COURSE DESCRIPTION
In many European countries, narratives of resistance and self-liberation from Nazi occupation give way to painful explorations of a history which also includes collaboration with the German oppressors. Until recently, national myths revolved around "martyriology" in Poland\(^1\), focused on Résistance rather than on Vichy in France\(^2\), or promoted an identity of being Hitler's "first victim" in Austria\(^3\). Even in Germany, the land of the perpetrators, the self-perception was that of collective victimhood rather than collective responsibility until this view was finally challenged in the late 1960s.\(^4\) Given the trauma of war and genocide, these narratives, often literally carved in stone, served important functions everywhere in postwar Europe: to differentiate between heroic victims and few collaborators/perpetrators, and to rally the survivors around the moral and physical rebuilding of their countries. However, these national narratives have increasingly lost their importance in favor of a more fragmented and contradictory account of the past.\(^5\) Using the concept of a nation as an "imagined community"\(^6\), this course will explore questions concerning (1) the function of these national master narratives, (2) the reasons why and how these narratives are being questioned today, and (3) how new, more diverse narratives on the past are emerging. Even though the course focuses on Germany, Austria, France, Poland, Russia and former Yugoslavia, students can choose (almost) any European country for their investigation.

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\(^2\) Henry Rousso, Le Syndrome de Vichy 1944-198... (Paris 1987)

\(^3\) "The sovereign state of Austria was literally the first victim of the Nazi regime... They took Austria by force. They [the Austrians] were the very first victims." The Austrian Federal Chancellor Schüssel in an Interview with the Jerusalem Post, Nov. 9. 2000.


COURSE OBJECTIVES
Interpreting literature and sources. Writing texts. Presenting ideas. These are the skills historians (and other academics) need, and this course is designed to improve precisely these competences. It aims to build your analytical competency by helping you evaluate a variety of scholarly texts as well as primary and secondary sources ranging from government documents, political cartoons, and oral history statements, to architecture, literature, and film. Secondly, you will be expected to weave these together into a coherent thesis as the first step towards writing your own research paper. In order to facilitate your writing, you will be guided and assisted by the instructor as well as by feedback offered by your fellow students throughout the entire course. Furthermore, we will simulate the peer review process used by most scholarly journals. Two of your classmates as well as the instructor will offer criticism on your paper, which you can address or refute for extra credit. This, I believe does not only enhance your learning process, but it also encourages students to learn from fellow students. Thirdly, the course aims to advance your presentation skills through an in class lecture required from every student as well as a panel discussion in which several students working on related topics answer questions from the audience.

COURSE POLICY
You are allowed three unexcused absences for the semester. More than three unexcused absences will result in a grade reduction of 3% per additional absence. I can grant an excused absence only in case of a documented medical or family emergency. Furthermore your are expected to:

- attend class and meetings regularly and arrive and leave on time.
- finish all unrelated activities before class and turn cell phones and pagers off.
- complete all readings on time and bring the readings to class with you
- participate actively in class discussions
- complete all assignments on time and submit them in class

Persons with documented disabilities will be accommodated. Please identify yourself before the end of the second week to discuss your needs.

ASSIGMENTS AND GRADES
Thesis Topic (2 pages), due Week 6, Thu, Oct 2, 6pm email
+ Student-Instructor Meeting, Week 7, in my office COOR 4479 10%
Bibliographic Essay (2-3 pages), due: Week 8, Thu Oct 16, 6pm email 5%
Outline/TOC (2-3 pages), due Week 9, Thu, Oct 23, 6pm email 5%
Brief Project Presentation (3-4min), due, Week 10, Tue Oct 28+Thu, Oct 30, in class 5%
Research Paper (20 pages), due Week 12, Thu, Nov 13, Blackboard/Paper 45%
Two Reviews of your classmates' essays (2-3 pages each), due Week 14, Tue, Nov 25, 6 p.m. email (7,5% each) 15%
Student Lecture + Panel discussion (10-12 min) Weeks 13 though 16, in class 15%

