

## Term Information

Effective Term Spring 2024  
*Previous Value* Spring 2023

## Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding GEN theme TCT to the course

What is the rationale for the proposed change(s)?

This course is a good fit for the theme.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area	History
Fiscal Unit/Academic Org	History - D0557
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3253
Course Title	20th Century Europe to 1950
Transcript Abbreviation	Europe 1900-1950
Course Description	Exploration of the major historical events and issues from approximately 1900 to 1950.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus, Lima, Mansfield, Marion, Newark</i>

## Prerequisites and Exclusions

<b>Prerequisites/Corequisites</b>	Prereq or concur: English 1110.xx, or completion of GE Foundation Writing and Information Literacy Course, or permission of instructor.
<b>Exclusions</b>	
<b>Electronically Enforced</b>	Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

<b>Subject/CIP Code</b>	54.0103
<b>Subsidy Level</b>	Baccalaureate Course
<b>Intended Rank</b>	Sophomore, Junior, Senior

## Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors  
General Education course:  
Historical Study; Traditions, Cultures, and Transformations  
The course is an elective (for this or other units) or is a service course for other units

### **Previous Value**

*Required for this unit's degrees, majors, and/or minors*  
*General Education course:*  
*Historical Study*  
*The course is an elective (for this or other units) or is a service course for other units*

## Course Details

<b>Course goals or learning objectives/outcomes</b>	<ul style="list-style-type: none"><li>• Understanding the events and consequences thereof from the the first half of the 20th century in Europe</li></ul>
<b>Content Topic List</b>	<ul style="list-style-type: none"><li>• World War I and the peace settlements</li><li>• Social and cultural legacies of the War</li><li>• Fascism</li><li>• Communism and liberal democracy</li><li>• The Great Depression</li><li>• The Third Reich</li><li>• World War II and the Holocaust</li><li>• Allied occupation and the onset of the Cold War</li><li>• Labor movements</li><li>• Spanish Civil War</li></ul>
<b>Sought Concurrence</b>	No

**Attachments**

- History 3253\_sp24\_tct\_theme\_submission\_revised.pdf: Syllabus  
*(Syllabus. Owner: Getson, Jennifer L.)*
- submission-traditions\_limbach\_history\_3253.pdf: GE Form  
*(Other Supporting Documentation. Owner: Getson, Jennifer L.)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Getson, Jennifer L.	07/28/2023 01:40 PM	Submitted for Approval
Approved	Soland, Birgitte	07/28/2023 04:51 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/18/2023 03:29 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/18/2023 03:29 PM	ASCCAO Approval



**History 3253** • Spring 2024 • W/F 11:10-12:30 • 368 Dulles Hall

# Europe, 1900-1950

**Instructor: Eric H. Limbach**

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Office: 368 Dulles Hall

Open Office Hours: 10:15am-11:00am Wednesday/Friday or by appointment

Zoom Open Office Hours: 10am-11am Monday or by appointment

## Contact Policy and Preferences:

I check my email frequently; this is usually the fastest way to reach me. If you do not receive a response from me within 24 hours, Monday-Friday, contact me again as it is likely I missed your first message. Emails delivered over the weekend may take slightly longer for a response. Please use your OSU email account to email me. You may also stop by my office, 368 Dulles Hall, during my open office hours on Wednesdays and Fridays at 10:15 am. I will also hold open office hours on Zoom at 10:00am on Mondays; please email me to make an appointment to meet in my office or via Zoom at another time. I will provide all course announcements through the Announcements on the course page in Carmen. This includes any updates or changes to course assignments or deadlines, as well as general comments about assignment results or discussions.

## Course Description:

The five decades between 1900 and 1950 were transformative for Europe, Europeans, and European culture more generally. In 1900, European states and empires were globally ascendant, claiming control of most of the world. While Europeans had experienced decades of peace at home, their governments and armies had exported that violence to the rest of the world, fighting wars to conquer territories elsewhere. But even beyond violence, Europeans during this era—from scholars of anthropology and biology to connoisseurs of art and music—used these encounters with non-European cultures and traditions to help define what it meant to be “European” as well as “modern”. However, in the five decades after 1900, the era of European ascendancy would come to an end as concepts like nationalism, imperialism, modernity, revolution, and even pacifism—all of which had powered European overseas expansion and global ascendancy in the years before 1900—were brought home to Europe in two world wars and countless smaller conflicts, redrawing the map of the continent and contributing to the deaths of millions of Europeans. By 1950, Europe, Europeans, and perhaps even European culture were no longer ascendant, having been replaced, at a global level, by American military, economic, and cultural might. And yet, Europeans’ experiences through these five decades provided a basis for a reconstruction of European culture and European traditions, and underlay much of what we think of as contemporary Europe today.

