History 310
EUROPE IN THE ERA OF TOTAL WAR, 1900 TO 1945

Reading List

The following books have been ordered for your purchase and are available in the bookstore:

- Gordon Martel, ed., *A Companion to Europe, 1900-1945*
- Adam Hochschild, *King Leopold’s Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*
- Stéphane Audoin-Rouzeau and Annette Becker, *14-18: Understanding the Great War*
- Arthur Koestler, *Darkness at Noon*
- Jan Gross, *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland*

Articles

Additional readings will include the following articles or chapter selections available on online reserve or on Blackboard. Please note that reserve items may be catalogued by the name of the editor of the book, not the author of the article (when these are not the same).

- Modris Eksteins, “All Quiet on the Western Front and the Fate of a War,” in *Journal of Contemporary History*, April 1980, pp. 345-365;
- Marta Kurkowska-Budzan, “My Jedwabne” (pp. 200-206), and Dariusz Stola, “Jedwabne: How Was It Possible?” (pp. 386-400), both in Antony Polonsky and Joanna Michlic, eds., *The Neighbors Respond: The Controversy over the Jedwabne Massacre in Poland*;
- Sarah Fishman, “Waiting for the Captive Sons of France: Prisoner of War Wives, 1940-1945” (pp. 182-193), and Paula Schwartz, “Redefining Resistance: Women’s Activism in Wartime France” (pp. 141-153), both in Margaret R. Higonnet, et al., eds., *Behind the Lines: Gender and the Two World Wars.*

Course Outline

PART I. INTRODUCTION: EUROPE AT THE TURN OF THE CENTURY

Aug. 25 Introductory class
Aug. 30 The political system in Western Europe
Sept. 1 The European empire: Politics, economics, and culture
Sept. 6 *King Leopold’s Ghost*
Sept. 8 “Fin de Siècle” and “Belle Epoque”
Sept. 13 Nationalism and revolutionary unrest in Eastern Europe

Assignment Schedule

Martel, Intro & ch. 11
Martel, ch. 8
Hochschild (all)
Martel, chs. 1, 5
Martel, ch. 9
PART II. WAR OR REVOLUTION? EUROPE IN WORLD WAR I

Sept. 15 Origins and outbreak of World War I Martel, ch. 13; and Kern essay
Sept. 20 Politics and culture of “total war” Martel, chs. 14, 15
Sept. 22 14-18: Understanding the Great War Audoin-Rouzeau/Becker (all)
Sept. 27 From war to revolution, I: Wilson and Lenin Martel, ch. 16; and Stites essay
Sept. 29 From war to revolution, II: Germany and Austria-Hungary Project #1 statement due
Oct. 4 PROJECT #1 DUE: WORLD WAR I IN FILM [see p.3 of syllabus]
Oct. 6 The Great War legacy: History and memory
Oct. 11 FALL BREAK (no class)

PART III. INTERWAR EUROPE: THE CHALLENGE OF LEFT AND RIGHT

Oct. 13 Western Europe in the Twenties: The illusion of normalcy Martel, ch. 17
Oct. 18 Intellectuals and politics in interwar Europe Eksteins essay
Oct. 20 The rise of fascism in Italy and Germany Martel, chs. 20, 23
Oct. 25 Nazism and other fascisms: The “totalitarian” phenomenon Herbert essay
Oct. 27 Russia from Lenin to Stalin Martel, ch. 19
Nov. 1 Darkness at Noon Koestler (all)
Nov. 3 The Great Depression and the Popular Front Martel, ch. 24
Nov. 8 The Spanish Civil War [Prepare for Project #2]
Nov. 10 European diplomacy and the origins of World War II Martel, chs. 21, 26

PART IV. WORLD WAR II: “THE ORDEAL OF TOTAL WAR”

Nov. 15 “The ordeal of total war” Martel, chs. 27, 28, 29
Nov. 17 Neighbors Gross (all)
Nov. 22 No class; Project #2 statement due (email or hard copy). [See p. 4 of syllabus]
Nov. 24 THANKSGIVING BREAK (no class)
Nov. 29 The Holocaust in history and memory Martel, ch. 30; and Polonsky/Michlic selections
Written assignments and quizzes

In order to ensure timely and thorough preparation of the reading assignments for discussion, there will be TWO alternate means of assessment: QUIZZES and WRITING ASSIGNMENTS. A brief QUIZ (of the true-false variety) will take place in class for EACH of the four BOOKS assigned, other than the Martel text. These questions should be simple to answer for all those who have completed the reading; but others shall be forewarned…. Your lowest quiz score (including zero for absence, if applicable) will not count toward your final grade. There will be no make-up quizzes available, so plan to be present for each quiz -- and for the discussion of the book scheduled for that day. (Attendance will be monitored on all class days; see below.)

For each of the supplementary articles or chapters (NOT those in the Martel text, and NOT the other books assigned), you are asked to WRITE a brief analytical comment, of one to two pages in length. (In the case of more than one chapter from the same book scheduled for the same day, such as from the Polonsky/Michlic volume or the Higonnet volume, the day’s reading will count as ONE assignment, for which ONE essay is due.) These essays, due on the day of the class discussion of the chapter or article, should raise and assess one or more main points of the author’s argument. Your essays will be evaluated informally (with checks, plusses, or minuses instead of a letter grade), but they will weigh heavily in your final grade if they are NOT turned in. (See statement on grading, below.) Plan to use your essays to develop a question or comment that you wish to raise in class during our discussion of the piece. Do NOT simply summarize the content of each piece.

