Reading List (books and articles)

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*

Additional readings will include the following articles or chapter selections available on online reserve or on Canvas. 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**

- Jan. 15 Introductory class
- Jan. 17 The political system in Western Europe Martel, Intro and ch. 11
- Jan. 22 The European empire: Politics, economics, and culture Martel, ch. 8
- Jan. 24 *King Leopold’s Ghost* Hochschild (all)
- Jan. 29 “Fin de Siècle” and “Belle Époque” Martel, chs. 1, 5
- Jan. 31 Nationalism and revolutionary unrest in Eastern Europe Martel, ch. 9
PART II. WAR OR REVOLUTION? EUROPE IN WORLD WAR I

Feb. 5 Origins and outbreak of World War I Martel, ch. 13; & Lebow essays
Feb. 7 Politics and culture of “total war” Martel, chs. 14, 15
Feb. 12 14-18: Understanding the Great War Audoin-Rouzeau/Becker (all)
Feb. 14 From war to revolution, I: Wilson and Lenin Martel, ch. 16; and Stites essay
Feb. 19 From war to revolution, II: Germany and Austria-Hungary Project #1 statement due
Feb. 21 The Great War legacy: History and memory
Feb. 26 PROJECT #1 DUE: WORLD WAR I IN FILM And oral reports in class (see p. 3 of syllabus)

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

Feb. 28 Western Europe in the Twenties: The illusion of normalcy Martel, ch. 17
Mar. 5 Intellectuals and politics in interwar Europe Eksteins essay
Mar. 7 The rise of fascism in Italy and Germany Martel, chs. 20, 23
Mar. 12, 14 ** NO CLASS -- SPRING BREAK **
Mar. 19 Nazism and other fascisms: The “totalitarian” phenomenon Herbert essay
Mar. 21 Russia from Lenin to Stalin Martel, ch. 19
Mar. 26 Darkness at Noon Koestler (all)
Mar. 28 The Great Depression and the Popular Front Martel, ch. 24
Apr. 2 The Spanish Civil War Project #2 statement due (see p. 4 of syllabus)
Apr. 4 European diplomacy and the origins of World War II Martel, chs. 21, 26

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

Apr. 9 “The ordeal of total war” Martel, chs. 27, 28, 29
Apr. 11 Neighbors Gross (all)
Apr. 16 The Holocaust in history and memory Martel, ch. 30; and Polonsky/Michlic selections
Hist.310, page 3

April 18 Collaboration, resistance, and their postwar legacies  Martel, ch. 31; and Fishman and Schwartz essays

April 23 From hot war to cold war  Review Martel, ch. 27; Project #2 draft due

April 25 Concluding class

May 6 TAKE-HOME FINAL EXAM DUE (by 2:00 P.M.) with final draft of Project #2 (see p. 4 of syllabus)

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 2 to 3 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 the main points of the author’s arguments. 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 FEB. 26, 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 2018 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, Feb. 26. By the preceding week, Feb. 19, 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 in final form on MAY 6 (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 or
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 opinionated 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 Apr. 2. A FIRST
DRAFT of your essay (with photocopy of the article chosen for analysis) is due in class on Apr. 23, and it
will be part of our basis for class discussion that day. The final draft of your essay is due on May 6, as part
of the take-home final exam. Further information on how to handle these assignments, and on the rest of 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 3:00 – 4:00, 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?”)