Class participation**
Class participation begins, of course, with your presence. If you miss class, come to class late, or come unprepared, you cannot participate in a constructive fashion. Every absence (or unprepared presence) thus inevitably detracts from your understanding of the course as a whole and therefore your grade. You should make every effort to attend every class, and to only miss class in cases of serious emergency (it is up to you to decide what this constitutes for you). After three absences (the equivalent of one week of class) for any reason, your preparation & participation grade will be reduced by half a grade for each additional absence.

Your prepared, active, and thoughtful involvement in class discussion will constitute the bulk of your preparation & participation grade. Class discussion offers the chance to present your ideas *and your questions* to your colleagues, so that we can all come to a deeper understanding of the material. Active participation in discussions will enable you to work through difficult concepts, perceive links between different topics and readings, and clearly articulate your own perspective on the subject matter. Discussions will provide an opportunity to explore the many issues raised by the course material, including for understanding the contemporary world.

Meaningful discussion requires an ability to keep an eye on the text’s larger significance without neglecting the realm of the specific. Your questions, comments, and observations should be grounded in specific passages in the text. When you make points, you will be expected to show the class the portions of the text to which you are referring.

Do not be afraid to ask questions about what puzzled you or raise points about what you think is interesting. Discussion is a collaborative endeavor, in which we pool our knowledge and exchange our ideas. Everyone will bring different observations, concerns, and insights to discussion. This is one reason that broad participation in discussion is so valuable.

Students are often cautious about questioning each other, yet this is the heart of good class discussion. You will no doubt sometimes disagree with some or all of your colleagues and even with me. Do not be afraid to disagree—it is through constructive, energetic debate that we will all come to more sophisticated understandings of the material. You should feel free to challenge, critique, and delve into each other’s ideas, without being rude, dismissive, or impolite. The
academic enterprise depends on the free exchange of ideas, which are expanded and refined through interaction with differing views.

If you struggle to speak in class discussions, please meet with me in my office so that we can strategize about how to make this easier for you. Certainly, the more prepared you are in advance, the easier it is to contribute to the discussion.

Lectures do not absolve you of the duty to participate. On the most basic level, you should be attentive, alert, and respectful. You should also ask questions when something is unclear, answer questions I pose, and otherwise contribute as an audience member. Class is not a movie presented for your passive entertainment.

To help you devote your full attention to class, we will begin each day with a focusing exercise designed to help you reflect on a key issue for the day and clear your mind of external “chatter.” Please arrive in class on time and with electronic devices turned off.
The following criteria will serve as the basis for your preparation and participation grade:\footnote{This list of criteria and grade translation are borrowed from Donna Alvah, HIST 347B (Fall 2007) syllabus.}

- Your regular, thoughtful, informed discussion of the readings, assignments, and audio-visual documents (this presupposes your habitual and punctual attendance throughout the semester)
- Attention and responses to other students’ comments, questions, and presentations
- Engagement with questions posed by me to the class
- Discussions in pairs or small groups, and other in-class spoken activities
- In-class writing exercises (free-writing, responses to questions on the reading, etc.)

