

HIST 206: Twentieth-Century European History

Spring 2010

Monday/ Wednesday/ Friday 2:50-3:50—Richardson 204

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COURSE DESCRIPTION

This course will offer an overview of 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 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 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 novels, poetry, speeches, art, and films. They articulate differing and even contradictory visions of the world, illuminating the struggles over social, political, and cultural authority that defined this century.

At the end of this course, students should have a sense of major events and cultural trends that defined Europe's experience of the twentieth century, as well as more in-depth knowledge of select topics within this framework. Students should also be able to see connections between Europe's past and contemporary issues.

LIST OF 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)
- Heda Margolius Kovály, *Under a Cruel Star: A Life in Prague 1941-1968* (1986)
- Other readings posted to ANGEL

Writing guide

- Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 6th ed. (2009)

LIST OF FILMS (SHOWN 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)

The Baader Meinhof Complex (2008, dir. Uli Edel)

You may watch the scheduled showings of these films or get copies of them from ODY and watch them when you choose. You will be expected to be ready to discuss them on the relevant days. **Note: No late discussion preparation papers will be accepted.**

ASSIGNMENTS

Your course grade will be calculated in the following way:

Class preparation & participation	10%
Quizzes (6 of 7)	9%
Discussion preparation papers (4)	16%
Document analysis paper	8%
First paper	13.5%
Second paper	13.5%
Midterm exam (Monday, March 15th)	10%
Final exam (Saturday, May 8th, 1:30-4:30)	20%

The assignments are briefly described below. You will be given fuller information before you begin each assignment.

CLASS PREPARATION & PARTICIPATION

This class will include lectures, discussions of course reading, and analysis of images and music, among other activities. In all cases, it is vital that you come to class prepared and that you participate in the day's activities. Simply showing up to class constitutes neither preparation nor participation, and will earn you a poor preparation and participation grade. More importantly, it will diminish the class's value, not only for you, but also for your colleagues and for me.

The following advice is designed to help you meet the expectations for preparation and participation:

Class preparation

Every class meeting builds on the day's reading or other assignments, so it is crucial that you do these in advance. Bring all readings, discussion questions, and other materials to class. This is the first step in being prepared for class.

You are not expected 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 an ANGEL), you should have some comprehension of the text's structure and main points, as well as some questions. To effectively explore the text in class, you should take notes on the reading that will allow you to offer comments or ask questions that are specific and grounded in the text.

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 thus *inevitably*

detracts from your understanding of the course as a whole and therefore your grade. Therefore, 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), your preparation & participation grade will be reduced by half a grade for each 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 perspectives on the subject matter. Discussions will provide an opportunity to explore the questions, problems, and issues raised by the course material.

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 raise 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. Someone else may have clearly understood what you did not, and vice versa. Discussion is a collaborative endeavor, in which we pool our knowledge and exchange our ideas. Everyone will bring different qualities and ideas to discussion.

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 your professor. 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 competing views. Discussion will probably not lead us to a final position upon which we all agree, but will help each of us to clarify our own interpretations by having them challenged and opening them up to different perspectives.

Participation in discussion will allow you to come to a better understanding of your own ideas, as well as aiding your colleagues. If it is difficult for you to speak up in class, please discuss this with me in office hours so that we can figure out how to improve your participation, which is a necessary skill for you to cultivate. The more you have prepared for class in advance, the easier it will be to participate in the class itself.

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.

The following criteria will serve as the basis for your preparation and participation grade¹

- 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.)

Here is an idea of how class preparation and participation will translate into a grade:

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.

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.

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.

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.

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.

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.

¹ This list of criteria and grade translation are borrowed from Donna Alvah, HIST 347B (Fall 2007) syllabus.