Field of Study: Modern European History

Constellations: Human Conflict, Peace, and Diplomacy; Power, Culture, and the State

This course fulfills the general requirements and expected learning outcomes for the new General Education Theme: Traditions, Cultures, and Transformations as well as the legacy General Education category of Historical Studies.

Themes: General		
Goals	Successful students are able to...	In this course, students will...
<b>GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.</b>	<b>1.1</b> Engage in critical and logical thinking about the topic or idea of the theme.	...in course discussions and in-class written assignments, consider the ways that European cultures and traditions were transformed between 1900 and 1950.
	<b>1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.	...write three longer essays—an article analysis, document analysis, and argumentative essay—that will provide opportunities for students to examine the transformations of European cultures and traditions during these decades.
<b>GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.</b>	<b>2.1</b> Identify, describe, and synthesize approaches or experiences as they apply to the theme.	...consider how contemporary forms of culture—visual arts, performing arts, and literature, among others—as well as many contemporary scholarly disciplines have roots in this era of European history
	<b>2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	...in course discussions and in-class written assignments, along with a final self-assessment in the writing portfolio, consider how this course fits into their broader education and knowledge base.

Theme: Traditions, Cultures, and Transformations		
Goals	Successful students are able to...	In this course, students will...
<b>GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.</b>	<b>3.1</b> Describe the influence of an aspect of culture (e.g., religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	...in all of the in-class discussions and written assignments, consider how Europeans defined both their own culture as well as that of others around the world during this period.
	<b>3.2</b> Analyze the impact of a "big" idea or technological advancement in creating a major and long-lasting change in a specific culture.	...consider how the events, cultural developments and technological shifts of the decades between 1900 and 1950 transformed Europe and Europeans.
	<b>3.3</b> Examine the interactions among dominant and sub-cultures.	...consider the tension throughout this period between "traditional" (i.e. pre-1900) and "modern" art and culture in Europe.
	<b>3.4</b> Explore changes and continuities over time within a culture or society.	...consider how Europeans living in 1950 looked back on the transformations of the previous five decades.
<b>GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.</b>	<b>4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	...in discussing and writing about the primary source documents, drawn from the writings of Europeans of many backgrounds, consider the ways that they defined Europe and European culture within their specific historical contexts.
	<b>4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.	...consider how Europeans defined themselves and how they applied similar definitions to non-Europeans throughout this era

Legacy GE: Historical Studies		
Goals:	Expected Learning Outcomes	In this course, students will...
Students recognize how past events are studied and how they influence today's society and the human condition.	1. Students construct an integrated perspective on history and the factors that shape human activity.	... describe and assess political and social change, at both the large scale and small scale, in Europe as well as in the interactions between Europeans and others around the world during this period. Written essays also introduce debates over historical interpretations and narratives related to the history of Europe between 1900 and 1950 and ask students to analyze and critique those interpretations.
	2. Students describe and analyze the origins and nature of contemporary issues.	
	3. Students speak and write critically about primary and secondary historical sources by examining diverse interpretations of past events and ideas in their historical contexts.	

## Enrollment:

All students must be officially enrolled in the course by the end of the second week of the session. No requests to add the course will be approved by the Department Chair after that time. Enrolling officially and on time is solely the responsibility of the student.

## How this course works:

**Mode of delivery:** This course will meet in-person, twice a week, for 80 minutes each session.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](http://go.osu.edu/credithours)), students should expect to devote two to three times the listed credit hours to coursework every week for a standard full-semester course. Therefore, plan to devote roughly six to nine hours per week completing reading and writing assignments for this course.