Extra Credit of up to 4% on your research paper grade: Revision of paper, response to reviewers, and 'letter to the editor', due last day of class, Tue, December 7, 6pm, email.
All grades will be based on the following scale:  

- **B- = 80-83**  
- **A+ = 97-100**  
- **A = 94-96**  
- **A- = 90-93**  
- **B+ = 87-89**  
- **B = 84-86**  
- **C+= 77-79**  
- **C = 74-76**  
- **C- = 70-73**  
- **D = 60-69**  
- **E = 59 or below**

Please see the Grading Rubrics for the Research Paper, the Presentations and the Reviews on Blackboard/Grading Rubrics for more information on grading.

All assignments except for the Research Paper are due on the appointed day and time (6P.M.) electronically as a word/pdf attachment in an email. The Research Paper has to be submitted on Blackboard/Research Paper using the SafeAssignment software. Your paper will be scanned by anti-plagiarism software.

I will not accept any late papers except in the case of documented medical or family emergencies, because (a) it is simply annoying and (b) we have a very dense schedule and you cannot fall behind with one assignment as they all build on each other. All your written work must be word-processed, double-spaced and have 1” margins. The type should be 12 point. Papers should be free of grammatical, spelling, and typographical errors.

**Thesis Topic (2 pages) due Week 6, Thu, Oct 2, 6 p.m., email and First Student-Instructor Meeting, (Week 7 in my office COOR 4479)**

Please write a two page paper delineating your thesis topic/topics, if you are contemplating different topics. First and foremost, you should address the relevance of the topic of your choice. Secondly, briefly describe the secondary literature on this topic. It is important to document that you are posing a question previously not or only insufficiently answered. Finally, list one or two primary sources you will be using for this paper and how you interpret them. Your thesis topics will be posted on blackboard so that your fellow students can read them and give feedback on your project presentation.

As this first step towards your research paper is by far the most difficult, I will lecture on possible essay topics in Weeks 5 and 6. We will also set up appointments for a one hour Student-Instructor Meeting during Week 7 to discuss your ideas. You can of course always see me, but this step requires an in depth discussion. Never fear, so far there have been no reported mishaps of students who came to my office hours.

**Bibliographic Essay on Sources and Literature (2-3 pages), due Week 8, Thu, Oct 16, 6 p.m. email**

Please outline your topic again in not more than half a page based on the results of our meeting. Then discuss the primary sources you intend to use asking yourself “What my primary sources reveal, confuse, and refuse to say—and my response.” Then turn to the scholarly literature you will be using and pose the question what the two-three main authors on the subject say, how they interpret these or other sources and what they omit. Finally, you should write about “My historical argument: What it says, doesn’t say yet and what it should say.”

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Outline (2-3 pages): What to include and what not? Due Week 9, Thu, Oct 23, 6 p.m. email
It is not unheard of that students (and faculty alike) plan ambitious projects realizing half way through that they cannot possibly do all this work. It is also not unusual that authors have trouble linking their diverse ideas together when they actually start writing, even though they previously made perfect sense in their minds. This step is supposed to help you prevent these really, really common sources of frustration. Please outline all chapters/paragraphs of your paper indicating their function and content. Fill in as much information on sources and literature to be used in each part as you already have. By now you already have your topic and your ideas, the sources and literature; you really "only" have to write your paper!

Brief Project Presentation (3-4min), due, Week 10, Tue, Oct 28 and Thu, Oct 30, in class
Every student has 3-4 min to present briefly his thesis project. All other students are required to read all thesis topics (Blackboard) and ask questions/give feedback on the proposal. Please come well prepared - this will not only force you to clarify your thought process, but your classmates might have very insightful comments or literature recommendations, as they are struggling with the same problems.