QUIZZES

Every couple of weeks during the semester, class will begin with a short (10 minute) quiz based on terms and/ or images provided a couple days ahead of time. You will be expected to briefly identify and describe the significance of the relevant terms or images in a few sentences, or else write a short essay incorporating some of the terms. I will drop your lowest quiz grade. **Note: quizzes may not be made up or rescheduled. However, if you must miss class due to a university-sanctioned off-campus event, I can arrange for someone to proctor your quiz.**

DISCUSSION PREPARATION PAPERS

While most class days will involve some amount of discussion, certain days will include lengthier discussion of some of our major texts or films. On these days, each student will prepare a 2-4 page informal paper (including relevant citations or quotations) analyzing some of the text's or film's major themes. In your paper, you may choose to respond to some of my discussion questions for the day or you may explore a different issue in the book or film that relates to a course theme. Though these are informal papers, they should be written clearly and should be analytically substantive. **Note: Since the purpose of these papers is to help you prepare for discussion, no late discussion preparation papers will be accepted.**

FORMAL PAPERS

In this course, you will be expected to write three formal papers:

- The first will be a 690-1200 word (2.5-4 pages) analysis of two or three documents we will read for class, explaining their arguments and contextualizing them historically.
- You will also write two papers of approximately 1,100-1,800 words (4-6 pages). In these papers, 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 is due. **Note:** You are only required to write *two* of these papers, but there will be *three* paper assignments. You may choose to write whichever two you wish.

OPTIONAL PAPER ASSIGNMENT: You may substitute a short research paper for the *second* of the two longer papers you write. If you would like to do this, you must meet with me in office hours at least two weeks before the paper is due to discuss your topic and get my approval.

All papers should clearly address the assignment topic, be well-organized, and contain central points supported by evidence. They should be written in clear, formal prose that is free of grammatical and mechanical errors.

Guidelines for paper format:

- double spaced
- 12-point font
- 1" margins
- Number pages
- Title the paper
- Submit a stapled, legible hard copy of the paper
- Use Chicago Manual of Style citation format for footnotes and bibliography
 - For details, see Rampolla, *A Pocket Guide to Writing in History* or a style manual such as Diana Hacker's *Pocket Style Manual*

I will perform the following services for the stated reduction in your grade:

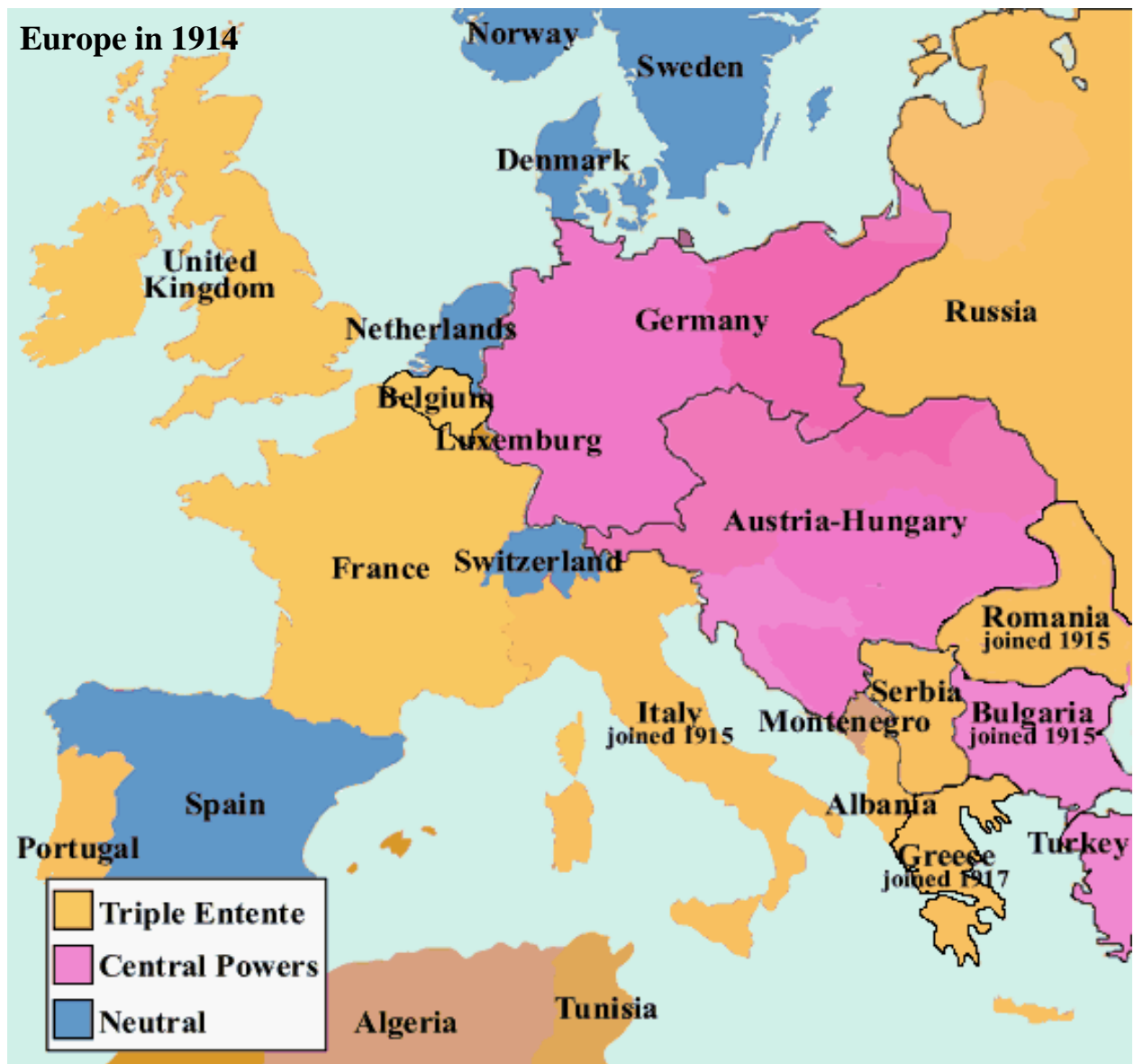
- Number your pages .25
- Staple your paper .25
- Print out your paper .5
- Correct citation format .5

