

# ***HIST 299C: World War I***

Spring 2010

Monday/ Wednesday 12-1:30—Piskor 214

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## **COURSE DESCRIPTION**

This seminar offers students an opportunity to learn about and practice the tools of the historian's craft. It is geared toward history majors and minors, for whom it is a requirement, though the subject matter may also interest non-historians.

Through an in-depth investigation of historical scholarship, we will explore the Great War's causes, its course, and its effects on soldiers and civilians, men and women, workers, intellectuals, and artists. This cataclysmic war shattered the European political, social, and cultural systems of the nineteenth century, giving birth to the tumult and upheaval that defined the twentieth century.

In learning about the war, we will focus on areas of scholarly debate, concerning such issues as responsibility for the war's outbreak, its role in transforming gender norms and relations, its influence on modernist art, and its relation to the growth of anti-colonial movements. Students' work over the semester will culminate in a paper that engages with historians' understandings of one specific facet of the war.

At the end of this course, students should have an understanding of Europeans' experience of the war and historians' debates about many of its aspects. They should also have a solid grasp of many aspects of historians' work, including how historians use primary and secondary sources; scholarly research techniques; the development of historiography; and conventions of historical writing and citation.

## **LIST OF READINGS**

- Hew Strachan, ed., *The Oxford Illustrated History of the First World War* (1998)
- Martha Hanna, *Your Death Would be Mine: Paul and Marie Pireaud in the Great War* (2006)
- Other readings posted on ANGEL

## **Writing guide**

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

## **ASSIGNMENTS**

Your course grade will be calculated in the following way:

- Class preparation & participation 10%
- Reading response papers (5 out of 6) 15%
- Essay oral reports (2) 10%
- Primary source analysis paper 5%
- Book/ article review paper 10%
- Course exam 10%

Historiography project:

- Brief description of two possible topics for historiography (part of prep grade)
- Historiography topic description & bibliography 2.5%
- Revised historiography topic & annotated bibliography 7.5%
- Historiography full draft 15%
- Oral presentation on work in progress 5%
- Revised historiography 10%

### ***Grading scale***

<u>Grade</u>	<u>Numerical equivalent</u>		
4.0	93.75-100	2.25	76.25-78.74
3.75	91.25-93.74	2.0	73.75-76.24
3.5	88.75-91.24	1.75	71.25-73.74
3.25	86.25-88.74	1.5	68.25-71.24
3.0	83.75-86.24	1.25	66.25-68.24
2.75	81.25-83.74	1.0	60-66.24
2.5	78.75-81.24	0.0	0-59.99

The assignments are described briefly in the following pages. You will be given fuller details before you begin each assignment.

### **CLASS PREPARATION & PARTICIPATION**

This class will include occasional lectures, discussions of course reading, analysis of images, and film viewing, 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. You must 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 ideas about the text's structure and main ideas, as well as questions about its meaning. To effectively explore your interpretations and questions, you must 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.

The following criteria will serve as the basis for your preparation and participation grade<sup>1</sup>

- 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.

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<sup>1</sup> This list of criteria here are borrowed from Donna Alvah, HIST 347B (Fall 2007) syllabus.

### **READING RESPONSE PAPERS**

Because this course is a seminar, its success depends on whether and how well you do the readings whose discussion will constitute the central activity of our class. To encourage you to do the reading carefully and to analyze scholarship as historians do, each student will come to class with a 1-2 page summary of the thesis (or theses for multiple readings) and major points of the reading, including any relevant analysis of its argument (about its use of evidence or historiographical context).

Reading response papers will be turned in at the end of class. **You must bring a response paper for every session marked on the syllabus with an asterisk (\*).** I will drop your lowest response paper grade.

***No late response papers will be accepted.***

### **ESSAY ORAL REPORTS**

Twice during the semester, each student will deliver a *five-minute oral report* to the class on a scholarly article or essay selected from a list I will post to ANGEL during the first week of class.

The report will spell out the following:

- 1) The article/ essay's argument;
- 2) The evidence the author uses to support that argument;
- 3) The article/ essay's relation to the historiography on the topic.

The purpose of this assignment is twofold: first, the reports will add to the class's overall knowledge of various aspects of the war without increasing the general reading load; second, critically reading articles on your own will help you hone your skills in scholarly analysis while getting to explore in depth a topic of personal interest.

