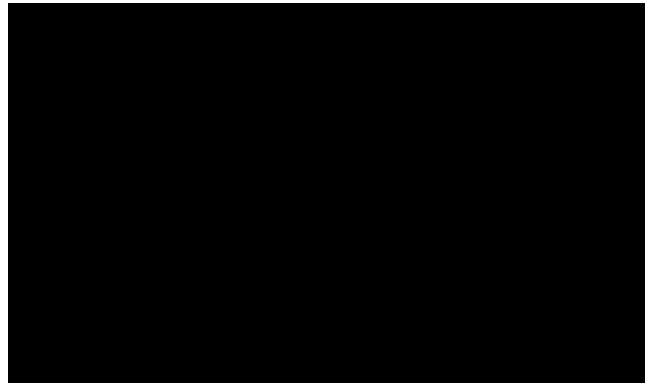


AFTER THE GREAT WAR

HIS 100-02, Spring 2022
MWF 11:00-11:50, HSSC N1116



(Images courtesy of *The Atlantic*, <https://www.theatlantic.com/projects/world-war-i-in-photos/>)

The First World War (1914-18) and its aftermath played a crucial role in making the modern era. Historians agree that this “total war” had a far-reaching impact on almost every facet of life, but they agree on little else. Should the war be understood as the last war of the 19th century or the first war of the 20th? Did it constitute a watershed moment, or accelerate processes that were already underway? Were the instabilities of the interwar period the direct result of the war, or of unforeseen developments in its wake? Did people process the trauma of war by embracing or rejecting their pre

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Virtual office: <https://grinnellcollege.webex.com/meet/prevoste>

Spring '22 office hours: Tues & Wed 1:30-3:00 pm, & by appointment

Students in this class will learn how to:

- read and critically analyze primary sources
- read and critically analyze secondary sources
- research, synthesize, and critically evaluate a body of primary sources in an archive
- research, synthesize, and critically evaluate a body of secondary historical literature

They will engage with:

- history as a craft and a discipline
- a diversity of methods, approaches, and narratives about the past

They will develop:

- skills of analytical, argumentative writing
- skills of oral communication and dialogue

Class citizenship & contribution (25%)

History happens in dialogue, and I evaluate class participation accordingly. Each person in the class must take a share of responsibility for generating ideas and ensuring that all voices have the opportunity to be heard. In evaluating your contributions, I will be looking for:

- evidence-based points that marshal specific examples and passages from the texts;
- multi-layered responses to the questions that build on and develop your peers' comments, and that engage positions rather than people;
- "I" statements that respect differences of opinion and experience and that grapple with historical complexity while avoiding the replication of offensive language and ideas;
- self-awareness of your role within the group dynamic (Is it a time to speak up or to listen? To assert or rethink a position? Are my contributions concise enough to allow others to add to them? How can I phrase my points in a way that invites, rather than shuts down, further conversation?);
- a willingness to keep an open mind and to learn from new encounters with texts, people, ideas;
- devotion of your fullest possible attention to the discussion or task at hand.

In-person class is our main forum for discussion; you may also use the Pweb discussion board to supplement your contributions. Class absences may adversely affect your grade; if there is a health or personal issue preventing you from attending class in person, please let me know beforehand so that we can assess whether there is an alternative way for you to participate or contribute.

Writing assignments (see below for deadlines)

- Film analysis = 10%
- James Normal Hall archive paper = 25%
- Book review essay = 15%
- Historiography project = 25%

All work must be typed and double-spaced (unless otherwise noted), in 12-pt font and 1-inch margins. Citations must be in footnotes or endnotes using Chicago/Turabian Style – see document on Pweb for guidelines. Academic honesty expectations follow college policy.

Writing & research support:

We are very fortunate to have two peer writing consultants, called Writing Mentors, assigned to this course: Hannah/Jo Beshey and Oliver Palmer. Each of you will work with one of them outside the classroom on two of your writing assignments to get feedback on your drafts and plan your revisions. Their job is not to grade your papers or answer questions about course content but to encourage you to pay serious attention to your writing. I asked for Writing Mentors to work with this class because I believe that all writers—even very accomplished writers—can improve their writing by sharing works in progress in order to find out from thoughtful readers what works and doesn't work for them. Failing to submit your draft or honor your meeting with WM will adversely affect your grade.

In addition to this resource, Grinnell's Writing, Reading, and Speaking Center (ground floor of Carnegie in HSSC) provides feedback and support for any project related to writing, reading, or speaking. Whether you're writing a paper for a class, scripting a podcast, or applying for an internship or graduate program; reading academic writing for the first time or sorting through research for your Mentored Academic Project; getting ready for a Tutorial discussion or preparing to present at an academic conference--if you're working on it, the Writing Center consultants will talk about it with you. You can set up a one-on-one session to talk through ideas, review readings, analyze evidence, focus paragraphs, craft introductions and conclusions, rewrite sentences, organize drafts, plan presentations, or work on any other part of the process. Writing Center instructors don't proofread papers, but they can show you strategies for editing your own work. Make an appointment online: <http://mywco.com/grinnell>

Chris Jones, the college archivist, is the consulting librarian for our class. For help with research strategies, you can contact him at joneschr@grinnell.edu, and/or book a library lab with reference specialists: https://grinnell.co1.qualtrics.com/jfe/form/SV_efECq6VFplUC74N

Finally, remember that I am available to offer feedback at any stage of your work!