Research Paper Draft (not obligatory) due Week 11 and Second Student-Instructor Meeting (Week 11, in my office COOR 4479)
Feel free to email me or come to my office with a draft of your paper and have me take a look at it. This could be very important, if you want to make sure that you addressed previous criticism properly or if your paper is taking a slightly different turn then expected. If you do not yet have a draft, please bring the material you have collected so far. The better prepared you come, the more I can help you with your paper. You are also encouraged to make an appointment with a tutor of the ASU Writing Center (UASB 140) to help you with your writing.
http://studentsuccess.asu.edu/writing.

Research Paper (20 pages) (extremely obligatory), due Thu, Nov 13, 6 p.m., Blackboard/Research Paper
Please use footnotes for your references and include a full bibliography at the end of your paper. Make sure to give your paper a title. Furthermore, your essay must have an introduction and a conclusion. Make sure that these parts refer to each other closely. Your paper will be reviewed by me and two other students. All class members will have to read it in preparation for your presentation.

Two Reviews of your classmates' essays (2-3 pages each), due Week 14, Tue, Nov 25, 6 p.m. email
Please write reviews of two assigned essays summarizing the content and explaining how this work fits into the literature in this field. It should also state the strengths and weaknesses of the paper. Your review should comply with the rules governing book reviews in scholarly journals (see the guidelines for German Studies Review. http://www.people.carleton.edu/~dprowe/GSR-BkRev.html, last viewed 1/8/08. Of course, do not send anything to the email listed there). Most importantly, your feedback should be honest, helpful and fair, as I will make them available to the students whose work you reviewed.
Student Lecture (TBA, weeks 13-16), in class
All students are required to give a 10-12 minute lecture on the topic of their research paper in the last three weeks of the semester. For each session, I will group together three students working on related issues, to simulate a panel to answer questions from the audience. Every lecturer is required to summarize his/her talk on a one page handout or allow me to post the presentation on Blackboard for the other students. Please summarize your work, indicate its relevance and its results. All students in the audience must read the papers of the students presenting that day, which I will post on Blackboard/Research Paper. Please prepare at least three questions you would like to ask the speakers. Take this as an opportunity to expand your knowledge on the topics at hand. I am looking forward to a lively discussion, but I also reserve the right to ask students in the audience to pose their prepared questions should the discussion turn out to be less lively than expected.

Extra Credit: Revision of paper and response to reviewers, due last day of class, Tue, December 7, 6pm, email (I will email my response to you)
Students can improve their research paper by up to 4% for rewriting their papers according to the criticism offered by the reviewers and me. Please highlight the passages changed in your paper. In addition, write a one-page document summarizing the criticisms of your reviewers and indicating how you addressed these criticisms in your revised paper. Should you feel that some of the criticism (mine or that of the other reviewers) was not justified, please refute the criticism on the basis of your paper.

PLAGIARISM/ACADEMIC DISHONESTY
In the “Student Academic Integrity Policy” manual, ASU defines “Plagiarism” [as] using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” You can find this definition at: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm#definitions
Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty. If you are caught cheating, you will receive an E or XE for the class. In other words, you will fail the entire course, not just the assignment. I urge you to familiarize yourself with proper forms of citing and using sources.

CLASS SESSIONS
Class sessions will generally consist of lectures with instructor questions followed by substantial discussion of assigned readings, occasionally films and student lectures in the last three weeks of the semester. I do reserve the right to call upon any student to answer a given question or express an opinion on the assigned reading.
READINGS
Readings for the course are a combination of sources, literary works as well as scholarly writings. The books below are available for purchase at the ASU bookstore and on reserve at Hayden Library. You may secure cheaper/used copies through web-based dealers, but you are solely responsible to ensure the purchase of the correct edition! All other readings will be available on the Blackboard course website. Readings marked ☑ in the schedule below are required for the assigned day.

Scholarly Literature:

Literary works:

SCHEDULE (may be subject to change)

Week 1  Course Introduction / The Memory of the Holocaust in Europe

Tue, Aug 26  Course Introduction
Start reading Andrzej Szczypiorski, The beautiful Mrs. Seidenman. (Please see the detailed description on Blackboard/Course Documents.)

