

University of Wisconsin-Madison

# HISTORY 201: The Historian's Craft Democrats and Dictators in Spain and Italy



Online Fall 2020

Thursdays, 8:50-10:45am CDT/CST

**Synchronous Class on BB Collaborate:**  
**Thursdays, 8:50 to 10am CDT/CST**

Professor Giuliana Chamedes

Fall 2020

Virtual Office Hours: Thursdays, 11-12pm CDT/CST, on BB Collaborate

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## **Course Description**

This course encourages students to become superb writers, critical thinkers, savvy researchers, and well-equipped commentators on our historical present. It does so through an in-depth investigation of a complex and timely topic: the rise and fall of democracy and dictatorship in Italy and Spain. Why did dictatorships in these southern European countries live long lives, and die sudden deaths? How did Italian and Spanish dictators and democrats exercise influence and build popular consent? What does everyday life look like for citizens in dictatorships and democracies? How, troublingly enough, can democracies sometimes morph into dictatorships? Finally, what lessons can we learn from history--and how can we, as informed citizens living in the 21<sup>st</sup> century, prevent democracy's undoing? This course will investigate these and other questions through a range of sources, including posters, political speeches, and films.

## **Course Objectives**

This course fulfills your General Education Communication B Requirement. Throughout, we will practice skills like critical thinking, evaluating evidence,

constructing arguments, and engaging with opposing viewpoints in writing and in speech. You will become proficient in asking scholarly questions, analyzing primary and secondary sources, and situating sources within their proper context. You will also learn to find answers to questions that you have about the world by growing accustomed to finding sources, evaluating their strengths and limitations, and taking advantage of the resources available made available remotely by the campus libraries. The skills that you practice in this course are not confined to the discipline of history; they will be useful to you regardless of where your lives take you. Because this class encourages you to engage head-on with a set of pressing intellectual, historical, and moral issues, it does not ask you to memorize and regurgitate facts and dates. There is no midterm or final exam for the class.

HIST 201 is divided into three parts. We will begin by learning how to analyze primary sources and situate them within their historical context. In part two of the class, we will read and critically engage with secondary sources and historical debates. Part three will be devoted to helping you complete a final capstone paper. You will learn to formulate a viable and interesting research question, carry out original research, and build a persuasive argument that emerges out of the historical sources. The capstone paper will give you the opportunity to select a topic that is entirely of your own choosing, and take full ownership of your college education experience.

### **Learning Outcomes**

Students will learn to:

- Refine their skills in reading, analyzing, and critically engaging with primary and secondary sources.
- Research and identify relevant primary and secondary sources, so as to best answer the questions they have about the past.
- Craft sophisticated analytical arguments and practice communicating those arguments through speech and in writing.
- Bring their knowledge of the past to bear on our historical present.

*Please see the syllabus appendix for an extended description of the goals for History 201.*

### **Course Requirements**

Please come to class having done the readings and ready to engage with one another. The main requirements for this course are class participation, five short one-page papers, and a final research project on democracy and dictatorship in Italy or Spain. Starting from week 3, students will be responsible for leading discussion for part of the class.

**Honors students** share all the same requirements as other students in the class, but will be required to consult five sources for their capstone project rather than three.

## Logistics

This is an all-online course that contains both synchronous and asynchronous components. There are 14 topics or modules in the course; each week, we start a new module. Nearly every module contains reading materials, as well as two to three short audio lectures. Each of the audio lectures is between 5 and 15 minutes long, for a weekly maximum of 45 minutes of viewing. After having viewed all of the audio lectures for any given module, you will be asked to post your reflections to a discussion board.

The synchronous component of the class functions as follows: **Every week you are expected to attend class on Thursdays from 8:50 to 10am CDT/CST.** During this time, we will be reviewing course readings and lectures and engaging in student and professor-led discussions on the course material. The discussions will help you strengthen your writing and oral presentation skills, and position you to do well on your assignments. Because our synchronous times together are discussion-based, their success depends on you.

All of the assignments for this class are due in electronic form in the appropriate folder on Canvas. **Most of the assignments for this class are due on Wednesday at 5pm.** This is true of your discussion posts, four one-page papers, and your final capstone paper. The only three exceptions to the Wednesday 5pm rule are your functionalism vs. intentionalism paper, your capstone project proposal, and your discussion questions for the week in which you are leading discussion. Those are all due by Monday at 5pm.