Students will turn in their report notes after delivering the report (these can be in whatever form used to prepare for and deliver the report—no additional work beyond preparing for the report is required).

### **PRIMARY SOURCE ANALYSIS PAPER**

This assignment asks you to bring your historical analysis skills to bear on a set of 2-3 primary source documents on a topic of interest to you. They may, but need not be, related to the topic on which you plan to write your historiography. The sources should be of different types (e.g. not two *New York Times* articles or three British "Rape of Belgium" propaganda posters). The paper should situate the primary sources and their authors in their historical context, analyzing the rhetoric they use and their intended audience. The paper should explain the commonalities and/ or differences in the perspectives they offer on their common subject.

### **BOOK/ ARTICLE REVIEW PAPER**

About halfway through the course, you will choose one scholarly book or 2-3 scholarly articles to review. In your review, you should first explain what the author is arguing, what sources s/he uses to support the argument, and how s/he sees the work as significant (what historiographical question(s) does it address?). You should also evaluate to what extent the book/ article is successful at achieving its goal—is the argument persuasive? Do the sources used effectively

support its claims? Does it engage with the historiography on the topic? We will see a number of examples of scholarly review essays before you have to write your own.

### **HISTORIOGRAPHY PROJECT**

One of the central goals of our work in this course is to better understand how scholars do history—what assumptions or theoretical frameworks guide their research, how they formulate historical questions, what kinds of sources they use and how they do so, and how they support and present their interpretations in writing.

To this end, you will spend a good portion of the semester researching and writing a historiographical paper that analyzes some facet of World War I historiography, looking at how the ways historians have approached a particular topic have changed over time and possibly seeing how even contemporary historians approach the topic in very different ways. Your final paper thus *will not be a narrative history of an event in the war nor a research report of information you have learned on an aspect of the war, but an analysis of how historians have tried to answer a particular question and an assessment of that body of historical research and the debates within the historiography.*

The historiography project has several components spread out over the semester. You must work on it steadily, refining your questions and analytical perspective as you become ever-more familiar with the research on your topic and on the war in general.

It is therefore imperative that you complete each step in a timely fashion, as you will not be able to complete an assignment in the sequence without having done the previous one and received feedback on it. Each step demands preparation, discussion, and revision.

#### ***Brief description of two possible topics for historiography***

***Due Feb. 1st***

Write a paragraph each on two possible research topics, explaining what issues you would expect to explore on each one.

#### ***Historiography topic description & bibliography***

***Due Feb. 22nd***

Write a 2-3 page focused description of your topic, including historical research questions or debates relevant to the topic. You should also include a bibliography of significant scholarly sources on the topic.

#### ***Revised historiography topic & annotated bibliography***

***Due March 15th***

In this revised, 6-8 pp. version, you should clearly describe the historiography of your topic, including scholarly debates, and explain what issues your historiographical paper will analyze. Your bibliography should include all sources pertinent to your research topic, with detailed annotations (about a paragraph) for each source.

#### ***Historiography full draft***

***Due April 12th***

The full draft should be roughly 10-15 pages. It should be complete, with a clear introduction, well-developed analysis of the historiography as a whole and of individual sources, and a summative conclusion. It should be well-written, proof-read, and contain accurate and complete notations according to the CMS format.

***Oral presentation on work in progress***

***April 12th-19th***

Each student will deliver a **5-10 minute** presentation on her/ his historiographical research and conclusions. The substance of the presentation will come from the material in your historiography full draft, but you should **not** simply read from the paper.

Other students will be responsible for asking questions of presenters about their analysis and about the topic’s historiographical debates, use of evidence by historians working on the topic, and so on. Actively partaking in this question and answer time will be important to your participation grade.

***Revised historiography***

***Due May 4th***

Taking into account your classmates’ feedback as well as mine, you will thoroughly revise your historiography, perhaps bringing new sources into your analysis, perhaps developing your interpretations of certain sources, almost surely sharpening your analytical lens and polishing your writing.

The grade for the revised historiography depends both on the quality of the final product and *on the quality of your revisions*. If you do nothing, you will earn a 0.0 for the revision component of the grade, leading to an overall lower grade than you received for the full draft.