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\textbf{Here is an idea of how class preparation and participation will translate into a grade:} \\
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4.0 (“A,” Excellent): The student is clearly engaged, has completed and thought about the assigned readings, participates insightfully in a way that demonstrates s/he has closely read and made connections between the various texts, and is able to back up her/his ideas with concrete examples or quotations (i.e., evidence). S/he listens carefully to the other students, and responds directly to their comments in a manner that facilitates the discussion. Stays on task in pair/group discussions. Always comes to class with thoughtful, informed responses to course texts and other students’ projects. Always comes to class on time.
\hline
3.0 (“B,” Good): The student is clearly engaged, has read and thought about the assigned reading, and speaks regularly in class, in a way that demonstrates s/he has read and thought about the assigned reading. S/he listens carefully to the other students, and responds directly to their comments in a manner that facilitates the discussion. Stays on task in pair/group discussions. Regularly comes to class with thoughtful, informed responses to the course texts and other students’ projects. Always comes to class on time.
\hline
2.0 (“C,” Passing): The student shows up for class and appears engaged but doesn’t speak unless called upon. Shows attention to what’s going on in the class, including what the other students and the professor are saying (in other words, isn’t sleeping or tuning out). Participates and stays on task in pair/group discussions, doing her/his fair share of the work. Attempts to respond thoughtfully to other students’ projects. Almost always comes to class on time.
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1.0 (“D,” Unsatisfactory): The student attends class but is not engaged. This lack of engagement manifests itself in such behaviors as dozing, tuning out, compulsive clock-watching, note-passing, personal conversations (including during pair/group activities), etc. This student might speak up in class but doesn’t appear to have completed the assigned reading (i.e., is talking just to talk; makes empty statements). Does not participate constructively in pair/group discussions; lets others do all the work. Hinders rather than facilitates discussion. Occasionally comes to class with thoughtful, informed responses to course texts and other students’ projects. Comes to class late.
\hline
0 (“F,” Failed): Student has too many absences. Rarely or never comes to class prepared to discuss course texts or other students’ projects. Comes to class late.
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\textbf{For those who are worried about participating in class:} Throughout the session I will see that everyone gets numerous opportunities to participate. If you find it difficult to speak in class, please meet with me in office hours—the earlier, the better—so that we can strategize about ways to improve your participation. I am happy to help you figure out how to participate in class—it takes effort, practice, and some courage. This is an essential part of your education here at SLU.
**QUIZZES (15%)**
During the semester, there will be three map quizzes and frequent unannounced quizzes on class readings. The reading quizzes are intended to make sure you are doing the reading carefully, so they will focus on basic information in the readings, not sophisticated analysis. I will drop your lowest two quiz grades.

Note: Because the function of quizzes is to test if you have prepared for class, no make-up quizzes are possible. If you miss class on a quiz day, that score will be a 0, one of your two dropped quizzes. If you are away from campus for a sanctioned university event during one of the scheduled map quizzes (not the unannounced reading quizzes), a university official may proctor the quiz with prior arrangement.

Plugin: If you are entitled to additional time on the quizzes, please provide me with a letter from the Disability and Accessibility Services Office as soon as possible, so that appropriate arrangements can be made.

**Expectations for all written assignments:**
All assignments are due at the beginning of class on the due date. You should provide a stapled, page-numbered, legible hard copy. I do not accept electronic submissions of work for two reasons: first, it is time-consuming and cumbersome for me to print out your work, staple it, and place it with everyone else’s; second, the possibility of e-mail-related errors and misunderstandings can lead to uncertainty about whether assignments were turned in and when they were completed.

If you are unable to attend class, you may e-mail me a copy of an assignment to demonstrate that you completed it on time, but then you must bring a hard copy to me no later than the beginning of the next class period.

You may request an extension for a document analysis or formal paper, as long as you do so before the due date. I cannot grant extensions for the reading quizzes or participation assignments, because they are directly connected to what we are doing in class on specific days.

**CONCEPTUAL WORKSHOPS AND DISCUSSION PREPARATION PAPERS (20%)**
Every couple of weeks during the semester, you will engage in some sort of assignment that asks you to engage the course material with a mixture of informal written and oral communication. Sometimes these will be conceptual workshops, multi-step oral and written activities in which you will help teach each other about aspects of the texts. Other times, I will ask you to write a short (2-4 pages) informal (but not sloppy) paper (including relevant citations or quotations) analyzing some of a written text’s or film’s major themes, preparing you for a full-hour discussion of the work. All of these assignments will be worth designated point values and I will calculate your grade for this portion of the class grade by totaling the points for all such assignments.

**Note:** These participation-related assignments cannot be made up or submitted late, because they are integral to activities that occur during class. If you miss class, you may still submit any written portions of these assignments, provided they are turned in on time.
**DOCUMENT ANALYSES (3 x 6%)**

Three times during the semester, you will write a short (around 2 pages, or 550-600 words) analysis of one of the documents we are reading for class. The goal of this assignment is to hone your skills in thinking historically and reading and writing critically. In the analysis, you will explore the document's rhetorical style, argument, and historical context. Along with the full assignment description, I will provide you with a list of the eligible documents for each section of the course, and you will choose which one to write from each set of sources.