N.B.: I'm not joking.

MIDTERM & FINAL EXAMS

In the two 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.

☐☐ If you are entitled to additional time on the quizzes and exams, please provide me with a letter from Academic Services for Students with Special Needs as soon as possible, so that appropriate arrangements can be made.



RESOURCES

Office hours

I have office hours for three hours every week, and I am happy to set up an appointment if you cannot attend these. Office hours are one of the best, and least utilized, 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 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 videotape 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.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

Academic Support Office (<http://www.stlawu.edu/advising>)

The Academic Support Office in Whitman offers help in developing skills that will lead to greater academic success, including study techniques, time management, and other practical issues. The Academic Advising website also contains valuable information.

COURSE POLICIES

- All major assignments (the formal papers, as well as the midterm and final exams) must be completed in order to pass the course. There will be no exceptions.
- If you need 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 or documentation of a medical or family emergency from the office of Student Life will be penalized half a grade (.5) for each day or fraction thereof that it is late.*
- I will not tolerate academic dishonesty, and will uphold Saint Lawrence University policy on it. You have signed a pledge that you have read and understand that policy, which is described in the SLU Student Handbook. I will submit suspected cases of academic dishonesty to the Academic Honor Council for adjudication.
- 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, we can discuss appropriate make-up work for a missed class.
- Should you miss class for any reason, you are responsible for finding out what happened in class, including announcements and handouts.

