

HIST 318

Europe in the Era of Total War

Description

In 1945, Europe was in ruins. Two global conflicts between 1914-1918 and 1939-1945 had leveled entire cities with the destructive powers of industrialized warfare. These conflicts produced genocidal regimes that pursued mass murder at a previously unimaginable scale.

What made such violence possible, and how did ordinary men and women experience it? History 318 will seek answers to these questions by beginning with an account of Europe at the end of the nineteenth century. We will explore the social dislocation that accompanied Europe's transformation from a predominantly rural and agrarian society into a modern industrial economy and consumer society. You will read about the ideologies and cultural forces that helped people understand—and misunderstand—these often bewildering developments: liberalism, socialism, and nationalism. We will follow the events that took Europe from the devastation of World War I, to the postwar revolutions that reshaped political and economic life in Russia. The final weeks of the class will explore the rise of fascism and Nazism in Europe, and the prolonged nightmare of the Holocaust and the Second World War.



A young Adolph Hitler in a Munich crowd cheering the beginning of World War I, August 1914. This picture is believed to be a falsified reproduction, put together in the 1930s in order to connect Hitler to a tradition of popular German nationalism associated with the First World War.

Requirements

NOTE: I may amend this syllabus in the course of the semester.

Readings

The following books are required reading for this course and should be purchased by the student:

Ian Kershaw, *To Hell and Back: Europe 1914-1949*

L.T. Hobhouse, *Liberalism*

Ernst Jünger, *Storm of Steel*

Sheila Fitzpatrick, *The Russian Revolution*

Peter Fritzsche, *Life and Death in the Third Reich*

Primo Levi, *Survival at Auschwitz*

Required selections from the following readings will be posted on Canvas as .pdf files:

Emmeline Pankhurst, “Freedom or Death”

Friedrich Engels, *Principles of Communism*

Eduard Bernstein, *Evolutionary Socialism*

Rosa Luxemburg, *Reform or Revolution*

Charles Darwin, *On the Origin of Species*

Herbert Spencer, *Study of Sociology*

Vera Brittain, *Testament of Youth*

Documents from the Russian Revolution

Alexandra Kollontai, “Sexual Relations and Class Struggle”

Benito Mussolini, *Doctrine of Fascism*

Weimar Republic Source Book

John M. Keynes, *The End of Laissez Faire*

Ludwig von Mises, *Interventionism*

Eugenia Ginzburg, *Into the Whirlwind*

The Nuremberg Laws

The Wannsee Conference

Christopher Browning, “One Day in Jozefow”

Recommended Films

Selected scenes from these films may be shown in class as a way of creating points for discussion. You will not be required to watch them all, of course, but I am providing the list here in case anybody wishes to seek out the entire film. Many can be watched in their entirety on YouTube. They are also available at the Askwith Media Collection at Shapiro Library.

Berlin: Sinfonie der Großstadt (W. Ruttmann, 1927)

Rosa Luxemburg (M. von Trotta, 1986)

Colonel Redl (I. Szabo, 1986)

1914-1918: BBC History of the Great War

Life and Nothing But (B. Tavernier, 1989)

Strike (S. Eisenstein, 1925)

Battleship Potemkin (S. Eisenstein, 1925)

The Red and the White (M. Jansco, 1968)

Metropolis (F. Lang, 1927)

Threepenny Opera (G. W. Pabst, 1931)
Grand Illusion (J. Renoir, 1937)
All Quiet on the Western Front (L. Milestone, 1930)
Triumph of the Will (L. Riefenstahl, 1935)
The Conformist (B. Bertolucci, 1970)
1900 (B. Bertolucci, 1976)
Burnt By the Sun (N. Mikhalkov, 1995)
Die Grosse Liebe (R. Hansen, 1942)

Shoah (C. Lanzmann, 1985)
The Sorrow and the Pity (M. Ophuls, 1969)
Three War Films Trilogy (A. Wajda): *A Generation* (1955), *Kanal* (1956), *Ashes and Diamonds* (1958)
The Longest Day (multiple directors, 1962)
Days of Glory (R. Bouchareb, 2007)
Germany Year Zero (R. Rossellini, 1949)
Aftermath (W. Pasikowski, 2012)

Papers (40 %)

There will be two paper assignments (7-8 pp.), on topics that will be distributed in class. Each paper is worth 20 percent of your final grade.

PLEASE NOTE: HARD COPIES MUST BE HANDED IN ON TIME. ELECTRONIC COPIES MAY ALSO BE REQUIRED BY YOUR SECTION LEADER. THOSE WITH A VALID MEDICAL EXCUSE SHOULD CONTACT THE PROFESSOR BEFORE THE DUE DATE, IF POSSIBLE, AND NO MORE THAN THREE DAYS AFTER.

