

**Prof. Jackson**  
**Spring 2010**  
**Office: Clough 310**  
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**Office Hours:**

**History 429**  
**Europe Since 1945**

**Course Objectives:**

This course examines various aspects of European culture, politics, and society since World War II. In particular, we investigate the legacies of war and Holocaust; the creation and collapse of Cold War era communism; Europe's relations with the rest of the world through decolonization, immigration, and globalization; and multiple challenges to Western value systems. Students are expected to read numerous works of historical scholarship, write a substantial analytical essay, participate actively in class discussion, and give oral presentations in class.

**Books to Purchase:**

Books are available in the campus bookstore for purchase. Additional Readings are in my Faculty Folder on the Acad\_Dept\_Pgm Volume on the campus server.

**Written Assignments:**

- (1) Students will write one historiographical essay 6,000 - 7,500 words in length **based on a topic chosen from the list provided below. There are no options outside this list.**
- (2) Students will write on book review essay at least 1,500 words in length about the book they have chosen to review.
- (3) Students will write two essays, each at least 1,000 words in length, on two (2) of the films from the course. Students will discuss how this film related to at least one of the texts from that week's list of readings. Essays are due the week following class discussion of the week for which the film was assigned.

**Discussion Leadership and Participation**

This class will function as a seminar, which means that each student is responsible for doing all the reading and coming to class prepared to engage critically with that reading. The successful functioning of this class depends on the willingness of each student to participate in the ongoing conversation. Listening is not enough; each student is expected to make a reasonable contribution to the discussion so that others may benefit from their insight.

I define "participation" as active engagement with the ideas, readings, and conversations that are an integral part of this course. Class attendance is necessary for class participation, since you cannot participate if you are not here. However, you do not earn your participation grade simply by showing up to class. Rather, you must actually participate by joining in the class discussion, posing questions, sharing ideas, and interpreting the readings with your classmates in a thoughtful and reflective way.

To accomplish that goal, will be called on to class discussion. I will choose discussion leaders at the beginning of each class session. Therefore, you should be prepared to lead discussion at a moment's notice. To do so, you should arrive in class having done the reading and prepared a list of questions or issues for students to discuss. Discussion leadership also entails giving a brief (10 minute maximum) presentation to your colleagues about the main ideas and issues raised by the reading. This activity counts as a portion of your class participation grade.

Students will also give an oral presentation of the book which they have chosen to review. The presentation should outline the main ideas of the book and describe how it connects with the week's readings.

**Grades:**

Book Review Essay:	15%
Bibliographical Essay:	40%
3 Film Essays:	15%
Discussion Leadership and Class Participation:	30%

**Our Schedule for the Semester**

- 1/18 MLK Holiday
- 1/25 Anonymous, *A Woman in Berlin*  
Gregor Dallas, *1945: The War That Never Ended* (excerpts)  
Film: *Europa, Europa*  
**Presentation: Jörg Friedrich, *The Fire: The Bombing of Germany, 1940-1945***
- 2/1 NO CLASS
- 2/8 Christopher Hilton, *The Wall*  
**Presentation: M. E. Sarotte, *Dealing with the Devil: East Germany, Détente, and Ostpolitik***  
*Last date to select topic of historiographical essay*
- 2/15 Jean-Paul Sartre, "Existentialism is a Humanism"  
Samuel Beckett, *Waiting for Godot*  
Special Guest: Prof. Jonathan Judaken, University of Memphis
- 2/22 Heda Margolius Kovaly, *Under a Cruel Star*  
Milovan Djilas, *The New Class* (excerpt)  
Film: *The Spy Who Came in from the Cold*  
**Presentation: Anna Funder, *Stasiland***
- 3/1 Charles Maier, *The Unmasterable Past*  
James Young, "Germany's Holocaust Memorial Problem - and Mine"  
Film: *The Nasty Girl*  
**Presentation: James Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture***