**Attendance and participation requirements:** There are no explicit attendance requirements, although I expect you to attend all of the class meetings. Participation in class (whether speaking up, participating in small group discussions, or submitting short in-class written assignments) will contribute to your final grade.

## Course Materials:

**Books:** The following books are required for this course and are available from the B&N Bookstore on High Street and from online booksellers:

Nina Berberova, *The Last and the First* (Pushkin Press, 2021)

Irmgard Keun, *Ferdinand, the Man with the Kind Heart* (Penguin, 2021)

**Carmen:** All other course materials and assignments, including a required document reader and several academic articles, will be available on Carmen in PDF format.

## Course Technology:

**Technology support:** For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](http://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

**Self-Service and Chat support:** [ocio.osu.edu/help](http://ocio.osu.edu/help)

**Phone:** 614-688-4357(HELP)

**Email:** servicedesk@osu.edu

**TDD:** 614-688-8743

**Technology skills needed for this course:** Basic computer and web-browsing skills; Navigating Carmen ([go.osu.edu/canvasstudent](http://go.osu.edu/canvasstudent)).

**Required equipment:** Computer—current Mac (MacOS) or PC (Windows 10) with high-speed internet connection; Other—a mobile device (smartphone or tablet) to use for BuckeyePass authentication.

**In-class technology policy:** You may use laptops, tablets, or phones in the classroom for taking notes or referring to readings, so long as your use of those devices does not distract your classmates. However, if you miss a portion of the class because you were texting, checking social media, or otherwise not paying attention, you may find it difficult to get back on track.

**Carmen access:** You will need to use BuckeyePass ([buckeyepass.osu.edu](http://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](http://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application ([go.osu.edu/install-duo](http://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## Course Structure:

I will conduct this course in a hybrid lecture/discussion format, combining short lectures with substantial class discussions on the assigned readings. It is crucial that you are present and prepared for every class session promptly at the beginning of the class period, and that you plan to stay for the entire session each day.

In addition to a course prologue (in the first week of the semester) and a course epilogue (in the final week of the semester), as well as two interludes to discuss the novels on the reading list, this course is organized around five key concepts for understanding the history of Europe during the decades between 1900 and 1950: Empire, Modernity, Nation, Peace, and Revolution. We will consider one particular point of tension between two of these concepts each week (e.g., we will begin, in week 2, with the tension between Empire and Peace). Other than the two novels listed above, all other readings are available on the course site in Carmen, and documents are in the document reader available on Carmen. Many of our in-class discussions will focus on the assigned documents from the reader, so plan to bring a copy of the reader (either electronic or hard copy) to class with you.

Independent out-of-class work (i.e. required reading and essay writing) is a significant part of your learning process at Ohio State University: it is your responsibility to be aware of the class schedule and allow yourself enough time to prepare each week. You should plan on spending roughly two hours reading and/or writing out of class for every hour you spend in class, so on average expect to spend four to six hours per

week preparing for this course. Keep in mind that some weeks of this term may have heavier reading loads or workloads than others, especially if you tend to procrastinate—be prepared to adjust when necessary.

## Assignments, Assessment and your Final Grade:

I only give one grade (A, B, etc.) for each student per term: the final grade that will go on your transcript. Individual assignments will not be graded or scored; in the self-assessment that you submit as a part of your course writing portfolio, you will propose and justify a final grade in the course. Based on the initiative points that I have recorded during the semester and the content of your writing portfolio, I will adjust that final grade (up or down) for submission to the university.

**Initiative Points:** Over the course of the semester, I will keep a record of points earned by students showing initiative in some course context. This includes participating in full-class and small-group discussions, submitting short in-class notecard assignments, participating in the peer review sessions (and completing the two peer review forms and the feedback self-assessment), submitting draft essays for my comments (I will comment on drafts received in hard copy and by email before Friday, March 29<sup>th</sup>), meeting with me during in-person office hours or during Zoom office hours, or for attending events at the university related to the course material. There is no set number of initiative points that you should aim to earn; rather, you should participate in the course to the best of your abilities. Overall, initiative points will count for 25 percent of your final grade in the course.