This course relies heavily on technology. You will need to have a reliable computer and internet connection in order to access course material, which is all available on Canvas. Our synchronous discussions will take place on BB Collaborate. **If you have not done so yet, please watch the introductory video and read the “Technology in this course” description on the “Student Orientation” module on Canvas.** If you run into any technical difficulties, please call, e-mail or chat with the UW-Madison Help Desk. ([Click here for a link explaining how to contact the Help Desk](#))

## Methods of Assessment

### **(1) Class participation (35%)**

- a. Engage with peers and course material through regular attendance in synchronous classes and a passing grade on your weekly discussion posts, due by **5pm on Wednesday**. (15%)
- b. Lead discussion on one primary or secondary source of your choice from the syllabus. A sign-up sheet will be circulated in week 2. Please send your draft discussion questions to the professor by **5pm on Monday** in the week that you are leading discussion. (10%)
- c. Complete peer review comments on one classmate’s paper proposal, due via email to the professor and your classmate **by 5pm on Wednesday November 18<sup>th</sup>**. GRADED PASS/FAIL. (10%)

### **(2) One-pagers (50%)**

- a. Provide your interpretation of a primary source from the syllabus. (10%) **(Due in electronic copy as a Word file in the appropriate Canvas folder by 5pm on Wednesday, September 30<sup>th</sup>)**
- b. Provide your analysis of a key secondary source debate: functionalism vs. intentionalism in the study of the Holocaust. (10%) **(Due in electronic copy as a Word file in the appropriate Canvas folder by 5pm on Monday, October 26<sup>th</sup>)**
- c. Carry out a capstone project brainstorm. (10%) GRADED PASS/FAIL. **(Due by 5pm on Wednesday, October 29<sup>th</sup>)**
- d. Develop a capstone project proposal for your final assignment, including a separate one-page bibliography listing two primary sources and one secondary source. Note that 2/3 of the sources should come from the course reader. The third source will be supplied by the professor after consultation with the student. (10%) GRADED PASS/FAIL. **(Due in electronic copy in the appropriate Canvas folder by 5pm on Monday, November 16<sup>th</sup>)**
- e. Complete your student reflection piece: What did you learn from this class, in terms of both content and key skills? Why do you think some of the course themes are still relevant today? (10%) GRADED PASS/FAIL. **(Due in electronic copy in the appropriate Canvas folder by 5pm on Wednesday, December 2<sup>nd</sup>)**

**(3) Capstone assignment (15%)**

- a. Complete your 5-7 page capstone project, which draws on primary and secondary sources to answer an original research question of your choosing. (15%) **(Due in electronic copy on Canvas by 5pm on Wednesday, December 9<sup>th</sup>)**

**Key Dates, at a Glance**

<b>September</b>	<ul style="list-style-type: none"> <li>• Week of 9/7: mandatory one-on-one chat with professor</li> <li>• 9/10, 5pm: student orientation quiz (extra credit)</li> <li>• 9/30, 5pm: primary source one-pager</li> </ul>
<b>October</b>	<ul style="list-style-type: none"> <li>• 10/26, 5pm: functionalism vs. intentionalism one-pager</li> <li>• 10/29, 5pm: capstone project brainstorm</li> </ul>
<b>November</b>	<ul style="list-style-type: none"> <li>• Week of 11/9: one-on-one chat with professor</li> <li>• 11/18, 5pm: capstone project proposal</li> <li>• 11/18, 5pm: peer review comments</li> </ul>
<b>December</b>	<ul style="list-style-type: none"> <li>• 12/2, 5pm: student reflection one-pager</li> <li>• 12/9, 5pm: final capstone project</li> </ul>

**Course Readings**

All readings on this syllabus can be found in the course reader. The course reader can be purchased from the Copy Center in the Social Science Building ([email: copycenter@ls.wisc.edu](mailto:copycenter@ls.wisc.edu), [hours: Monday-Friday, 7:45am-11:45am, 12:30-4pm](#)). Please note that a copy of the course reader is also available on reserve at College Library and

for download on our course page in Canvas under “Course Overview & Syllabus” and in the weekly modules.

### **Extra Credit**

Students can earn a bonus .5 points towards their final grade in the class if they receive 100% on the Student Orientation quiz, which must be completed by September 10, 2020.

### **Credit Hours**

This 3-credit course carries the expectation that you will devote a total of 135 hours of effort towards this class for the semester, which breaks down to 9 hours per week, spread over 15 weeks. The 45-hour-per-credit standard conforms to the standard Carnegie unit of the federal definition. In addition to synchronous class-time and asynchronous lecture viewing, plan to allot an average of at least 7 hours per week for reading, writing, preparing for discussions, and/or studying for this course.