**FORMAL PAPER (12%)**

You will also write one formal analytical paper of approximately 1,100-1,800 words (4-6 pages). In this paper, you will be required to relate at least two course texts to each other and to their historical context. You will be given specific questions at least a week before each paper option is due. Note: There are three paper assignment options in the course schedule; you will write only one of them, selected on the basis of your schedule and interests.

Your paper should clearly address the assignment topic, be well-organized, and contain central points supported by evidence from the texts. It should be written in clear, formal prose that is free of grammatical and mechanical errors.

**TAKE-HOME MIDTERM & FINAL EXAMS (25%)**

In the two take-home exams, you will be expected to demonstrate mastery of the major events and ideas of twentieth-century Europe, and to relate individual texts to each other and to the major course themes.

**RESOURCES**

**Office hours**

I have office hours for three hours every week, and I can set up an appointment if you cannot attend these. Office hours are one of the most valuable components of university courses. You may come for advice on reading, work with me on developing a paper, ask questions about the content of course texts, solicit references for further reading on a topic that interests you, or talk about anything else relating to the course. There is more time to address your specific issues in depth during office hours than there is in class. Students who come to office hours usually improve the quality of their work and get more out of a class. Note: While you may ask short questions via e-mail, come to office hours for more extensive help.

**The WORD Studio** (http://www.stlawu.edu/wordstudio)

The Munn Center for Rhetoric and Communication maintains the WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don’t need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to video and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently “fix” your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators.
Academic Support Office (http://www.stlawu.edu/advising)
The Academic Support Office in the Whitman Annex offers help in developing skills that will lead to greater academic success, including effective study techniques, time management, and other practical issues. The Academic Advising website also contains valuable information.

**COURSE POLICIES**

- Laptops, smart phones, tablets, and other personal electronics have a high likelihood of distracting you and other students. If you believe you have a compelling reason to have one in use during class, talk with me in office hours ahead of time. Otherwise, please leave them off.
- To request an extension, you must contact me before the due date. If I grant an extension, I will give you a new, binding due date. *Late work submitted without an extension will be penalized half a grade (.5) for each day or fraction thereof that it is late.*
- Regular participation is important for allowing you to get the most out of the course, and you should attend every class. Absences after the first three (the equivalent of a full week of class) will lower your preparation & participation grade by half a grade (.5). In the case of a medical or family emergency, or absence due to a university-sanctioned event, we can discuss appropriate make-up work to earn credit for a missed class.
- Should you miss class for any reason, you are responsible for finding out what you missed, including announcements and handouts.
- From the SLU Academic Honor Code: “All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.” I will submit all suspected cases of academic dishonesty to the dean's office, according to SLU policy, and may submit cases to the Academic Honor Council for adjudication. The experience will be unpleasant for both of us—please don't make me do this.

*My teaching philosophy:*
### Semester Schedule

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## The Shattering of Nineteenth-Century Europe

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<thead>
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<th>Week 1</th>
<th>Wed 1/20</th>
<th>Why study twentieth-century Europe?</th>
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<tr>
<td></td>
<td>Wed 1/20</td>
<td>What was the twentieth century about?</td>
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<td>Fri 1/22</td>
<td>The zenith of European power</td>
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<td>Reading:</td>
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<td>• HIST 206 syllabus</td>
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<td>• Smith, <em>Europe in the Contemporary World</em>, xxv-xxix, 2-26, 39-44 (Gardez)</td>
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<td>Review syllabus</td>
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<td>The zenith of European power (continued)</td>
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<td>Film clip: <em>The Lumière Brothers’ First Films</em> (1997 [1895])</td>
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<th>Mon 1/25</th>
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<td>Mon 1/25</td>
<td><em>Europe in the Contemporary World</em>, 26-38, 46-49 (Kipling, von Trotha), 55-60 (“Europe’s Global Aura in an Age of Nationalism” picture essay), 66-100, 101-103 (Rhodes), 117-123 (“Cross-Cultural Borrowing in Modern Art” picture essay)</td>
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<td>Map quiz 1: Europe in 1914</td>
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<td>The tensions of European empire</td>
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<td>Modernity and its discontents</td>
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<th>Wed 1/27</th>
<th>Reading:</th>
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<tr>
<td></td>
<td>Wed 1/27</td>
<td><em>Kafka, “The Metamorphosis”</em></td>
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<td>Wed 1/27</td>
<td><em>Marinetti, “The Futurist Manifesto”</em> (Sakai)</td>
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<td>Modernity and its discontents (continued)</td>
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<td>Audio clips: Béla Bartók, “String quartet no. 4”; Igor Stravinsky, “The Rite of Spring”</td>
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<th>Week 2</th>
<th>Fri 1/29</th>
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<td>Fri 1/29</td>
<td><em>Europe in the Contemporary World</em>, 128-147, 153-156</td>
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<td>The Great War</td>
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**Week 3**