**Writing Portfolios:** At the end of the semester, you will submit a writing portfolio that includes seven separate items: an academic article analysis, a document analysis, an argumentative essay, one essay-self assessment (completed during the peer review session), one peer review assessment completed by a classmate (during the peer review session), one peer feedback assessment (completed after the peer review session) and a self-assessment of your overall performance in the course with a proposed final grade. I will not assess individual written assignments, but I will read all components of the portfolio to determine how to adjust your final grade (also taking initiative points into account) for submission to the university. A checklist for your portfolio is on the course Carmen site. I prefer portfolios to be submitted as a single PDF (combining all six documents) or as a hard-copy printout in a pocket or file folder. As noted below, students who have experience with PebblePad (i.e. those who have taken or are taking a Launch Seminar in the new GE program) can also submit their portfolio in Carmen as a link to a PebblePad portfolio.

**Academic Article Analysis:** Considering any one of the scholarly articles on the course reading schedule (not the overview articles listed as “readings”—articles for this essay are also listed on the page in Carmen titled “How to write an Academic Article Analysis”), write an essay of roughly 1000 words (4-5 pages of typescript) that identifies the article’s primary argument and sources, evaluates the author’s interpretation of that evidence in support of their argument, and links that article to at least one other primary or secondary source in the class materials. I have provided on Carmen a worksheet that will help you work through the questions that I expect a well-written article analysis to answer, and I will assess the essay based on how well your essay answers all six questions on this worksheet. This essay will count for 25 percent of your final grade in the course. You should have a draft of either this essay, the Document Analysis, or an Argumentative Essay on Prompt 1 finished for the Peer Review Session on March 1<sup>st</sup>.

**Document Analysis:** Considering any one document from the document reader, write an essay of roughly 1000 words that analyzes that document and suggests some relationship between that document and at least two other documents (or one of the novels). While your essay should focus on the documents, you will also want to support your conclusions with information from articles and in-class lectures and discussions. I have provided on Carmen a worksheet that will help you analyze documents and prepare for writing this essay, and I will assess the essay based on how well your essay answers all of the questions on this



worksheet. This essay will count for 25 percent of your final grade in the course. You should have a draft of either this essay, the Academic Article Analysis, or an Argumentative Essay on Prompt 1 prepared for the Peer Review Session on March 1<sup>st</sup>.

**Argumentative Essay:** Considering either of the two prompts below, write an essay of roughly 1000 words that takes a clear position on the prompt in the introduction and subsequently supports that position with multiple references to the book, to course readings (either primary or secondary) and in-class discussions. Because each prompt is linked to a specific point in the course, including the articles, documents and likely class discussions for that point, I do not recommend writing on a prompt before the class has read and discuss that book; for this reason, you should only consider writing an essay on Prompt 1 for the Peer Review Session on March 1<sup>st</sup>. I will assess this essay based on the clarity of your position on the selected prompt as well as your use of references to the book and to course materials to support your position. This essay will count for 25 percent of your final grade in the course.

- **Prompt 1**—In Nina Berberova’s novel *The Last and the First*, Vera Kirillovna and her family—including her stepson Ilya, her children Vasya and Marianna, or even Shaibin (who spent years in the French Foreign Legion, stationed in North Africa)—have seen their lives transformed; while they had been well-off residents of St. Petersburg before the Russian Revolution, they are, when the novel opens in 1928, living on a farm in Provence, in southern France. Each member of the family faces a choice: to continue adapting to their current situation and assimilate into the local rural and agricultural Provençal culture, or to maintain their Russian traditions. In what ways do these characters’ dilemmas and choices reflect those faced by Europeans across the continent during the decades after the First World War? Was it possible for Europeans to stay connected to long-held traditions in the face of the transformations of the early 20th century?
- **Prompt 2**—Ferdinand Timpe, the title character of Irmgard Keun’s *Ferdinand, the Man with the Kind Heart*, is a former German soldier who has returned to his hometown of Cologne in the late 1940s after having spent years in a prisoner-of-war camp. The conflict transformed Cologne, Germany, and Europe, as well as the inhabitants of those places (Ferdinand included). How have Ferdinand, his acquaintances, Germans and Europeans more broadly adapted to this new postwar world, in which old traditions, practices and cultures have been wiped out and new ones have yet to be established? How do they recall the prewar and wartime histories and memories in the years after 1945?