- 3/8 Franz Fanon, *The Wretched of the Earth*  
 H. Stuart Hughes, "The Torment of a Foreign Underclass"  
 Joan Mellen; Gillo Pontecorvo, "An Interview with Gillo Pontecorvo"  
 Required Viewing for All Students -- Film: *The Battle of Algiers*  
**Presentation: Jim House and Neil Macmaster, Paris 1961**
- 3/15 Spring Break
- 3/22 Andrew Feenberg and Jim Freedman, *When Poetry Ruled the Streets*  
 Petra Kelly, *Thinking Green* and E. F. Schumacher, *Small is Beautiful* (excerpts)  
 Film: *The Baader-Meinhoff Complex*  
**Presentation: Michael Bess, The Light Green Society**
- 3/29 Timothy Garton Ash, *Solidarity*  
 Vaclav Havel, "The Power of the Powerless"  
 Mikhail Gorbachev, *Perestroika*  
 Film: *The Lives of Others*  
**Presentation: Geoffrey Hosking, The Awakening of the Soviet Union**
- 4/5 Franklin Foer, *How Soccer Explains the World*  
 Penny Von Eschen, *Satchmo Blows Up the World* (excerpt)  
 Film: *Bend It Like Beckham*  
**Presentation: Victoria de Grazia, Irresistible Empire**
- 4/12 T. R. Reid, *The United States of Europe*  
 Ivan Raykoff and Robert Deam Tobin, eds., *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest* (excerpt)  
 Perry Anderson, "Depicting Europe"  
 Film: *L'Auberge Español*  
**Presentation: Jeremy Rifkin, The European Dream**
- 4/19 Slavenka Draculic, *They Would Never Hurt a Fly*  
 Ivo Banac, "The Fearful Asymmetry of War: The Causes and Consequences of Yugoslavia's Demise"  
**Presentation: Misha Glenny, The Third Balkan War**
- 4/26 Ian Buruma, *Murder in Amsterdam*  
 Dominique Maillard, "The Muslims in France and the French Model of Integration"  
 Rita C.-K. Chin, "Imagining a German Multiculturalism"  
 Film: *The Class* or *La Haine*  
**Presentation: Françoise Gaspard, A Small City in France**

## Historiographical Essays:

Choose one topic from the list below. **THESE ARE THE ONLY CHOICES.** You must read the 5 books assigned **plus one of your own choice.** In your essay, you **MUST** also **integrate one of the books from the course syllabus.**

### **Cold War in Popular Culture**

Penny Von Eschen, *Satchmo Blows Up the World*

Uta G. Poiger, *Jazz, Rock, and Rebels*

Danielle Fosler-Lussier, *Music Divided: Bartok's Legacy in Cold War Culture*

Claudia Mesch, *Modern Art at the Berlin Wall: Demarcating Culture in the Cold War Germanys*

Ruth Oldenziel and Karin Zachmann, eds., *Cold War Kitchen: Americanization, Technology, and European Users*

### **US-Europe Cultural Relations**

Victoria de Grazia, *Irresistible Empire*

Richard Pells, *Not Like Us*

Richard F. Kuisel, *Seducing the French*

Uta G. Poiger, *Jazz, Rock, and Rebels*

Vanessa Schwartz, *It's So French!*

### **Immigration**

Joan Scott, *The Politics of the Veil*

John R. Bowen, *Why the French Don't Like Headscarves: Islam, the State, and Public Space*

Trica Danielle Keaton, *Muslim Girls and the Other France: Race, Identity Politics, and Social Exclusion*

William E. Watson, *Tricolor and Crescent: France and the Islamic World*

Paul A. Silverstein, *Algeria in France: Transpolitics, Race, and Nation*

### **Life in Eastern Europe**

Katherine Pence and Paul Betts, eds., *Socialist Modern: East German Everyday Culture and Politics*

Mary Fulbrook, *The People's State: East German Society from Hitler to Honecker*

John O. Koehler, *Stasi: The Untold Story Of The East German Secret Police*

Timothy Garton Ash, *The File*

Kieran Williams, *The Prague Spring and Its Aftermath*

### **Legacies of the Holocaust**

James E. Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture*

Brian Ladd, *The Ghosts of Berlin: Confronting German History in the Urban Landscape*

Konrad H. Jarausch, *After Hitler: Recivilizing Germans, 1945-1995*

Frank Biess, *Homecomings: Returning POWs and the Legacies of Defeat in Postwar Germany*

Robert G. Moeller, *War Stories: The Search for a Usable Past in the Federal Republic of Germany*

### **Decolonization**

Albert Memmi, *Decolonization and the Decolonized*

Todd Shepard, *The Invention of Decolonization: The Algerian War and the Remaking of France*

M. E. Chamberlain, *Decolonization: The Fall of the European Empires*

Wm. Roger Louis, *Ends of British Imperialism: The Scramble for Empire, Suez, and Decolonization*

Caroline Elkins, *Imperial Reckoning: The Untold Story of Britain's Gulag in Kenya*

### **Environmentalism**

Michael Bess, *The Light Green Society*

Axel Goodbody, *Culture of German Environmentalism*

Colin Riordan, *Green Thought in German Culture*

Douglas R. Weiner, *A Little Corner of Freedom: Russian Nature Protection from Stalin to Gorbachev*