Expectations of written work:

Although each assignment will entail specific criteria, the same general questions will guide my evaluation of your writing:

- Have you followed the assignment?
- Have you framed and stated a compelling argument that goes beyond a superficial or overly simplistic interpretation?

- Do you develop the argument logically and coherently through sound organization?
- Do you support the argument with appropriate evidence, properly cited?
- Is your language clear, concise, and free of major grammatical errors?

When returning papers, my feedback is intended to help improve your writing skills, rather than to explain a grade. For that reason, my comments will be selective and strategic, not comprehensive. This system is designed to encourage communication and collaboration so that we can work together to develop your skills.

The following books are required:

- John H. Arnold, *History: A Very Short Introduction* (Oxford, 2000) – available through the college bookstore, online vendors, or library reserve
- Frank McDonough, *Origins of the First and Second World Wars* (Cambridge, 1997) – available through the college bookstore, online vendors, or library reserve
- Jay Winter, *Sites of Memory, Sites of Mourning: The Great War in European Cultural Memory* (Cambridge, 1995/2014) – available through the college bookstore, online vendors, library reserve, or library catalog:
https://grinnell.primo.exlibrisgroup.com/discovery/fulldisplay?docid=cdi_cambridge_cbo_10_1_017_CBO9781107050631&context=PC&vid=01GCL_INST:GCL&lang=en&search_scope=MyInst_and_CI&adaptor=Primo%20Central&tab=Everything&query=any,contains,jay%20winter%20sites%20of%20memory&offset=0
- William S. Allen, *The Nazi Seizure of Power* (New York, 1984) – available through the college bookstore, online vendors, or library reserve
- Henry A. Turner, *Hitler's Thirty Days to Power* (Reading, MA, 1996) – available through the college bookstore, online vendors, or library reserve

Other required texts will be available online, through the college libraries, or on Pweb, as noted below.

Assigned texts and notes should be brought to class each day. If you prefer to use anything besides a hard copy of the texts or a paper notebook, please follow these guidelines:

- Phones may not be used in class.
- E-readers that lay flat may be used in class, provided they allow for highlighting/notetaking/annotating/searching and are put in airplane mode.
- Laptops may be used in class under the following conditions:
 - a) The relevant programs you are using for the course texts allow in-text highlighting and annotation and quick reference to textual selections.
 - b) All windows and applications not being used to access course texts or take notes—including, but not limited to, email, social media, internet browsing, and notifications—must be fully closed and disengaged (not just minimized).
 - c) When not directly referencing your texts or notes, please flip the laptop screen partially down so that you prioritize listening to and connecting with the other humans in the room.

These restrictions do not apply to those with specific accommodations; they may also be waived on days we are doing research exercises and paper workshopping, or in cases when we need to adopt a hybrid learning arrangement to accommodate distance learners. Please contact me if you would like to discuss your particular situation with regard to classroom technology.

I have designed the syllabus to keep expectations reasonable and workloads manageable, while still challenging students to do their best work and grow beyond their initial skills and knowledge levels. If you are finding any aspect of the workload overly demanding or any expectations difficult to meet,

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Mon, 14 Feb: Assessing the narrative

- 2-page film analysis due by the start of class (11:00 a.m.) – see assignment sheet
- We will discuss your conclusions in class.

III: ExperiencesWed, 16 Feb: War letters

- Class meets in Special Collections (Burling basement) for an introduction to the James Norman Hall collection

Fri, 18 Feb: War letters

- Indian letters from the Great War (Pweb)

Mon, 21 Feb: War letters

- Kathe Kollwitz & Vera Brittain letters (Pweb)

Mon, 14 Mar: Gender trouble

- Vera Brittain, X (Survivors Not Wanted) – Pweb

Wed, March 16: Fashioning the modern woman

- Mary Louise Roberts, "Samson & Delilah Revisited: The Politics of Women's Fashion in 1920s France," *American Historical Review* 98:3 (1993), 657-684 – find & download or print via library catalog

Fri, Mar 18:

- Final draft of JNH paper due by the start of class (11:00)
- We will use today's class time to share and reflect on your

Mon, April 25: Debating the outbreak of WWII

- McDonough, chap 5

Wed, April 27 (no class – “Work Differently” day)

Fri, April 29: Identifying historiography (see assignment sheet on Pweb)

- Project proposal due by 4 pm
- We will use class time to help you finalize your proposal

Mon, May 2: Crafting annotations

- “Read” one secondary source on your list and bring

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