**Peer Review Session Components:** You must complete at least a rough draft of one of these three essays before the peer review session on March 1<sup>st</sup>. For that session you will bring two copies of your essay draft, one for your peer to review and one for me to review. During and after the session you will complete three additional portfolio components, including **(1)** an essay self-assessment (for your portfolio) and **(2)** a peer review assessment (for a classmate’s portfolio). You will receive your classmate’s peer review assessment for your portfolio; that assessment, as well as my assessment of the draft, will also help you to revise your essay for submission as a part of the final portfolio. Participation in the peer review session will contribute to your initiative points and is required to pass the course. I will offer a makeup peer review opportunity for any students unable to attend the session on March 1<sup>st</sup>, but you must send me a draft of your first essay by email on or before that date. In addition, after the peer review session, you will complete **(3)** a brief, one-to-two page reflection on how peer and/or instructor feedback helped you revise your essay. All three peer review components (including attendance and participation in the session) will contribute toward your initiative points in the course.

**Final Portfolio Self-Assessment and Proposed Final Grade:** The final component of your portfolio will be a two-to-three-page self-assessment of your participation in the course. In this essay, I would like you to reflect on what you have learned about Europe between 1900 and 1950 and how you can connect what

you have learned in this course with other courses—whether in the Department of History or in other disciplines—that you have taken or are currently taking. If you are participating in the new General Education program, you should also consider the ways that this course connects with the core ideas of this General Education Theme: Traditions, Cultures, and Transformations as well as how it has intersected with your personal plan for learning. In this essay, you will also propose a final grade for submission to the registrar, supporting your proposal with references to your in-class participation and the work in your written portfolio. This assignment will not be assessed, but it is required to pass the course. Based on your essays and on your initiative points, I may adjust your proposed final grade up or down for submission to the university.

As a rule of thumb, a grade of A (pass with distinction) reflects exceptional work that goes beyond my baseline expectations for well-prepared OSU students, a grade of B (pass) reflects satisfactory work that meets my baseline expectations for well-prepared OSU students, and a grade of C (low pass) reflects acceptable work that, despite not meeting my baseline expectations, is still adequate to earn a passing grade. I will also consider your improvement over the course of the semester, whether between the initial essay draft submitted for the peer review session on March 1<sup>st</sup> and your final version in the portfolio, or with the initiative shown in and out of class, when deciding on a final grade. You must submit a complete portfolio (all seven items) to earn a passing grade in the course.

**Note for participants in the new General Education program:** I recommend including the final self-assessment, the feedback reflection and at least one of the three essays (especially the one that you revised based on peer comments) in your PebblePad portfolio as a record of your continued development in the program. You can also submit your final portfolio with a link to a PebblePad portfolio.

## Course Schedule:

Readings will be drawn from a set of overview articles (available in PDF on Carmen), the two required novels, the document reader (available in PDF on Carmen, references are to author and document number) and several academic articles (available in PDF on Carmen). All readings should be completed by the first class meeting of each week.

### **Week 1: Prologue—Five Concepts for the Era of European Ascendancy (January 10<sup>th</sup> & 12<sup>th</sup>)**

Readings: None

### **Week 2: Empire/Peace—Europe in 1900 (January 17<sup>th</sup> & 19<sup>th</sup>)**

Reading: Alan Sked, “Belle Époque: Europe before 1914”

Documents: Schmoller (1); Luxemburg (2); von Suttner (29)

Article: Ivan Sablin, “An imperial community: difference and inclusionary approaches to Russianness in the State Duma, 1906–1907”, *European Review of History* 29.5 (2022).

### **Week 3: Modernity/Revolution—Opposition to the Status Quo (January 24<sup>th</sup> & 26<sup>th</sup>)**

Reading: Vincent Sherry, “The Long Turn of the Century”

Documents: Marinetti (8); MacCarthy (9); Pankhurst (22)

Article: Helen Chenut, “Attitudes toward French Women’s Suffrage on the Eve of World War I”, *French Historical Studies* 41.4 (October 2018).