Thu, Aug 28  The Memory of the Holocaust in Europe after 1945

Week 2  History, Memory and Forgetting / France

Tue, Sept 2  History, Memory and Forgetting
The Relationship between Personal and Collective Memory:
☑ Paul Ricoeur, Memory, History, Forgetting, p.120-132
The Historians Representations of the Past
☑ Paul Ricoeur, Memory, History, Forgetting, p.274-280.
History and Memory
☑ Paul Ricoeur, Memory, History, Forgetting, p.393-411.
History and Forgetting
☑ Paul Ricoeur, Memory, History, Forgetting, p.448-456
Forgiveness and Forgetting
☑ Paul Ricoeur, Memory, History, Forgetting, p.486-506

(Please see the reading guide on Ricoeur on Blackboard/Course Documents)
Thu, Sept 4  France

Excerpts from:
The Sorrow and the Pity. (Chagrin et la pitié - Chronique d’une ville Français sous l’occupation) France 1970. (2 vol. 251 min, col. and b/w), French and German with English subtitles, Dir. Marcel Ophüls. Ophüls’ documentary explores French memories of the Nazi occupation. It tackles difficult questions: How large and effective was the French resistance, when did it come into being? What were the reasons for collaboration with the German occupiers? What happened with alleged and real collaborators after the war?
The quality of the movie is not necessarily that Ophüls tries to answer these questions, but rather looks at the process of recollection, the selectiveness of memory and the post-fact rationalization of the people interviewed in the movie. Thus, the movie is one of the first major works to challenge the prevailing master-narrative, which downplayed the extent of French collaboration. (Please see the detailed movie description on Blackboard/Course Documents.)

Week 3  Poland / Austria

Tue, Sept 9  Poland

Discussion of The beautiful Mrs. Seidenman
The book is a dark lament of the sufferings of the Polish people in World War II, and yet it is always more than that. It is also a bitter description of Warsaw’s war-torn society displaying the deep rift between persecutors, victims, saviors, heroes, and collaborators. Szczypiorski’s art of telling the stories of about a dozen people is the ambivalence with which they change from different roles; they are people in whom the victim and the perpetrator may both be present. The book then takes the reader further into an uncertain future after German occupation in which many Poles and Jews are yet again betrayed by their new leadership.

Start reading: Günter Grass, Crabwalk. (Please see the detailed description on Blackboard/Course Documents.)

Thu, Sept 11  Austria
**Week 4  Yugoslavia / Russia**

**Tue, Sept 16  Yugoslavia**


Excerpts from: *Underground* (Bila jednom jedna zemlja) France, Yugoslavia, Hungary, Germany 1995 (167 min, color) Serbian with English subtitles, Dir.: Emir Kusturica. The film starts with the re-birth of Yugoslavia at the End of World War II and ends with the violent disintegration of the country in the 1990’s. A dark satire on the history of Yugoslavia, this film was both hailed for its melancholic view on the tragedy of Yugoslavia and criticized for a pro-Serbian view above all on the Wars of Yugoslav Succession in the 1990’s. The movie depicts the cynical master-narrative on World War II in former Yugoslavia, but also shows how underlying historical tensions between the different people broke up again after 1990. *(Please see the detailed movie description on Blackboard/Course Documents.)*

**Thu, Sept 18  Russia**


**Week 5  Germany / Possible Essay Topics**

**Tue, Sept 23  Germany**


Discussion of Crabwalk: Perpetrators or victims? The Memory of World War II in Germany in a new Millennium. In 1997, W.G. Sebald claimed that the plight of Germans under Allied bombings has not been told in German literature. Five years later Günter Grass published the great novel of German wartime sufferings, *Crabwalk*. Both writers are convinced that German sufferings have been overshadowed by the gravity of crimes committed by Germans. Many historians, however, argue that Germans have a long tradition of mourning their victims. What is new about this novel, thus, is not the alleged novelty of commemorating German victims, but the fact that this novel came from Germany’s only living Nobel Prize laureate and became a bestseller in only a few weeks. In combination with more recent political efforts to commemorate German victims, most notably the expellees, this could indicate a far-reaching shift in the German master-narrative.