COURSE SCHEDULE

DATE	CLASS ACTIVITIES AND ASSIGNMENTS (SUBJECT TO CHANGE)
Mon 1/18	<p>Introductions; course themes; review syllabus</p> <p>The zenith of European power</p> <p>Film clip: <i>The Lumière Brothers' First Films</i> (1997 [1895])</p>
Wed 1/20	<p>Imperial Europe</p> <p>Reading:</p> <ul style="list-style-type: none"> • HIST 206 syllabus • Zweig, from <i>The World of Yesterday</i> (#1*) • Smith, <i>Europe in the Contemporary World</i>, xxv-xxix, 2-26 <p>* All numbered reading assignments are on ANGEL</p>
Fri 1/22	<p>The gathering storm</p> <p>Audio clips: Béla Bartók, “String quartet no. 4”; Igor Stravinsky, “The Rite of Spring”</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 26-38, documents 1.1-1.3 (40-49), picture essay (55-60) <p>Quiz 1 (Map Quiz)</p>
Mon 1/25	<p>Modernity and its discontents</p> <p>Reading:</p> <ul style="list-style-type: none"> • Marinetti, “Futurist Manifesto” (#2—read instead of document 2.5 in Smith) • Smith, <i>Europe in the Contemporary World</i>, 66-100, documents 2.1-2.6 (101-116), picture essay (117-123)
Wed 1/27	<p>Flight into the future</p> <p>The Great War</p> <p>Film clip: <i>Verdun, année 1916</i> (1988, dir. Bernard George)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 128-147, 153-156

Friday 1/29	<p>The experience of the war</p> <p>Discuss British war poets, Remarque</p> <p>Reading:</p> <ul style="list-style-type: none"> • Selections from Ward, ed., <i>British World War One Poets</i> • Remarque, from <i>All Quiet on the Western Front</i> (#3) • Smith, <i>Europe in the Contemporary World</i>, documents 3.1-3.3 (162-167), picture essay (174-180)
Mon 2/1	<p>*** <i>Document analysis paper due</i> ***</p> <p>The Russian Revolution</p> <p>The Peace of Paris</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 147-153, 156-161, documents 3.4-3.5 (168-173)
Wed 2/3	<p>The Great War and European culture</p> <p>Film clip: <i>The Shock of the New</i>, vol. 2: <i>The Powers That Be</i> (1970, narr. Robert Hughes)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Kafka, “The Metamorphosis” • Yeats, “The Second Coming” (#4) • Eliot, “The Hollow Men” (#5)
Fri 2/5	<p>The turbulent 1920s</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 186-211 <p>Quiz 2</p>
Mon 2/8	<p>The rise of Fascism in Italy</p> <p>Reading:</p> <ul style="list-style-type: none"> • Jünger, from <i>The Storm of Steel</i> (#6) • Mussolini, from “The Doctrine of Fascism” (#7) • Smith, <i>Europe in the Contemporary World</i>, 211-213, 218-222, document 4.1 (223-227)

Wed 2/10	<p>From Bolshevik Russia to the Soviet Union</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 213-218, document 4.4 (232-238), picture essay (239-247)
Fri 2/12	<p>The Weimar Republic in Germany</p> <p>Audio clips: Bertolt Brecht and Kurt Weill, <i>The Threepenny Opera</i> (1928)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Atina Grossmann, “<i>Girllkultur</i> or Thoroughly Rationalized Female: A New Woman in Weimar Germany?” (#8)
Fri 2/12- Sun 2/14	<p>EVENING FILM: <i>Metropolis</i> (1927, dir. Fritz Lang)</p> <p>Richardson 204 @ 4, 7, 10 p.m.</p>
Mon 2/15	<p>*** Film discussion preparation paper due ***</p> <p>Discuss <i>Metropolis</i></p> <p>Reading: None</p>
Wed 2/17	<p>Modernism</p> <p>Film clip: <i>The Man with the Movie Camera</i> (1929, dir. Dziga Vertov)</p> <p>Audio clip: T. S. Eliot, from “The Waste Land” (#9)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Joseph Roth, from <i>What I Saw: Reports from Berlin, 1920-1933</i> (#10)
Fri 2/19	<p>Stalinism in the USSR (1927-1939)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 273-279, document 5.2 (300-303) <p>Quiz 3</p>
Mon 2/22	<p>*** First paper due ***</p> <p>The Nazi seizure of power</p> <p>Film clip: <i>The World at War</i> (1973, written by Charles Bloomberg et al.)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 254-272

Wed 2/24	<p>The Nazi state (1933-1939)</p> <p>Film clip: <i>Triumph of the Will</i> (1935, dir. Leni Riefenstahl)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Victor Klemperer, from <i>I Will Bear Witness</i> (#11)
Fri 2/26	<p>Fascism and the Popular Front</p> <p>The Spanish Civil War (1936-1939)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 280-292, document 5.1 (295-299), picture essay (308-314)