### **Week 4: Modernity/Nation—Europe Goes to War (January 31<sup>st</sup> & February 2<sup>nd</sup>)**

Reading: Gordon Martel, “Explaining World War One: Debating the Causes”

Documents: Molden (15); Massis & de Tarde (30)

Article: Marina Pérez de Arcos, “Finding Out Whereabouts of Missing Persons’: The European War Office, Transnational Humanitarianism and Spanish Royal Diplomacy in the First World War”, *International History Review* 44.3 (2022).

#### **Week 5: Revolution/Peace—The Bolshevik Challenge (February 7<sup>th</sup> & 9<sup>th</sup>)**

Reading: John Paul Newman, “Revolution and Counterrevolution in Europe 1917-1923”

Documents: Trotsky (23); Kollontai (24); Stalin (25)

Article: Ewa Berard, “The ‘First Exhibition of Russian Art’ in Berlin: The Transnational Origins of Bolshevik Cultural Diplomacy, 1921–1922”, *Contemporary European History* 30 (2021).

#### **Week 6: Nation/Peace—Redrawing European Borders (February 14<sup>th</sup> & 16<sup>th</sup>)**

Reading: Oliver Zimmer, “Nationalism in Europe 1918-1945”

Documents: Masaryk (16); Treaty Guaranteeing Rights of Minorities in Poland (17); Covenant of the League of Nations (31); Noel-Baker (32)

Article: Marina Germane, “Exercising Minority Rights in New Democracies: Germans and Jews in Interwar Poland, Romania, and Latvia, 1919–33” in Emmanuel Dalle Mulle, Davide Rodrigo, and Mona Bieling, eds., *Sovereignty, Nationalism, and the Quest for Homogeneity in Interwar Europe*, Bloomsbury Academic, 2023.

#### **Week 7: Interlude 1—Taking Stock (February 21<sup>st</sup> & 23<sup>rd</sup>)**

Readings: Nina Berberova, *The Last and the First*; Barbara Metzger, “The League of Nations, Refugees, and Individual Rights” in Matthew Frank and Jessica Reinisch, eds., *Refugees in Europe, 1919–1959*, Bloomsbury Academic, 2017.

#### **Week 8: Empire/Nation—Europe and the World Between the Wars (February 28<sup>th</sup> & March 1<sup>st</sup>)**

Reading: Nicholas Atkin, “Withstanding Extremes: Britain and France, 1918-1940”

Documents: Milner (3); Lambilliotte (4); West (19); Stresemann (33);

Articles: Márcia Gonçalves, “The Scramble for Africa Reloaded? Portugal, European Colonial Claims and the Distribution of Colonies in the 1930s” *Contemporary European History* 30 (2021).

Deadlines: Peer Review Session (required), March 1<sup>st</sup> — bring two copies of one essay.

#### **Week 9: Empire/Modernity—New versus Old (March 6<sup>th</sup> & 8<sup>th</sup>)**

Reading: D. W. Ellwood, “‘America’ and Europe, 1914-1945”

Documents: Gerstel (10); Kayser (11); Herrmann (12); Jameson (28)

Articles: Elisabeth Marie Piller, “The Transatlantic Dynamics of European Cultural Diplomacy: Germany, France and the Battle for US Affections in the 1920s”, *Contemporary European History* 30 (2021).

#### **Spring Break**

#### **Week 10: Nation/Revolution—The Emergence and Attraction of Illiberal Populism (March 20<sup>th</sup> & 22<sup>nd</sup>)**

Reading: Roger Eatwell, “Fascism and Racism”

Documents: Gill (13); Hitler (14); Mussolini (18); Ortega y Gasset (26); Jung (27)

Articles: Alessandro Saluppo, "Paramilitary Violence and Fascism: Imaginaries and Practices of Squadristo, 1919–1925", *Contemporary European History* 29 (2020).

### **Week 11: Empire/Revolution—Another European War (March 27<sup>th</sup> & 29<sup>th</sup>)**

Reading: Mary Vincent, "Political Violence and Mass Society"

Documents: Roc (5); Lindgren (20); Atlantic Charter (34)

Articles: Lindsey Dodd, "Wartime Rupture and Reconfiguration in French Family Life: Experience and Legacy", *History Workshop Journal* 88 (2019).

Deadlines: Final deadline for Dr. Limbach to comment on essay drafts is March 29<sup>th</sup>.