Special projects

TWO special projects are assigned, each requiring an essay (TO BE GRADED) of about 5 pages in length. For the first, DUE OCT. 4, you are asked to choose a film about Europe in the World War I era and analyze it from two perspectives: its factual or historical content; and its representation of “historical memory” -- whether that of the characters in the story, the filmmakers, or the audiences who viewed the film. In your analyses, take note of the place and time that the film was made, and consider what the film (and the topic of World War I) likely meant to the various groups of people involved. You can use a film review (preferably one that addresses the film’s substance and not just its “popularity”) as part of your bibliography, which should include at least THREE outside sources beyond the film itself. Other sources can include historical works on the war, on filmmaking, on the filmmaker himself or herself, and on the circumstances of the time in which the film was made. Films can date from as recently as 2016 or as long ago as 1918. A list of suggested films, with some suggested supplementary readings, will be supplied to the class early in the term. Plan to present and discuss your conclusions in class on the due-date, Oct. 4. By the preceding class day, Sept. 29, turn in a WRITTEN PROJECT STATEMENT identifying your choice of film and listing your three (or more) outside sources, so that I can be sure you are on the right track.

For the second project, DUE DEC.14 (as part of your take-home final exam), you are to examine a sample of international press coverage of an event or issue that marked the transition from wartime to peacetime after World War II. Examples include the establishment of postwar governments and the rise of newly prominent political parties; the purge trials or de-Nazification trials in France or Germany; the rise of welfare state legislation; the origins of the Cold War; and European views of the postwar US and USSR. Find one news
report or commentary on one of these issues, in the US or the foreign press; and then evaluate the nature and viewpoint of its coverage. What was chosen for discussion; how was it portrayed; and why? Consider using a partisan periodical for an example of “biased” coverage; or your hometown newspaper for an example of how the issue was viewed in a particular locale. Your essay will be judged both for the quality or originality of the article chosen and for the thoughtfulness of your analysis. Be sure to attach a photocopy of the article chosen, with full bibliographical citation, to your report. A list of suggested print periodicals available in Emory library will be supplied to the class during the term. You may also use an online source, as long as it is a reproduction of an actual print publication (such as The New York Times or Time Magazine), and as long as the press report dates from close to the time of the events reported -- which would obviously exclude an internet-only “blog.” A WRITTEN PROJECT STATEMENT, identifying the topic of your essay and citing the press report chosen for analysis, is due on Nov. 22, right before Thanksgiving, when there will be no class. You can turn in your statement in hard copy to my mailbox or as an email attachment before you leave for Thanksgiving break. A FIRST DRAFT of your essay (with photocopy of the article chosen for analysis) is due in class on Dec. 6, our last class day, and it will be part of our basis for class discussion that day. The final draft of your essay is due on Dec. 14, as part of the take-home final exam. Further information on how to handle these assignments, and on the take-home final exam, will be provided to you as we get closer to the due-dates.

Grading and attendance: Please note that grammar and composition will factor into the grading of all assignments. Be sure to proofread your work before turning it in; use a spell-checker; and use proper means of quoting and footnoting your sources (where appropriate) to avoid any suspicions of plagiarism. The Honor Code will apply to all assignments and exams. Students are also urged to consult the Writing Center (Callaway N212) and the grammar resources on its webpage (www.writingcenter.emory.edu) for help in improving their writing. Even good writers can become better writers with the Writing Center’s help.

Approximately 50 percent of the final grade will be based on the take-home final exam, which will include Project #2 as described above. Another 25 percent of the final grade will be based on Project #1; and 25 percent on the quizzes, reading commentaries, and classroom discussion. Regular attendance and regular participation in class are required (see below).

Attendance in class will be monitored by way of a sign-in sheet circulated each class day. For any class absence BEYOND ONE, you will need to write a short (two- to three-page) analysis and commentary on the reading assigned and the subject matter scheduled for discussion that day. These commentaries will NOT count toward the writing assignments otherwise required for the class. This requirement is aimed not as a penalty but just as a way to ensure that you do not fall behind in class work due to your absence. The requirement applies for ANY missed class (beyond the first one), whatever the cause -- whether illness, family emergency, or other school or personal activities that may prevent your attendance in class. It is therefore NOT necessary for you to inform me personally when you have to miss class, nor to provide any formal excuse, except in a case of lengthy or frequent absences. This make-up essay should be turned in within one or two class days after your return from your absence, unless there is an ongoing problem that keeps you from meeting that deadline. (Please DO inform me of such circumstances when they apply.)

Office and office hours: Bowden Hall, room 324. Tu/Th 4:00-5:00, or by appointment.
Tel.: 404-727-4457 Email: kamdur@emory.edu.

Please note that personal contacts and requests for help or feedback are encouraged; that’s what we’re here for! Please do NOT wait until the last minute (or long after a problem arises) to seek assistance. And please DO come by for additional reading suggestions, for help with related projects in other classes, or just for a chat. (To coin a phrase, with reference to office hours: “What if we gave a party and nobody came?”)