Exams (40 %)

The midterm and final exams are each worth 20 percent of your final grade. The final exam is at the hour scheduled by the College (please check the University Academic Calendar [here](#) and click on the tab “Final Exams” on the left) in our regularly scheduled lecture room. The final exam time cannot be changed because of your travel plans--please plan your travel AFTER checking the final exam hours.

The exams will test your knowledge of material from the lectures and the readings. The midterm exam will cover all material from the class up to that point. The final exam is not inclusive and will only cover material since the midterm.

PLEASE NOTE: STUDENTS ARE RESPONSIBLE FOR PROVIDING THEIR OWN LARGE FORMAT BLUE BOOKS FOR THE EXAMS. ALL BLUE BOOKS WILL BE COLLECTED AND REDISTRIBUTED AT THE BEGINNING OF EACH EXAM.

Participation (20 %--but only for those with regular attendance).

The study of history is based upon the frank exchange of ideas and opinions, and cannot be reduced to the mere recitation of memorized facts. For this reason, I expect all students to attend lectures and participate actively in the discussions that take place during your section meetings. If you have a medical emergency that prevents you from participating in the class it is your responsibility to contact the professor in a timely fashion in order to make arrangements for a withdrawal from the course. **PLEASE NOTE: Frequent absences will result in a higher penalty.**

Canvas

A Canvas site has been created for this course, accessible to all registered students. The syllabus is posted there, and I will also be posting the lecture slides on Canvas.

Note on the Course Material

The content of this course is emotionally and psychologically disturbing. If you feel momentarily overwhelmed by your emotions at any time, feel free to leave the classroom or take a break from your homework. If you feel that you need additional emotional or psychological assistance, student counseling and psychological services can help. Although I cannot give advance warning of every moment that might evoke a negative response, I will try to warn you if/when I am about to show any particularly graphic images. It is normal to find the content of this course upsetting. I hope that you will also find it to be a stimulating learning experience and that you will derive some important life lessons from the material.

Holocaust Resources: A Word of Caution

The internet is a wonderful tool, but it also can be a confusing place for students, especially when it comes to highly charged historical events related to the Holocaust and World War 2. Many sites contain false information. Others purposefully attempt to deceive the public or create uncertainty about events that responsible students and historians recognize as settled fact.

Examples of good online sources on the Holocaust are:

- US Holocaust Memorial Museum (<https://www.ushmm.org/>)
- Yad Vashem (www.yadvashem.org)
- YIVO Encyclopedia (www.yivoencyclopedia.org)
- Museum of the History of Polish Jews (<http://www.polin.pl/en>)

Examples of deceptive or unreliable online resources whose purpose is to spread fear, hatred, confusion, and uncertainty:

- Hitler.org
- Jew Watch
- Institute for Historical Review (IHR)

Beyond these sites, there are a wide range of chat rooms and propaganda sites that are designed to spread misinformation and deliberate lies. Do not make the mistake of thinking that they are worth your time. Life is too short.

Classroom Technology Policy

Personal electronics (cell phones, laptops, iPods, tablets, etc.) are not permitted in class. Please put them away before we begin. If you must use a computer for note-taking in lecture because of a valid reason, you may apply for a waiver to this policy by emailing the professor in the first two weeks of class. Such a waiver is not guaranteed—I will evaluate all requests on a case-by-case basis. If granted a waiver, you will be given one of the seats in lecture designated for computer use.

I understand that some students may have questions about this policy. Many of us have become dependent on our personal electronic devices and are accustomed to having them within reach at all times. Recent research has shown that the presence of such devices in the classroom can be a

serious hindrance to student learning—both for the device user and for the other students in the room.¹ While you may find that the use of electronic devices has not been a problem in other classes, I feel strongly that we are more likely to develop the specific kinds of interactions that are most helpful in the history classroom when electronics are turned off. Please feel free to come talk to me about this policy.

Students with Disabilities

If you think you may need an accommodation for a disability, please let me know at the beginning of the term. Next, you should contact the Services for Students with Disabilities (SSD) office. Once your eligibility for an accommodation has been determined, you will be issued a Verified Individual Services Accommodation (VISA) form and we can arrange for your specific needs. Any information you provide is private and confidential and will be treated as such. If you already have a VISA form from SSD, please present this form to me at the beginning of the term, but no later than at least two weeks prior to the need for the accommodation so that there is enough time for the appropriate arrangements to be made.