### **Week 12: Interlude 2—Dealing with Catastrophe (April 3<sup>rd</sup> & 5<sup>th</sup>)**

Readings: Irmgard Keun, *Ferdinand, the Man with a Kind Heart*; Svenja Goltermann, "Chapter 2: Troubled Homecoming" in *The War in Their Minds: German Soldiers and Their Violent Pasts in West Germany*, University of Michigan Press, 2017.

### **Week 13: Modernity/Peace—Europe Between Security and Insecurity (April 10<sup>th</sup> & 12<sup>th</sup>)**

Reading: Richard Overy, "Interwar, War, Postwar: Was there a Zero Hour in 1945?"

Documents: Césaire (6); Arendt (7); Orwell (21); Klompé (35)

Articles: Grace Huxford, "'There is No Icebreaker like a Tiny Child': Reuniting British Military Families in Cold War Germany", *Contemporary European History* 32 (2023).

### **Week 14: Epilogue—The Tragedies of European Ascendancy (April 17<sup>th</sup> & 19<sup>th</sup>)**

Readings: Ben Mercer, "The Memory of Europe's Age of Catastrophe"

Deadlines: Final Portfolios due April 19<sup>th</sup>

## **Academic Misconduct:**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct.

## **Disability Services:**

The University strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be

implemented in a timely fashion. SLDS contact information: [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

### **Accessibility of course technology:**

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility ([go.osu.edu/canvas-accessibility](http://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](http://go.osu.edu/zoom-accessibility))
- Collaborative course tools

### **Mental Health Statement:**

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

### **Institutional Equity:**

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources.

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

### **Commitment to a diverse and inclusive learning environment:**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## **Land Acknowledgement:**

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>.

# GE Theme course submission worksheet: Traditions, Cultures, & Transformations

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

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In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

*The decades between 1900 and 1950 were transformative for Europe, Europeans, and European culture: the two world wars, the rise of artistic and literary modernism, the influences of American cultural and economic power and the decline of European overseas empires all contributed to these transformations, as old traditions were swept away or changed beyond recognition.*

Connect this course to the Goals and ELOs shared by *all* Themes

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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	<b>Course activities and assignments to meet these ELOs</b>
<b>ELO 1.1</b> Engage in critical and logical thinking.	<p>The course will help the students cultivate critical thinking skills through discussions and assignments that require them to consider the ways that European cultures and traditions were transformed between 1900 and 1950. Readings—including overview articles culled from various sources (e.g. Oxford handbooks), which take the place of a formal textbook, as well as recent academic articles, a primary source reader (compiled by the instructor and available on Carmen as a PDF), and two novels written during the period—provide many different viewpoints on Europe and Europeans during this era, while lectures and discussions (full-class and small-group) will also be opportunities for thinking about these different viewpoints.</p> <p>For example, students will write an argumentative essay on one of two novels, Nina Berberova’s <i>The Last and the First</i> or Irmgard Keun’s <i>Ferdinand, the Man with the Kind Heart</i>, in which they will use the novel as a way of approaching the transformations of the First World War and the Russian Revolution (for the former) and the Second World War and Holocaust (for the latter).</p>
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	<p>In this course, students will have several opportunities to engage in in-depth, scholarly examination of the transformations of European culture and traditions between 1900 and 1950.</p> <p>Students will write a document analysis essay, on one specific primary source selected from a curated collection of 35 documents (which will also provide material for classroom discussion), in which they will focus on how that particular document, along with its author and its context, help historians to understand the broader period. In another essay, the academic article analysis, students will write on a recent academic article appearing in a major history journal (published within last three years, selected from a curated set of 12 articles that will also be discussed in class), considering the author’s primary argument and use of sources, making connections to the course and the broader period, and providing their assessment of the article.</p>
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	<p>In lectures, full-class and small-group discussions, we will consider how different scholars (including the instructor) approach the transformations in European culture during this era, using primary and literary sources from the period to help establish how Europeans experienced these changes during their lifetimes.</p> <p>Each week of the course (two hybrid lecture/discussion sessions) will be focused around a particular tension between two key concepts in European history during this era. For example, the second week of the semester, covering Europe and the world around the year 1900, is built on the tension between Peace and Empire; while this is an era in which some Europeans believe that it is possible to ban war forever (we will read and discuss excerpts from pacifist campaigner Bertha von Suttner’s speech on winning the Nobel Peace Prize in 1906), it is also an era in which European states are fighting more colonial wars, in more parts of the world, than ever before. In this debate over imperialism, we will consider the tension between those like Gustav Schmoller, an advocate for the expansion of the German overseas empire, and Rosa Luxemburg, whose radicalism extended to anti-imperialism.</p>