***Guidelines for all formal papers***

- double space
- 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

**COURSE EXAM**

For the course exam, you will be expected to show mastery of the course materials we have read, both those relating to the war’s course and conduct and to the historiographic debates we have discussed.

□ If you are entitled to additional time on the exam, 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 regularly 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 must be completed in order to pass the course. 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 confirmation of a medical or family emergency (note: having a cold does not constitute an 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 all 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 two (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.

## CLASS SCHEDULE

DATE	CLASS ACTIVITIES AND ASSIGNMENTS (SUBJECT TO CHANGE)
Mon 1/18	<p>Introductions; review syllabus</p> <p>The historian's craft</p> <ul style="list-style-type: none"> <li>• Primary source analysis</li> <li>• Historiography</li> <li>• Political, military, diplomatic, economic, intellectual, social, cultural, gender history and more</li> </ul> <p>Europe on the eve of the Great War</p>
Wed 1/20	<p>Debates about the war's origins</p> <p>The Fischer Controversy and the political stakes of historiographic debate</p> <p>In class: examine primary source documents relating to the war's origins</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• HIST 299C syllabus</li> <li>• Rampolla, <i>A Pocket Guide to Writing in History</i>, 6-17, 20-24</li> <li>• <i>Oxford Illustrated History of the First World War</i> (hereafter <i>OIH</i>), "Introduction" (Strachan); "The Origins of the War" (Williamson)</li> </ul>
Mon 1/25	<p>Historiographic issues regarding the Great War</p> <p>Reactions to the war's outbreak: War euphoria?</p> <p>Brief overview of the war's course and theaters</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Anthony Brundage, "Exploring Changing Interpretations: The Historiographic Essay" (ANGEL)</li> <li>• Callahan, "The International Socialist Peace Movement" (ANGEL) *</li> <li>• Hanna, <i>Your Death Would Be Mine</i>, "Introduction," chapter 1</li> </ul>
Wed 1/27	<p><b>MEET IN ODY</b></p> <p>Finding, organizing, and assessing scholarly sources</p> <p>Strategy and the war's development</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, "The Strategy of the Central Powers, 1914-1917" (Farrar); "The Strategy of the Entente Powers, 1914-1917" (French)</li> </ul>

Mon 2/1	<p>*** <i>Turn in brief descriptions of possible topics</i> ***</p> <p>Trench warfare and social history</p> <p>Film: <i>Verdun année 1916</i> (1988, dir. Bernard George)</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “Manoeuvre Warfare: The Eastern and Western Fronts, 1914-1915” (Showalter); “Eastern Front and Western Front, 1916-1917” (Prior &amp; Wilson)</li> <li>• Mary R. Habeck, “Technology in the First World War: The View from Below” (ANGEL)</li> <li>• Rampolla, <i>A Pocket Guide to Writing in History</i>, 31-32</li> </ul>
Wed 2/3	<p>1916: The Battles of Verdun and the Somme</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Hanna, <i>Your Death Would Be Mine</i>, chapter 2 *</li> </ul>
Mon 2/8	<p>*** <i>Primary source analysis paper due</i> ***</p> <p>The “home front”</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “Economic Warfare” (McKercher); “Economic Mobilization: Money, Munitions, and Machines” (Strachan); “Women, War, and Work” (Braybon); “The Challenge to Liberalism: The Politics of the Home Fronts” (Turner)</li> </ul>
Wed 2/10	<p>The experience of civilians</p> <p>Time for research (Piskor 214)</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Ute Daniel, “Women’s work in industry and family” (ANGEL) *</li> <li>• Reinhard J. Sieder, “Behind the lines” (ANGEL)</li> </ul>
Mon 2/15	<p>The intersection of the home and battle fronts</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Hanna, <i>Your Death Would Be Mine</i>, chapter 3</li> <li>• Susan R. Grayzel, “‘The Souls of Soldiers’: Civilians under Fire in First World War France” (ANGEL)</li> </ul>
Wed 2/17	<p>The politics of gender in the war</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Susan R. Grayzel, “The Enemy Within” (ANGEL)</li> <li>• Belinda Davis, “Experience, Identity, and Memory: The Legacy of World War I” (ANGEL)</li> </ul>