**Mon 2/1**

Reading:
- Remarque, from *All Quiet on the Western Front* (Sakai)
- Smith, *Europe in the Contemporary World*, 162-167 (Haas, Khan, Perduca), 174-180 (“The Home Front” picture essay)
- Sieder, “Behind the Lines” (Sakai)

Life and death during the Great War

**Wed 2/3**

Reading:
- Selections from Ward, ed., *British World War One Poets*

**Conceptual workshop: The experience of the Great War**

**Fri 2/5**

Reading:
- Smith, *Europe in the Contemporary World*, 147-153, 156-161, 171-173 (Covenant of the League of Nations)

The Russian Revolution

The Peace of Paris

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**DISORIENTATION AND THE SEARCH FOR NEW FORMS OF MEANING**

**1919-1945**

**Week 4**

**Mon 2/8**

Reading:
- Jünger, excerpt from *The Storm of Steel* (Sakai)
- Smith, *Europe in the Contemporary World*, 211-213, 218-222, 223-226 (Hitler)

**Map quiz 2: Europe in 1923**

The rise of Fascism in Italy

**Wed 2/10**

Reading:
- Smith, *Europe in the Contemporary World*, 213-218, 232-238 (Kollontai)

From Bolshevik Russia to the Soviet Union

**Fri 2/12**

Reading:
- Smith, *Europe in the Contemporary World*, 186-211, 239-247 (“Building the Future” picture essay)
- Roth, “Affirmation of the Triangle Railway Junction,” “The Unnamed Dead” (Sakai)

The Weimar Republic
Week 5
Mon 2/15
Reading:
• Grossmann, “Girlkultur or Thoroughly Rationalized Female: A New Woman in Weimar Germany?” (Sakai)
• Smith, *Europe in the Contemporary World*, 308-314 (“The Machine, the Military, and the Masses” picture essay)

Modernism


Film clip: *Man with the Movie Camera* (1929, dir. Dziga Vertov)

Mon 2/15-Tues 2/16

FILM ON SAKAI: *Metropolis* (1927, dir. Fritz Lang)

Wed 2/17
Reading:
• None

Film discussion preparation paper due

Discuss *Metropolis*

MID-SEMESTER BREAK 2/18-2/21

Week 6
Mon 2/22
Reading:
• Smith, *Europe in the Contemporary World*, 254-267

**Formal paper due (option 1)**

The Nazi seizure of power

Film clip: *The World at War* (1973, written by Charles Bloomberg et al.)

Wed 2/24
Reading:
• Smith, *Europe in the Contemporary World*, 267-272

The Nazi state (1933-1939)

Film clip: *Triumph of the Will* (1935, dir. Leni Riefenstahl)

Fri 2/26
Reading:
• Smith, *Europe in the Contemporary World*, 273-279, 300-303 (Akhamtova)

Stalinism in the USSR (1927-1939)

Week 7
Mon 2/29
Reading:
• Smith, *Europe in the Contemporary World*, 280-292, 295-299 (Myrdal)

**Conceptual Workshop: Liberalism, Fascism, and Socialism**

The Spanish Civil War (1936-1939)
<table>
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<tr>
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<tr>
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<td>The Second World War (1939-41)</td>
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<td>Film clips: <em>The World at War</em> (1973, written by Charles Bloomberg et al.)</td>
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<td>The Second World War (1941-43)</td>
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<td>Film clips: <em>The World at War</em> (1973, written by Charles Bloomberg et al.)</td>
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<td>Week 8</td>
<td>Mon 3/7 Reading: Smith, <em>Europe in the Contemporary World</em>, 361-365 (Vrba and Weczler)</td>
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<td>• Levi, <em>Survival in Auschwitz</em>, 9-86</td>
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<td>The Second World War (1943-45)</td>
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<td>Film clips: <em>The World at War</em> (1973, written by Charles Bloomberg et al.)</td>
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<td>The Holocaust</td>
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<td>Film clips: <em>Shoah</em> (1985, dir. Claude Lanzmann)</td>
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<td><strong>Discussion preparation paper due</strong></td>
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<td>The Holocaust (continued)</td>
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<td>Discuss Levi, <em>Survival in Auschwitz</em></td>
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**THE COLD WAR (1945-1990)**