Academic Misconduct

The University of Michigan community functions best when its members treat one another with honesty, fairness, respect, and trust. The College promotes the assumption of personal responsibility and integrity, and prohibits all forms of academic dishonesty and misconduct.

Plagiarism or cheating will not be tolerated. If plagiarism occurs (whether such plagiarism is intentional or unintentional), the **minimum** penalty will be a failing grade for that assignment or exam. In addition, all cases of academic misconduct will be referred to the Office of the Assistant Dean for Undergraduate Education, which may decide to pursue further sanctions, especially if there have been other offenses.

For more information, including examples of behaviors that are considered academic misconduct and potential sanctions, please see on LSA's policies on academic integrity, see <http://www.lsa.umich.edu/academicintegrity/>.

Helpful information regarding plagiarism can be found at UM's Department of English webpage: <http://www.lsa.umich.edu/english/undergraduate/advising/plagNote.asp>.

If you are ever in doubt about how or whether to cite a source, please feel free to speak with me.

¹ [Faria Sana, Tina Weston, and Nicholas J. Cepeda, "Laptop multitasking hinders classroom learning for both users and nearby peers," *Computers & Education*, vol. 62 \(March 2013\), pp. 24-31.](#)

Schedule of Lectures, Discussions, Film and Readings

Please note: Lectures and discussion sections are obligatory. There may be occasional quizzes in lecture and/or section that will not be difficult for those who have completed the reading. Quizzes will be factored into your participation grade.

The following schedule is subject to change during the semester. Any changes will be announced on Canvas.

Week 1 (Sept 3-6) Introduction

Reading: Kershaw, *To Hell and Back*, "Introduction," pp. 1-7.

Wednesday Introduction: Requirements and Course Objectives
Concepts: Nations and Nationalism

Week 2 (Sept 9-13) European Modernity: Liberalism and Industrial Society

Reading: L.T. Hobhouse, *Liberalism*, chs. 1-9.
Emmeline Pankhurst, "Freedom or Death" (Canvas)

Film: ["Berlin Street Scenes"](#)
["Britain in 1900"](#)
["Paris 1900: La Belle Epoque, L'Exposition Universelle, l'Art Nouveau"](#) (in French)

Monday Industrial Society in Nineteenth-Century Europe
Wednesday The Origins of Liberalism: The Defense of Individual Liberties

Week 3 (Sept 16-20) Socialism and Industrial Society

Reading: Friedrich Engels, *Principles of Communism* (Canvas)
Eduard Bernstein, *Evolutionary Socialism* (Canvas)
Rosa Luxemburg, *Reform or Revolution* (Canvas)

Film: [Rosa Luxemburg](#) (1986)

Monday The Social Question in the Nineteenth Century
Wednesday Socialism and the Age of Mass Politics before World War 1

Week 4 (Sept 23-27) European Modernity: Nation, Empire, and Race

Reading: Charles Darwin, *On the Origin of Species* (Canvas)
Herbert Spencer, *Study of Sociology* (Canvas)
Eric Hobsbawm, *The Age of Empire* (Canvas)

Monday The New Imperialism of the 19th Century
Wednesday Racial Thinking in the Era of Mass Politics, 1870-1914

Week 5 (Sept 30-Oct 4) Origins of the First World War

Reading: Kershaw, *To Hell and Back*, Ch. 1, pp. 9-43.

Vera Brittain, *Testament of Youth* (Canvas)
Ernst Junger, *Storm of Steel*, pp. 5-120.

Film: [Colonel Redl](#) (1985)
“1914-1918” ([Part 1](#) Explosion, [Part 2](#) Stalemate, [Part 3](#) Total War)

Monday The Origins of the First World War (1st PAPER DUE IN LECTURE)
Wednesday 1914: Mobilization, Destruction, and Genocide

Week 6 (Oct 7-11) Europe and the World at War, 1914-1918

Reading: Kershaw, *To Hell and Back*, Ch. 2, pp. 44-92.
Ernst Jünger, *Storm of Steel*, pp. 121-289.

Film: “1914-1918” ([Part 4](#) Slaughter, [Part 5](#) Mutiny, [Part 6](#) Collapse, [Part 7](#), Legacy)
Life and Nothing But (1989)

Monday 1915-1916: Mass Slaughter and the Failed Offensives. FIRST PAPER DUE
Wednesday 1917-1918: Victory or Collapse?

Week 7 (Oct 14-18) The Aftermath of the First World War

Reading: Kershaw, *To Hell and Back*, Ch. 3, pp. 93-148.