### **Grading Scale**

A	= 93-100
AB	= 88-92
B	= 82-87
BC	= 77-81
C	= 72-76
D	= 67-71
F	= 66 or below.

### **Special Accommodations**

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform Prof. Chamedes of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. I will work either directly with the student or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student’s educational record, is confidential and protected under FERPA.

### **Additional Resources**

**The History Lab** is a resource center where PhD students will assist you with your history papers. No matter your stage in the writing process – choosing a topic, conducting research, composing a thesis, outlining your argument, revising your drafts – the History Lab staff is here to help you sharpen your skills and become a more successful writer. Sign up for a one-on-one consultation online: <http://go.wisc.edu/hlab>.

### **Privacy of Student Records and Usage of Audio Recorded Lectures**

See information about [privacy of student records and the usage of audio-recorded lectures](#).

### **Usage of Audio Recorded Lectures Statement**

Lecture materials and recordings for HIST 366 are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

### **Students' Rules, Rights and Responsibilities**

During the global COVID-19 pandemic, we must prioritize our collective health and safety to keep ourselves, our campus, and our community safe. As a university community, we must work together to prevent the spread of the virus and to promote the collective health and welfare of our campus and surrounding community. Make sure you are familiar with:

- UW-MADISON [BADGER PLEDGE](#)
- UW-MADISON [FACE COVERING GUIDELINES](#)
- QUARANTINE OR ISOLATION DUE TO COVID-19: Student should continually monitor themselves for COVID-19 [symptoms](#) and get [tested](#) for the virus if they have symptoms or have been in close contact with someone with COVID-19. Student should reach out to instructors as soon as possible if they become ill or need to isolate or quarantine, in order to make alternate plans for how to proceed with the course. Students are strongly encouraged to communicate with their instructor concerning their illness and the anticipated extent of their absence from the course. The instructor will work with the student to provide alternative ways to complete the course work.

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## WEEKLY SCHEDULE AND READING ASSIGNMENTS

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### WEEK 1: INTRODUCTION TO THE CLASS

**September 3: Who cares about democracy and dictatorship? What will you get out of this course? Introduction to HIST 201.**

There is no outside reading for this week. Please read the syllabus and the “Technology in the Course” link on our Canvas page, fill out the intake survey, post to the “Getting to Know You” discussion board, and sign up for your one-on-one check-in meeting with Prof. Chamedes.

In-class discussion (synchronous):

- Review the syllabus and the aims of the class.
- Ice-breaker.
- What do you already know about Fascism? What questions do you have about it?
- Do you have a hunch about how, why, and where Fascism first came to power?
- “Fascism”: A working definition

*Please remember to schedule your one-on-one chat with the professor at a time that works for you during the week of September 7<sup>th</sup>.*

### WEEK 2: THE MAKING OF ITALIAN FASCISM

**September 10: What led to the rise of Italian Fascism?**

Prior to class, make sure that you have watched the two videos for this week:

- 1) Note-Taking during Lecture;
- 2) World War I and the Russian Revolution

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- How might World War I and the Russian Revolution have played a role in the rise of Italian Fascism?
- Mini-lecture: The Rise of Italian Fascism
- How to annotate. Listening and reading with purpose. What is the difference between primary and secondary sources? How can we learn to expertly summarize primary sources?

*Readings:*

- “March on Rome,” *Encyclopedia Britannica* entry (2019), last accessed 7/31/2020.

- “Black Shirts’ Hold a Roman Triumph in Assuming Power,” *New York Times*, 1 November 1922, 1,3.
- “Giovinezza” anthem: listen to the song included on Canvas and read along with the text, as reprinted in “Fascist anthems” (1922-), in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Stanislao Pugliese (London: Rowman and Littlefield, 2004), 131-134.
- “Inno Fascista” anthem: listen to the song included on Canvas and read along with the text, as reprinted in “Fascist anthems” (1922-), in *Fascism, Anti-Fascism, and the Resistance*, 131-134.

### **WEEK 3: THE CONSOLIDATION OF DICTATORSHIP IN ITALY**

#### **September 17: How did Italy move from democracy to dictatorship?**

Prior to class, make sure that you have watched the videos for this week:

- 1) Note-Taking and Secondary Sources;
- 2) How to Analyze a Primary Source;
- 3) From Democracy to Dictatorship in Italy

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- How did Italy move from democracy to dictatorship? Was Italy a totalitarian state?
- How to closely read and contextualize a primary source: Benito Mussolini’s speech of January 3, 1925.
- Review handout: “What makes for a good discussion question?”