<p><b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>This course is built around the assessment philosophy known as “ungrading”, which asks students, during the course as well as at the end of the course, to continually reflect on their learning and on their course participation, including writing a self-reflective essay that will go into their final portfolio (and, I recommend, into their PebblePad portfolio for the Reflections seminar). In addition, the required peer-review session also asks students to not only assess their own draft written work, but also to assist a classmate in improving their draft written work.</p>
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## Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

**GOAL 4:** Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
<p><b>ELO 3.1</b> Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.</p>	<p>Many aspects of European culture were transformed in the decades between 1900 and 1950. In particular, lectures, discussions, and essays in this course will focus on shifts in governance (from multinational empires to nation-states across much of central and eastern Europe, as well as the influence of revolutionary ideologies); the emergence modernism in literature, art, and philosophy; the influence of American cultural developments on Europe and Europeans. For example, the third week of the semester focuses on challenges to the European status quo in the years between 1900 and 1914, including primary source readings by Filippo Marinetti (the Futurist Manifesto), Desmond MacCarthy (on the post-impressionists) and Emmeline Pankhurst (“Why we are militant”); lectures and discussions during that week will consider how artistic modernism and radical political movements contribute to transformations in European culture throughout the rest of the course.</p>
<p><b>ELO 3.2</b> Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.</p>	<p>This course is organized around five “big ideas”—Empire, Peace, Modernity, Revolution and Nation—that not only underpinned European global ascendancy in the decades leading up to 1900 but also contributed to transforming European culture (and the end of that global ascendancy) during these five decades. Each week of the course will include lectures and discussions bringing two of these concepts into tension.</p>
<p><b>ELO 3.3</b> Examine the interactions among dominant and sub-cultures.</p>	<p>While there was perhaps a dominant European culture—at least high culture—in the years around 1900, the events of subsequent decades (not just cultural, but political and economic as well) all but destroyed that dominant culture. However, during these same decades, sub-cultures drawing on artistic modernism emerged, while a new dominant global culture (with roots in the United States, ranging from Hollywood movies to jazz music) also inspired Europeans. In some cases, Europeans were inspired by American influence, but others rejected it. This will be the</p>

	<p>focus of lectures and discussions in the ninth week of the semester, with readings by Alice Gerstel, Rudolf Kayser, Elsa Herrmann, and Margaret Storm Jameson.</p>
<p><b>ELO 3.4</b> Explore changes and continuities over time within a culture or society.</p>	<p>Both prompts for the argumentative essay—one on Nina Berberova’s <i>The Last and the First</i>, about a family of Russian refugees living on a farm in Provence in the 1920s, and the other on Irmgard Keun’s <i>Ferdinand, the Man with the Kind Heart</i>, about the experiences of a returning prisoner of war in late 1940s Cologne—ask students to consider changes and continuities over key caesuras in European history, the 1917 Russian Revolution and the end of World War II in 1945.</p>
<p><b>ELO 4.1</b> Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>All of the primary source documents—which will provide material for students’ comparative document analysis essays—are drawn from the writings of Europeans from many different backgrounds and define Europe (and European culture) in ways that are tied to specific historical contexts. In addition, many of the academic articles that students can choose for their academic article analysis essays also focus on these kinds of differences, similarities, and disparities.</p>
<p><b>ELO 4.2</b> Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues</p>	<p>European global ascendancy in the decades before and after 1900 was justified by European claims to cultural, economic, and political superiority over people living elsewhere in the world, but during these five decades that global ascendancy came to an end. Throughout this course, one of the five “big ideas” that we will discuss will be Empire, with readings—leading to in-class and small-group discussions—drawn from these years, including documents by Rosa Luxemburg, Maurice Lambilliotte, Aimé Césaire, and Hannah Arendt.</p>