Mon 3/1	<p>The Second World War (1939-41)</p> <p>Film clips: <i>The World at War</i> (1973, written by Charles Bloomberg et al.)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 320-326, document 6.1 (356-358)
Wed 3/3	<p>The Second World War (1941-43)</p> <p>Film clips: <i>The World at War</i> (1973, written by Charles Bloomberg et al.)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 327-344, document 6.2 (359-360), picture essay (373-379) • Hoffman, from “Diary of a German Soldier” (#12)
Fri 3/5	<p>The Second World War (1943-45)</p> <p>Collaboration and resistance</p> <p>Film clips: <i>The World at War</i> (1973, written by Charles Bloomberg et al.)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 344-355, document 6.2 (359-360) • Levi, <i>Survival in Auschwitz</i>, 9-37 <p>Quiz 4</p>

***** SPRING BREAK 3/6-3/14 *****

Mon 3/15	<p>*** Midterm exam ***</p> <p>Reading:</p> <ul style="list-style-type: none"> • Begin Levi, <i>Survival in Auschwitz</i>, 38-144
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Wed 3/17	<p>The Holocaust</p> <p>Discuss Levi, <i>Survival in Auschwitz</i></p> <p>Reading:</p> <ul style="list-style-type: none"> • Finish Levi, <i>Survival in Auschwitz</i>, 38-144 • Smith, <i>Europe in the Contemporary World</i>, documents 6.3-6.4 (361-367)
Fri 3/19	<p>The Holocaust (continued)</p> <p>Discuss Levi, <i>Survival in Auschwitz</i></p> <p>Film clips: <i>Shoah</i> (1985, dir. Claude Lanzmann)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Levi, <i>Survival in Auschwitz</i>, 145-173
Mon 3/22	<p>*** <i>Second paper due</i> ***</p> <p>Postwar Europe and the dawn of the Cold War</p> <p>Film clip: <i>Cold War</i> (1998, prod. Jeremy Isaacs, narr. Kenneth Branagh)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Kovály, <i>Under a Cruel Star</i>, 5-74 • Smith, <i>Europe in the Contemporary World</i>, document 6.5 (369-372), 384-397
Wed 3/24	<p>Europe between the superpowers</p> <p>Film clip: <i>Cold War</i> (1998, prod. Jeremy Isaacs, narr. Kenneth Branagh)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Kovály, <i>Under a Cruel Star</i>, 75-92 • Smith, <i>Europe in the Contemporary World</i>, 397-418, document 7.1 (419-421), picture essay (431-438)
Fri 3/26	<p>Prosperity and discontent in Western Europe</p> <p>Film clip: <i>Look Back in Anger</i> (1959)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, document 7.2 (421-426), 444-461, 466-474, document 8.1 (475-477), picture essay (487-493) <p>Quiz 5</p>

Fri 3/26- Sun 3/28	<p>EVENING FILM: <i>The Spy Who Came in from the Cold</i> (1965, dir. Martin Ritt from the book by John Le Carré)</p> <p>Network channel ____ @ 4, 7, 10 p.m.</p>
Mon 3/29	<p>*** Film discussion preparation paper due ***</p> <p>Discuss <i>The Spy Who Came in from the Cold</i></p> <p>Discontent in Eastern Europe</p> <p>Reading:</p> <ul style="list-style-type: none"> • Kovály, <i>Under a Cruel Star</i>, 93-104
Wed 3/31	<p>Decolonization</p> <p>Film clip: <i>The Rise of Nationalism</i> (1984, written and pres. by Basil Davidson)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Ho, “Vietnamese Declaration of Independence” (#13) • Smith, <i>Europe in the Contemporary World</i>, 498-512, document 9.1 (530-532)
Fri 4/2	<p>Anti-colonial wars</p> <p>Film clip: <i>Battle of Algiers</i> (1966, dir. Gillo Pontecorvo)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, document 9.3 (538-539)
Mon 4/5	<p>Discontent in Eastern Europe (continued)</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, documents 7.3-7.4 (427-430), 461-466, document 8.2 (478-482) • Hungary 1956 documents (#14) • Kovály, <i>Under a Cruel Star</i>, 105-150
Wed 4/7	<p>*** Discussion preparation paper due ***</p> <p>Discuss Kovály, <i>Under a Cruel Star</i></p> <p>Reading:</p> <ul style="list-style-type: none"> • Finish Kovály, <i>Under a Cruel Star</i>, 151-168