*Readings:*

- Michael Ebner, *Ordinary Violence in Mussolini’s Italy* (Cambridge: Cambridge University Press, 2014), 23-47.
- Giacomo Matteotti, “The Fascisti Exposed” (1924), in *Fascism, Anti-Fascism, and the Resistance in Italy*, 64-68.
- Benito Mussolini, “Speech of 3 January 1925,” in *Fascism, Anti-Fascism, and the Resistance in Italy*, 69-73.
- Giovanni Gentile, “Fascism as a Total Conception of Life,” in *Fascism*, 53-54.

### **WEEK 4: NAMING THE ENEMY, POLICING THE NATION**

#### **September 24: How did Fascist Italy build consent?**

Prior to class, make sure that you have watched the videos for this week:

- 1) Fascist Italy and the Catholic Church
- 2) Fascist Italy and the War in Ethiopia

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- How would you characterize the relationship between Fascist Italy and the Catholic Church? What is the historical importance of the War in Ethiopia?
- Interpreting “Faccetta nera.”
- Student-led discussion on assigned readings.

*Readings:*

- Pope Pius XI and Mussolini on the Lateran Agreements (1929), in *The Treaty of the Lateran*, ed. Benedict Williamson.
- “Faccetta nera: Little Black Face,” in *Fascism, Anti-Fascism, and the Resistance in Italy, 191-192*. Listen to the song through the link provided on Canvas.
- Molly Crabapple, “Hidden Fighters: Remembering America’s Black Antifascist Vanguard,” *The Baffler*, June 2017
- “Racial manifesto” (1938), in *Fascism, Anti-Fascism, and the Resistance in Italy, 193-195*.

***Reminder: Your one-page interpretive paper on a primary source of your choosing (from the syllabus) is due by 5pm on Wednesday, September 30<sup>th</sup>.***

## **WEEK 5: THE SPANISH CIVIL WAR**

### **October 1: How did Spain stage the battle between Fascism and democracy?**

Prior to class, make sure that you have watched the videos for this week:

- 1) From Italy to Spain: The Coming of the Spanish Civil War;
- 2) The Spanish Civil War

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- What are the similarities and differences between Italy and Spain after World War I?
- Why was Spain “ripe” for civil war?
- Student-led discussion on assigned readings.

*Readings:*

- Spanish Bishops, “On the Proposed Constitution” (1931), in *Modern Spain: A Documentary History*, ed. Jon Cowans (Philadelphia: University of Pennsylvania Press, 2003), 133-135.
- Manuel Azaña, “Spain Has Ceased to Be Catholic (1931), in *Modern Spain: A Documentary History*, 136-140.
- Francisco Franco, “Manifesto” (July 18, 1936), in *Modern Spain: A Documentary History*, 177-179.

- The Acting State Secretary to the [German] Legation in Portugal, Berlin (October 3, 1936), in *Modern Spain: A Documentary History*, 185-186.

## **WEEK 6: THE CIVIL WAR AS PRELUDE TO WORLD WAR II**

### **October 8: Virtual Trip to the Wisconsin Historical Society**

Prior to class, make sure that you have watched:

- 1) Searching with Databases;
- 2) Wisconsin Historical Society Announced COVID-19 Journal Project

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- What kinds of sources do libraries and archives house?
- How can you find sources of interest to you? Test run: digitized posters of the Spanish Civil War.
- Mini-lecture: Close Reading: A Spanish Civil War Poster.
- Student-led discussion on assigned readings.

*Readings:*

- Spanish Bishops, "On the War in Spain" (1937), in *Modern Spain: A Documentary History*, 198-202.
- George Orwell, *Homage to Catalonia* (1938), in *Modern Spain: A Documentary History*, 203-208.
- Wisconsin Historical Society sources on the Spanish Civil War, to be distributed via Canvas

## **WEEK 7: HEGEMONY**

### **October 15: Gender, Sexuality, and Everyday Life under Dictatorship**

Prior to class, make sure that you have watched:

- 1) Women's Rights and Gay Rights in Interwar Europe;
- 2) Antonio Gramsci, Education, and Hegemony

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- Student-led discussion on assigned readings.
- Debate: Were Italians and Spaniards coerced by the Fascist and Franco dictatorships or did they consent to dictatorship?