**Thu, Sept 25  As I will ask for your particular interests, topics as well as readings for this session will be announced at a later date.**
Week 6 Possible Essay Topics

Tue, Sept 30  As I will ask for your particular interests, topics as well as readings for this week will be announced at a later date.

Thu, Oct 2

Thesis Topics due, 6pm, email

Week 7 Instructor-Student Meetings

Tue, Oct 7  No class this week. One hour Instructor-Student Meetings will be set up during this week.

Thu, Oct 9

Week 8 Researching / Writing Guides

Tue, Oct 14  How to find Books, Articles, Sources and other Material for your Paper Patrick Rael, Reading, Writing, and Researching for History: A Guide for College Students (Brunswick, ME: Bowdoin College, 2004)  p.7-42 (Blackboard/Course Documents)


Bibliographic Essay due, 6pm, email

Week 9 Excursus: Czechoslovakia and Italy

Tue, Oct 21  No reading

Film Screening:
Divided We Fall (Musíme si pomáhat) Czech Republic 2000 (120 min, col.) Czech with English subtitles, Dir.: Jan Hřebejk. Just like Jan Gross's book Neighbors for Poland, this movie challenged Czech preconceptions of national history during World War II. The movie strangely intermingles true Czech heroism and resistance with collaboration with the German oppressors. It also shows the brutal 'wild' expulsions of Germans in 1945. While it certainly does not try to downplay the Holocaust and the brutality of German occupation, the novelty of the movie is that it portrays ordinary people, Germans and Czechs alike, in different roles as victims and as perpetrators.  (Please see the detailed movie description on Blackboard/Course Documents.)

Thu, Oct 23  Italy


Outline/Table of Contents due, 6pm, email
Week 10  Project Presentations

Tue, Oct 28  Project Presentations
- Please read all thesis topics posted on Blackboard/Thesis Topics.

Brief Project Presentation, in class

Thu, Oct 30  Project Presentations
- Please read all thesis topics posted on Blackboard/Thesis Topics.

Brief Project Presentation, in class

Fri, Oct 31  Course withdrawal deadline (in person)

Week 11  Student-Instructor Meetings: Draft Polishing

Tue, Nov 4  No class this week. Half hour Instructor-Student Meetings will be set up during this week to discuss the progress of your work or look at drafts of your paper.

Research Paper drafts due in person or via email

Thu, Nov 6

Week 12  Excursus: The Holocaust and Modernity

Tue, Nov 11  Veteran's Day observed

Thu, Nov 13  Why is the Holocaust unique, why did it happen in modernity?

Research Papers due, 6pm, Blackboard/Research Paper

Week 13  Student Lectures (see Blackboard/Student Lectures)

Tue, Nov 18  TBA (Please read the papers of the students presenting.)

Thu, Nov 20  TBA (Please read the papers of the students presenting.)

Week 14  Student Lectures (see Blackboard/Student Lectures)

Tue, Nov 25  TBA (Please read the papers of the students presenting.)

Two Reviews due, 6pm, email

Thu, Nov 27  Thanksgiving observed
**Week 15**  **Student Lectures (see Blackboard/Student Lectures)**

Tue, Dec 2  TBA (Please read the papers of the students presenting.)

Thu, Dec 4  TBA (Please read the papers of the students presenting.)

**Week 16**  **Student Lectures / Teaching Evaluation**

Tue, Dec 7  TBA (Please read the papers of the students presenting.), Teaching Evaluation

**Extra Credit: Rewritten Papers + Letter to the Editor due, 6pm, email (I will email my response to you)**