<p>| Week 9   | Reading: Smith, <em>Europe in the Contemporary World</em>, 344-355, 369-372 (Universal Declaration of Human Rights) |
|          | • Kovály, <em>Under a Cruel Star</em>, 5-74                                      |
| Mon 3/14 | <strong>Map quiz 3: Europe in 1945</strong>                                            |
|          | Collaboration, resistance, and the shape of the postwar world             |</p>
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<tr>
<th>Date</th>
<th>Reading</th>
<th>Film clip</th>
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**SPRING BREAK 3/19-3/27**

| Week 10   | Reading:<br>- Smith, *Europe in the Contemporary World*, 419-421 (Novikov), 431-438 (“Cold War Media and the Struggle of Good versus Evil” picture essay), 444-461, 466-474, 475-477 (Steedman), 487-493 (“European Consumerism in the 1950s and 1960s” picture essay)<br>- Kovály, *Under a Cruel Star*, 93-104<br>**Formal paper due (option 2)**<br>Prosperity and consumerism in Western Europe<br>The groundwork of European unification |                                                                 |
| Mon 3/28  |                                                                                          |                                                                 |
| Wed 3/30-Thurs 3/31 | **FILM ON SAKAI:** *The Spy Who Came in from the Cold* (1965, dir. Martin Ritt, from the book by John Le Carré) |                                                                 |
| Fri 4/1   | - Kovály, *Under a Cruel Star*, 105-125<br>- Smith, *Europe in the Contemporary World*, 427-430 (Official Account…, Horáková)<br>**Begin conceptual workshop: Critiques of the Cold War**<br>Discuss *The Spy Who Came in from the Cold* |                                                                 |
| **Week 11** | **Reading:**  
| Mon 4/4 | • Kovály, *Under a Cruel Star*, 126-150  
| | • Smith, *Europe in the Contemporary World*, 461-466  
| | **Conclude conceptual workshop: Critiques of the Cold War**  
| | Discuss Kovály, *Under a Cruel Star*  
| Wed 4/6 | **Reading:**  
| | • Kovály, *Under a Cruel Star*, 151-168  
| | • Smith, *Europe in the Contemporary World*, 478-482 (Djilas)  
| | **Discontent in Eastern Europe in the 1950s and 1960s**  
| Fri 4/8 | **Reading:**  
| | • Ho, “Declaration of Independence of the Republic of Vietnam” (Sakai)  
| | • Smith, *Europe in the Contemporary World*, 498-512, 530-532 (Nasser)  
| | **Decolonization**  
| | **Film clip: The Rise of Nationalism** (1984, written and pres. by Basil Davidson)  
| | Audio clip: Lord Kitchener  

| **Week 12** | **Reading:**  
| Mon 4/11 | • Smith, *Europe in the Contemporary World*, 537-539 (Fanon)  
| | **Anti-colonial wars**  
| | **Film clip: Battle of Algiers** (1966, dir. Gillo Pontecorvo)  
| Wed 4/13 | **Reading:**  
| | • Smith, *Europe in the Contemporary World*, 554-580, 605-611 (“Politics in the Streets” picture essay)  
| | **Transformations in European society**  
| | **Youth protest**  
| | **Audio clips: The Rolling Stones, The Kinks, The Beatles**  
| Fri 4/15 | **Immigration, racism, and economic stagnation**  
| | **Audio clips: Steel Pulse, The Sex Pistols, The Clash**  
| | **Reading:**  
| | • Smith, *Europe in the Contemporary World*, 512-529, 533-536 (Adomako), 540-548 (“The Changing Face of Europe” picture essay)  