*Readings:*

- GROUP ITALY:

- “Letters from Women,” in *Fascism, Anti-Fascism, and the Resistance in Italy, 1919 to the Present*, ed. Stanislao Pugliese, 97-102.
- “Excerpt from the School Charter: The Twenty-Nine Declarations: Principles, Goals, and Methods of Fascist Schools” (1939), in *A Primer of Italian Fascism*, ed. Jeffrey Schnapp, 314-317.
- Emilio Gentile, “Forward” and Lorenzo Benadusi, “The Making of the Virile Italian,” in *The Enemy of the New Man: Homosexuality in Fascist Italy* (2012), ix-xi, and 11-30.
- GROUP SPAIN:
  - Helen Graham, “Gender and the State: Women in the 1940s,” in *Spanish Cultural Studies*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1995), 182-196.
  - Alicia Alted, “Education and Political Control,” in *Spanish Cultural Studies*, ed. Helen Graham and Jo Labanyi (Oxford: Oxford University Press, 1995), 196-201.
  - Antonio Cazorla Sánchez, *Fear and Progress: Ordinary Lives in Franco’s Spain, 1939-1975* (London: Wiley-Blackwell, 2010), 34-49.

## WEEK 8: WORLD WAR II

### October 22: Nazi Germany, Fascist Italy, and Franco’s Spain

Prior to class, make sure that you have watched:

- 1) The Rise of Nazism;
- 2) World War II
- 3) The Holocaust

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- Was World War II inevitable? Why or why not?
- Student-led discussion on the functionalist vs. internationalist debate.

*Readings:*

- Michael R. Marrus, *The Holocaust in History* (Toronto: Key Porter Books, 2000), 8-54.
- Heinrich Himmler, “Speech to the SS Officers in Posen” (October 4, 1943), in Robert Moeller, ed., *The Nazi State and German Society: A Brief History with Documents* (London: Bedford/St Martin’s, 2010), 139-140.
- Chaim Kaplan, “In the Warsaw Ghetto” (1939-1942), in *The Nazi State and German Society*, 141-147.
- Adolf Hitler, *Mein Kampf* [extracts], in Yitzhad Arad et al., eds., *Documents on the Holocaust* (Jerusalem: Yad Vashem, 1981), 22-30.
- United States Holocaust Memorial Museum, “Italy.” Holocaust Encyclopedia.

- “Mapping the History of Spain, Jews, and World War II: Dual Sides of Spain’s History with Jews,” *Stroum Center for Jewish Studies*, University of Washington.

***Your functionalism vs. intentionalism paper is due on Monday, October 26<sup>th</sup>, at 5pm. Your capstone project brainstorm is due by 5pm on Wednesday, October 29<sup>th</sup>.***

## **WEEK 9: THE POSTWAR ERA**

### **October 29<sup>th</sup>: How to Start Thinking about your Capstone Project**

Prior to class, make sure that you have watched:

- 1) The Resistance and Anti-Fascism
- 2) Choosing your Research Topic;
- 3) Searching with Databases.

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- Capstone project brainstorm discussion. During class, students will discuss their capstone project ideas with the professor and with their classmates. Please remember to look over your capstone brainstorm prior to class.

There is no outside reading for this week.

***Please remember to schedule your mandatory one-on-one chat with the professor at a time that works for you during the week of November 2<sup>nd</sup>.***

## **WEEK 10: BECOMING A HISTORIAN**

### **November 5<sup>th</sup>: From Research Topic to Research Question**

Prior to class, make sure that you have watched:

- 1) Choosing a Research Question;
- 2) The Transition to Democracy in Italy;
- 3) The Transition to Democracy in Spain

Once you have watched the videos, please post to the discussion board for this week.

In-class discussion (synchronous):

- How can you move from a research topic to a research question?

There is no outside reading for this week.

***Reminder: Sign up for a time to chat with the professor next week about your capstone project ideas.***

## WEEK 11: MASTERING PERSUASIVE WRITING

### November 12<sup>th</sup>: Integrating Primary Sources

In-class discussion (synchronous):

- Please bring one primary source that you plan to analyze in your capstone paper to class, as well as two typed-up paragraphs in which you explain how this primary source helps illuminate your research question. You may need to revise your research question so that it fits with your source.

There are no videos or readings for this week, and there is no discussion board post.