Monday FALL BREAK: NO CLASS
Wednesday MIDTERM EXAM, BYOBB (Bring Your Own Blue Book)

Week 8 (Oct 21-25) The Russian Revolution

Reading: Sheila Fitzpatrick, *The Russian Revolution*, chs. 1-4.
Documents from the Russian Revolution (Canvas)
Alexandra Kollontai, *Autobiography of a Sexually Emancipated Communist Woman* (Canvas)

Film: [Strike](#) (1925)
[Battleship Potemkin](#) (1925)
The Red and the White (1967)

Monday The Origins of the Russian Revolution
Wednesday The October Revolution and The Russian Civil War

Week 9 (Oct 28-Nov 1) Fascism and the Crisis of Liberalism in the 1920s

Reading: Kershaw, *To Hell and Back*, Ch. 4, pp. 149-197.
Benito Mussolini, *Doctrine of Fascism* (Canvas)
John M. Keynes, “The End of Laissez Faire” (Canvas)
Ludvig von Mises, “Interventionism” (Canvas)

Film: [The Conformist](#) (1970)
1900 (1976)

Monday The Postwar Moment and Fascism in Italy
 Wednesday National Socialism in Weimar Germany

Week 10 (Nov 4-8) Interwar Europe: Culture, Society, and Politics

Reading: Kershaw, *To Hell and Back*, Ch. 5, pp. 197-247.
Weimar Republic Sourcebook: Rosenberg, DAP, Gumbel, Hitler (Canvas)
Weimar Republic Sourcebook: Bettauer, Hirschfeld, Landau, League for Human Rights (Canvas)

Film: [*Metropolis*](#) (1927)
[*Sinfonie der Großstadt*](#) (1927)
[*Threepenny Opera*](#) (1931)

Monday The Culture and Politics of Weimar Germany
 Wednesday Mussolini in Power and Hitler's Electoral Campaigns

Week 11 (Nov 11-15) The Dictatorships of the 1930s

Reading: Kershaw, *To Hell and Back*, Ch. 6, pp. 247-294.
 Peter Fritzsche, *Life and Death in the Third Reich*, Ch. 1.
 Nuremberg Laws (Canvas)
 Sheila Fitzpatrick, *The Russian Revolution*, chs. 5-6.
 Eugenia Ginzburg, *Into the Whirlwind* (Canvas)

Film: [*Triumph of the Will*](#) (1935)
[*Stalin: Inside the Terror*](#) (2003)
[*Burnt by the Sun*](#) (1994)

Monday Hitler in Power, 1933-1939
 Wednesday Stalin's Revolution

Week 12 (Nov 18-22) The Second World War Begins

Reading: Kershaw, *To Hell and Back*, Ch. 7, pp. 295-345.
 Peter Fritzsche, *Life and Death in the Third Reich*, Ch. 2.
 The Hossbach Memorandum (Canvas)

Film: [*Grand Illusion*](#) (1937)
[*The Munich Crisis 1938*](#)

Monday The Origins of the Second World War
 Wednesday 1939-1942: Hitler's New Order in Europe

Week 13 (Nov 25-29) Holocaust, Collaboration, and Resistance

Reading: Kershaw, *To Hell and Back*, Ch. 8, pp. 346-407.
 Peter Fritzsche, *Life and Death in the Third Reich*, ch. 3.
 The Wannsee Conference (Canvas)
 Primo Levi, *Survival at Auschwitz*, pp. 1-86.

Film: *Die Grosse Liebe* (1942)
The Sorrow and the Pity (1969)
Shoah (1985)

Monday The Holocaust and the Second World War
 Wednesday Collaboration and Resistance

THANKSGIVING RECESS

Week 14 (Dec 2-6) The Second World War's End

Reading: Kershaw, *To Hell and Back*, Ch. 10, pp. 470-522.
 Primo Levi, *Survival at Auschwitz*, pp. 87-173.
 Christopher Browning, "One Day in Jozefow" (Canvas)

Film: *Andrzej Wajda's War Trilogy: A Generation* (1955), *Kanal* (1956), *Ashes and Diamonds* (1958)
The Longest Day (1962)
Days of Glory (2006)

Monday The Turning Tide: Europe at War 1942-1944
 Wednesday From Wartime Alliance to a Divided Europe, 1945-1949

Week 15 (Dec 9-11) Conclusion

Reading: Peter Fritzsche, *Life and Death in the Third Reich*, ch. 4

Film: [*Germany Year Zero*](#) (1948)
Aftermath (2012)

Monday

Wednesday Conclusion and Review--**2nd PAPER DUE IN LECTURE**

FINAL EXAM: Tuesday, December 17, 1:30-3:30. BYOBB (Bring Your Own Blue Books)