| Week 13 | Reading:  
| Mon 4/18 | • Kovály, *Under a Cruel Star*, 169-192  
| | • “Brezhnev Doctrine” (Sakai)  
| | Ideological and cultural rebellion from 1968 to the 1980s  
| | Film clip: *The Wall* (1982, written by Roger Waters, performed by Pink Floyd)  
| Wed 4/20 | Reading:  
| | • Havel et al., “Charter 77” (Sakai)  
| | • Smith, *Europe in the Contemporary World*, 580-590, 591-604 (“A Day in the Life…,” Gay Liberation Front manifesto, Kelly), 666-673 (“Dissident Art in the Soviet Bloc” picture essay)  
| | New political directions in East and West  
| | Détente  
| Fri 4/22 | Reading:  
| | • Smith, *Europe in the Contemporary World*, 618-640, 653-661 (Thatcher, Gorbachev)  
| | The crumbling of the Soviet empire  

### EUROPE SINCE THE COLD WAR (1990-2016)

| Week 14 | Reading:  
| Mon 4/25 | • Smith, *Europe in the Contemporary World*, 640-652, 662-664 (Bafo)  
| | **Formal paper due (option 3)**  
| | The collapse of the USSR and Yugoslavia  
| Wed 4/27 | Reading:  
| | • None  
| | **Begin conceptual workshop: Eastern Europe after the Cold War**  
| Fri 4/29 | **NO CLASS: FESTIVAL OF SCHOLARSHIP & CREATIVITY, FESTIVAL OF SCIENCE**  

| Week 15 | Reading:  
| Mon 5/2 | • Slavenka Drakulić, from *Café Europa* (Sakai)  
| | **Conclude conceptual workshop: Eastern Europe after the Cold War**  

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<tr>
<th>Date</th>
<th>Reading:</th>
<th>European integration and European identity</th>
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<tbody>
<tr>
<td>Wed 5/4</td>
<td>• Smith, <em>Europe in the Contemporary World</em>, 678-697, 712-724 (Ibrahim, Bové, Khomeini, Nygaard)</td>
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<td>European integration and European identity</td>
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<tr>
<td>Fri 5/6</td>
<td>• Smith, <em>Europe in the Contemporary World</em>, 697-711, 725-734 (“Global City, Tourist City in a Rebuilt Europe” picture essay)</td>
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</tbody>
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*Take-home final exam due at my office or in the History Department main office (Piskor 114) by Tuesday, May 12th at 4:30 p.m.*

![Cold War Military alliances map](https://commons.wikimedia.org/wiki/File:Cold_war_europe_military_alliances_map_en.png)
Policies and sources on academic integrity
All scholarly endeavor builds on the work of others in the context of the community of learners of which both faculty and students are a part. The integrity of this community can be maintained only by the full, honest, and appropriate acknowledgement of the sources of our data and ideas. The History Department will not tolerate academic dishonesty, including plagiarism on papers, cheating on quizzes and exams, and turning in work you have already submitted in another class. The Department will uphold SLU’s policy on this.

“All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.”

“Plagiarism: Presenting as one’s own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation—without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference.”

“Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged. Instructors are expected to maintain conditions which promote academic honesty.”

Further sources of information
We expect all of our students to familiarize themselves with the following:
• Your course syllabus and your professor’s stated expectations on class assignments.
• The full SLU policy on “Academic Integrity Procedures” (the basis of the Academic Honor Card that you signed in FYP), described in the SLU Student Handbook ([http://www.stlawu.edu/resource/student-handbook](http://www.stlawu.edu/resource/student-handbook))

For more information on plagiarism, see Mary Lynn Rampolla, A Pocket Guide to Writing in History, 8th ed., chapter 6: “Plagiarism: What It Is and How to Avoid It.”

If, after reviewing these guidelines, you are still uncertain about anything or have questions, be sure to ask them before you turn in written assignments.

Policies on academic dishonesty
If your professor encounters a suspicious paper or exam, “s/he has the obligation to call the offending student(s) to account” (SLU Student Handbook, 63). Plagiarism cases brought before the Academic Honor Council have resulted in sanctions ranging from failure on the assignment, to failure of the course, to suspension from the University.

A final caveat: Do not underestimate your professors’ ability to detect plagiarism, or our willingness to have suspicious papers and exams investigated. If you can find it on the Web, so can we. Please don’t risk it.