Murray Feshbach, *Ecocide in the USSR: Health And Nature Under Siege*

### **Legacies of WWII**

Michael Bess, *Choices Under Fire*

A. C. Grayling, *Among the Dead Cities*

Jorg Friedrich, *The Fire: The Bombing of Germany, 1940-1945*

James Bacque, *Crimes and Mercies: The Fate of German Civilians under Allied Occupation, 1944-1950*

Giles MacDonogh, *After the Reich: The Brutal History of the Allied Occupation*

### **Cold War Politics and Diplomacy**

Vadislav Zubok and Constantine Pleshakov, *Inside the Kremlin's Cold War*

Charles Gati, *Failed Illusions: Moscow, Washington, Budapest, and the 1956 Hungarian Revolt*

Hope M. Harrison, *Driving the Soviets up the Wall: Soviet-East German Relations, 1953-1961*

M. E. Sarotte, *Dealing with the Devil: East Germany, Détente, and Ostpolitik, 1969-1973*

Jeremy Suri, *Power and Protest: Global Revolution and the Rise of Detente*

### **Revolutions of 1968**

Kristin Ross, *May '68 and Its Afterlives*

M Seidman, *The Imaginary Revolution: Parisian Students and Workers in 1968*

Julian Bourg, *From Revolution to Ethics: May 1968 and Contemporary French Thought*

Paul Berman, *A Tale of Two Utopias: The Political Journey of the Generation of 1968*

Hans Kundnani, *Utopia or Auschwitz: Germany's 1968 Generation and the Holocaust*

### **Feminism**

Anna Cento Bull, Hanna Diamond, and Rosalind Marsh, eds., *Feminisms and Women's Movements in Contemporary Europe*

Bonnie Smith, *Global Feminisms Since 1945: A Survey of Issues and Controversies*

David Fairhall, *Common Ground: The Story of Greenham*

Ann Taylor Allen, *Feminism and Motherhood in Western Europe, 1890-1970: The Maternal Dilemma*

Claire Duchen, *Feminism in France from May '68 to Mitterand*

### **European Union**

Desmond Dinan, *Europe Recast*

John McCormick, *The European Union: Politics and Policies*

Mark Leonard, *Why Europe Will Run the 21st Century*

Desmond Dinan, *Ever Closer Union: An Introduction To European Integration*

George Ross, *Jacques Delors and European Integration*

## European Pop Culture

Sabrina P. Ramet and Gordana Crnkovic, eds., *Kazaaam! Splat! Ploof! The American Impact on European Popular Culture, since 1945*

Stephen Gundle, *Between Hollywood and Moscow: The Italian Communists and the Challenge of Mass Culture, 1943–1991*

Ivan Raykoff and Robert Deam Tobin, eds., *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*

Richard Neupert, *A History of the French New Wave Cinema*

Ruth Finnegan, *The Hidden Musicians: Music-Making in an English Town (Music Culture)*

## Espionage

Richard H. Cummings, *Cold War Radio: The Dangerous History of American Broadcasting in Europe, 1950-1989*

Phillip Knightley, *The Master Spy: The Story of Kim Philby*

Jeffery T. Richelson, *A Century of Spies: Intelligence in the Twentieth Century*

Christopher Andrew and Vasili Mitrokhin, *The Sword and the Shield: The Mitrokhin Archive and the Secret History of the KGB*

David E. Murphy, et.al., *Battleground Berlin: CIA vs. KGB in the Cold War*

What is *historiography*?

Historiography is, simply put, the “history of history.” It is an examination and analysis of how historians have written about the past and how their ideas have been in dialogue with one another across time. History is not a series of facts and dates, but rather a series of debates about the meaning of the past. So when historians write historiography, they are not engaging with the events of the past but rather with the arguments which other historians have made -- not to prove them right or wrong, but to analyze those arguments, to assess their strengths and weaknesses, and to understand what we learn about the past by putting these arguments into dialogue with one another. The subject of historiography is not the past, but the historical writing about the past.

What is a *historiographical essay*?

There are two primary kinds of historiographical essay: (1) an essay which shows the evolution and development of historical debates/arguments over a period of time to show how historians’ thinking about a particular topic has changed; (2) a “state-of-the-field” essay which shows the major debates/arguments/analyses among historians today about a particular topic.

**Prof. Jackson**  
**Department of History**  
**Rhodes College**

## **Philosophy**

I believe that we are a community of scholars actively working together to discover something new about our world and ourselves. To achieve those goals, we must struggle together, asking questions about what we don't yet know and challenging our assumptions about what we think we know and believe. Teaching is also a team effort. I am asking each of you to accept a certain amount of responsibility in this class for contributing to our intellectual commonwealth by being willing to question, to challenge, and to propose new ideas and interpretations. In other words, I am asking you to be a good citizen of Rhodes College and of this classroom by contributing to the success of everyone in it.