Fri 4/9	<p>Transformations in European society</p> <p>Youth protest</p> <p>Audio clips: The Rolling Stones, The Kinks, The Beatles</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 554-580, picture essay (605-612) <p>Quiz 6</p>
Fri 4/9- Wed 4/14	<p>EVENING FILM: <i>The Baader-Meinhof Complex</i> (2008, dir. Uli Edel)</p> <p>Richardson 204 @ 4, 7, 10 p.m.</p>
Mon 4/12	<p>Ideological and cultural rebellion from 1968 to the 1980s</p> <p>Film clip: <i>The Wall</i> (1982, written by Roger Waters, performed by Pink Floyd)</p> <p>Reading:</p> <ul style="list-style-type: none"> • “Brezhnev Doctrine” (#15) • Kovály, <i>Under a Cruel Star</i>, 169-192
Wed 4/14	<p>Immigration, racism, and economic stagnation</p> <p>Audio clips: The Sex Pistols, The Clash</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 512-529, document 9.2 (533-536), picture essay (540-548)
Fri 4/16	<p>*** <i>Film discussion preparation paper due</i> ***</p> <p>Discuss <i>The Baader-Meinhof Complex</i></p> <p>Reading:</p> <p>None</p>
Mon 4/19	<p>*** <i>Third paper due</i> ***</p> <p>New political directions in East and West</p> <p>Détente</p> <p>Reading:</p> <p>Vaclav Havel et al., “Charter 77” (#16)</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 580-590, documents 10.1-10.3 (591-604)

Wed 4/21	<p>The crumbling of the Soviet empire</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 618-640, documents 11.1-11.2 (653-661), picture essay (666-673)
Fri 4/23	<p>The collapse of the USSR and Yugoslavia</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 640-652, document 11.3 (662-665) <p>Quiz 7</p>
Mon 4/26	<p>Eastern Europe after the Cold War</p> <p>Discuss Drakulić, <i>Café Europa</i></p> <p>Reading:</p> <ul style="list-style-type: none"> • Slavenka Drakulic, from <i>Café Europa</i> (#17)
Wed 4/28	<p>European integration and European identity</p> <p>Reading:</p> <p>Proposed EU Constitution “Charter of Fundamental Rights” (#18)</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 678-697, document 12.1-12.3 (712-724)
Fri 4/30	<p>Europe in the twentieth and twenty-first centuries</p> <p>Prepare for final</p> <p>Reading:</p> <ul style="list-style-type: none"> • Smith, <i>Europe in the Contemporary World</i>, 697-711, picture essay (725-734)

FINAL EXAM: Saturday, May 8th, 1:30-4:30

History Department Common Statement on Academic Honesty

Policies and sources on academic honesty

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.

From the Constitution of the Academic Honor Council,
http://www.stlawu.edu/student_handbook/integrity.html)

“*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 (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).”

“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.”

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 honesty (the basis of the Academic Honor Card that you signed in FYP), described in the *SLU Student Handbook*, http://www.stlawu.edu/student_handbook/integrity.html

For more information on plagiarism, see the following:

- Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 6th ed. (“Plagiarism: What It Is and How to Avoid It,” 86-93).
- Munn Writing Center handout, [“What is Plagiarism?”](#)

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*, 149). Plagiarism cases brought before the Academic Honor Council have resulted in sanctions ranging from failure on the assignment, to failure of the course, to expulsion 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 Net so can we. Please don't risk it.