Mon 2/22	<p>*** <i>Historiography topic description and bibliography due</i> ***</p> <p>Workshop historiography topics</p> <p>Beyond the Western Front</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “The Balkans, 1914-1918” (Crampton); “Turkey’s War” (Trumpener); “The War in Africa” (Killingray); “The War at Sea” (Halpern)</li> <li>• Joe Harris Lunn, “Kande Kamara Speaks” (ANGEL)</li> </ul>
Wed 2/24	<p>Propaganda, morale, and mutiny</p> <p>Time for research (ODY)</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “Mutinies and Military Morale” (Englander); “War Aims and Peace Negotiations” (Stevenson); “Propaganda and the Mobilization of Consent” (Winter)</li> </ul>

Mon 3/1	<p>1917: Declining support for the war</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Hanna, <i>Your Death Would Be Mine</i>, chapter 4</li> </ul>
Wed 3/3	<p>The Armenian genocide</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Winter, “Under Cover of War” (ANGEL) *</li> <li>• Rampolla, <i>A Pocket Guide to Writing in History</i>, 24-28, 32-34</li> </ul>

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

Mon 3/15	<p>*** <i>Revised historiography topic and annotated bibliography due</i> ***</p> <p>The Arab Revolt</p> <p>The collapse of the Ottoman Empire</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “The Entry of the USA into the War and its Effects” (Trask); “The War in the Air” (Morrow)</li> <li>• TBA</li> </ul>
Wed 3/17	<p>The end of the war of attrition</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “The German Victories, 1917-1918” (Herwig); “The Allied Victories, 1918” (Travers)</li> </ul>

Mon 3/22	INDIVIDUAL MEETINGS ABOUT RESEARCH
Wed 3/24	The collapse of the Tsarist regime and the Russian Revolutions of 1917  Reading: <ul style="list-style-type: none"> <li>• <i>OIH</i>, “Socialism, Peace, and Revolution, 1917-1918” (Horne)</li> <li>• Irina Davidian “The Russian Soldier’s Morale” (ANGEL)</li> </ul>
Mon 3/29	The end of the war among the victors  Reading: <ul style="list-style-type: none"> <li>• Hanna, <i>Your Death Would Be Mine</i>, chapter 5, conclusion</li> </ul>
Wed 3/31	*** <b><i>Book/ article review paper due</i></b> ***  Famine and revolution in Germany and Austria-Hungary  Reading: <ul style="list-style-type: none"> <li>• Belinda Davis, “Germany from War to Peace” (ANGEL)</li> </ul>
Mon 4/5	The Peace of Paris  Reading: <ul style="list-style-type: none"> <li>• <i>OIH</i>, “The Peace Settlement” (Steiner)</li> <li>• Fritz Klein, “Between Compiègne and Versailles” (ANGEL) *</li> </ul>
Wed 4/7	Contrasting views of the Treaty of Versailles  Reading: <ul style="list-style-type: none"> <li>• William R. Keylor, “Versailles and International Diplomacy” (ANGEL) *</li> </ul>
Mon 4/12	*** <b><i>Historiography full draft due</i></b> ***  Research presentations #1  Reading: None
Wed 4/14	Research presentations #2  Political aftereffects of the war  Time for research (Piskor 214)  Reading: <ul style="list-style-type: none"> <li>• TBA</li> </ul>

Mon 4/19	<p>Research presentations #3</p> <p>Cultural aftereffects of the war</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• Steven C. Hause, “More Minerva than Mars” (ANGEL)</li> <li>• TBA</li> </ul>
Wed 4/21	<p>*** <i>Course take-home exam due</i> ***</p> <p>INDIVIDUAL MEETINGS ABOUT RESEARCH</p>
Mon 4/26	<p>Memory and the war</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• <i>OIH</i>, “Memory and the Great War” (Eksteins)</li> </ul>
Wed 4/28	<p>Conclusions: the relevance of the Great War</p> <p>Reading:</p> <ul style="list-style-type: none"> <li>• TBA</li> </ul>

**HISTORIOGRAPHY DUE: TUESDAY, MAY 4TH AT 4:30 P.M.**

## *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](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](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*, 6<sup>th</sup> 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.