History is not a list of facts and events, but an ongoing series of debates about what those facts and events mean. In taking this class, you are joining in a world-wide discussion that continually asks about the ongoing meaning and significance of life's events both past and present.

But while teaching and historical debates are group activities, learning is, in the end, an individual act. No one can make another person learn something if they do not want to, and only you can choose to receive something from your time in this class. To that end, think carefully about how you prepare each day for class, how you study for exams, and how seriously you approach your essays. Your grades will reflect your individual performance, and the amount of effort you apply will directly affect your outcomes.

My personal goals for all my classes are: (1) that everyone succeeds to the best of their abilities, (2) that everyone improves in their capability to think analytically and creatively, and (3) that everyone grows in their capacity to express themselves, to create knowledge, and to engage with their world.

## **Class Policies and Procedures**

### General

1. I expect you to come to each class prepared to listen, ask questions, discuss readings, and take notes. You should bring all necessary materials to class including all reading assignments for the day, your reading notes, notes from previous classes, and materials that I may ask you to prepare for a particular class session.
2. I expect each of you to be actively engaged in the functioning of this class, and you should come prepared to participate in our ongoing class discussion. I reserve the right to call on any member of the class so that they might contribute to our discussion. I recommend bringing questions that you have about reading assignments or about the previous class meeting if what we discussed is not entirely clear to you. I also recommend bringing a list of comments that you wish to make during class discussion so that you will be ready to contribute. If you are someone who has difficulty speaking in class for whatever reason, please speak to me about alternative ways of participating.
3. You should come to every class session. There is no such thing as an "excused absence" (with the possible exception of a medical leave that is officially approved by the College administration). Absences for athletics or other extra-curricular activities are not "excused" even if they are officially announced. Therefore, you are allowed to miss *the equivalent of one week's worth of class time* (for Monday/Wednesday/Friday classes, three (3) class periods; for Tuesday/Thursday classes, two (2) class periods; for classes which meet once a week, one (1) class period) for any reason. Additional absences will

adversely affect your grade for the course since you cannot participate in our community of scholars if you are not here.

If you are absent from class, it is *your responsibility* to talk to me and to fellow classmates to find out what you have missed. I frequently distribute handouts or make additional assignments in class, so you need to check with me to find out if I have done so for the day of your absence. You are still responsible for all material covered in each class period regardless of whether you attended it.

I will take attendance at the beginning of every class meeting to establish your presence. If you are not present when attendance is taken, you may be counted absent, so please arrive to class early or on-time.

4. Each of you is bound by the Honor Code as elaborated in the Student Handbook, and no violation will be tolerated. Please review the Student Handbook if you are unclear about the details of the Honor Code, particularly the definitions in Article I, Section 3. If you are unfamiliar with the definition of “plagiarism,” you can find it there. On every assignment, you should reaffirm the Honor Code by writing the entire honor pledge and signing your name. No work will be accepted without an Honor Code pledge. Studying together and reading one another’s papers is always a good idea, but make sure that your work is your own. Collaboration on an assignment that results in remarkably similar results, whether intentional or accidental, is a violation of the honor code.

5. I reserve the right to make changes in the syllabus as the semester progresses, but I will always make changes known to you as soon as possible, and I will make reasonable accommodations for assignment due dates should the schedule changes warrant. I also reserve the right to give unannounced quizzes in class or to make short assignments for the next class period with no advance notice.

6. All assignments must be turned in to be eligible for a passing grade in this course. No student will be allowed to pass without having turned in every assignment.

### Essays

7. Essays are due in class as indicated on the syllabus. No papers will be accepted under my door, in my mailbox, under my office door, or electronically except in the event of extreme circumstances which must be approved by me in advance of the due date. I will accept papers only from students who are present in class on the date on which the paper is due; I will not accept papers submitted by proxy. Late papers will not be accepted except in extreme circumstances which must also be approved by me in advance of the date on which the paper is due.

You are responsible for keeping a backup copy of each writing assignment for the course. In the unlikely event that I misplace your essay, I will ask you for another copy as soon as I realize that I need it. If you cannot provide a copy of any assignment to me upon request, you will forfeit your entire grade for that assignment.

### Courtesy

8. Turn off all cell phones during class time unless I have approved their continued activation in advance. If you leave the classroom to answer a cell phone call, do not return.

9. Learning happens when done in an environment in which everyone feels free to express themselves openly without fear of ridicule or recrimination. I will not tolerate any disrespect of other students or their viewpoints during class.



## Disabilities

10. I am happy to make reasonable accommodations to people with *documented* disabilities. Please consult the appropriate College administrators before coming to see me. Once you have done so, please discuss your particular needs with me as soon as possible.

revised 11/2008