***Your capstone project proposal is due via email by 5pm on Monday, November 16<sup>th</sup>, to your peer-review partner(s) and the professor. Your peer-review comments are due via email by 5pm on Wednesday, November 18<sup>th</sup>, to your peer-review partner(s) and the professor.***

## WEEK 12: INTEGRATING FEEDBACK

### November 19<sup>th</sup>: Peer-Review Workshop

In-class discussion (synchronous):

- Working in groups of two or three, you will offer feedback to your peers on their enhanced capstone project proposals.

There are no videos or readings for this week, and there is no discussion board post.

**NO CLASS ON THURSDAY, NOVEMBER 26<sup>th</sup>!  
HAPPY THANKSGIVING HOLIDAY (NOVEMBER 26<sup>th</sup>-NOVEMBER 29<sup>th</sup>)!**

## WEEK 13: HONING YOUR WRITERLY VOICE

### December 3<sup>rd</sup>: Refining your Argument and Sentence-Level Writing

Prior to class, make sure that you have watched:

- 1) How to Revise your First Draft

In-class discussion (synchronous):

- Class today will be a workshop that helps you perfect your skills as writers.

There are no readings for this week, and there is no discussion board post.

***Reminder: Your student reflection one-pager is due in electronic form in the appropriate folder on Canvas by 5pm on Monday, December 7<sup>th</sup>. Your final capstone assignment is due in electronic form in the appropriate folder on Canvas by 5pm on Wednesday, December 9<sup>th</sup>.***

## **WEEK 14: FASCISM'S LEGACY**

### **December 10th: Eternal Fascism? Why the Study of Dictatorship Matters Today**

Prior to class, make sure that you have watched:

- 1) What Happened to Fascism after World War II?

In-class discussion (synchronous):

- Thoughts from your one-page reflection
- Mini-Lecture: Fascism Today?

*Readings:*

- Umberto Eco, "Ur-Fascism," in *The New York Review of Books*, June 22, 1995
- Raphael Minder, "Franco's Remains Are Exhumed and Reburied after Bitter Battle," *New York Times* (October 24, 2019)
- Martín Caparrós, "Beyond the Grave: Franco's Memory Exhumed," *New York Times* (October 22, 2019)

There are no videos for this week, and no discussion board post.

## SYLLABUS APPENDIX

### Goals for HIST 201 – “The Historian’s Craft”

Approved by Undergraduate Council, December 8, 2010

The “Historian’s Craft” courses offer an opportunity to experience the excitement and rewards of doing original historical research and conveying the results of that work to others. Through engagement with locally available or on-line archival materials, the courses encourage undergraduates to become historical detectives who can define important historical questions, collect and analyze evidence, present original conclusions, and contribute to ongoing discussions—the skills we have defined as central to the history major.

Upon successful completion of this course, students will be prepared to undertake substantial historical research and writing in a variety of courses, including the HIST 600 seminar. Specific goals for this course include learning to:

**1. Ask Questions:** develop the habit of asking questions, including questions that may generate new directions for historical research.

- Develop historical questions through engagement with primary sources, secondary literature, and/or broader ethical, theoretical, or political questions.
- Ask historical questions to guide individual research.
- Pose questions to prompt productive group discussion.

**2. Find Sources:** learn the logic of footnotes, bibliographies, search engines, libraries, and archives, and consult them to identify and locate source materials.

- Identify the purposes, limitations, authorities, and parameters of various search engines available both through the library and on the world-wide web.
- Take advantage of the range of library resources, including personnel.
- Locate printed materials, digital materials, and other objects.
- Be aware of, and able to use, interlibrary loan.

**3. Evaluate Sources:** determine the perspective, credibility, and utility of source materials.

- Distinguish between primary and secondary material for a particular topic.
- Determine, to the extent possible, conditions of production and preservation.
- Consider the placement of sources in relation to other kinds of documents and objects.
- Identify the perspective or authorial stance of a source.
- Summarize an argument presented in a text.
- Distinguish between the content of a source and its meaning in relation to a particular question.

**4. Develop and Present an Argument:** use sources appropriately to create, modify, and support tentative conclusions and new questions.

- Write a strong, clear thesis statement.
- Revise and rewrite a thesis statement based on additional research or analysis.
- Identify the parts of an argument necessary to support a thesis convincingly.

- Cite, paraphrase, and quote evidence appropriately to support each part of an argument.

**5. Plan Further Research:** draw upon preliminary research to develop a plan for further investigation.

- Write a research proposal, including a tentative argument, plan for research, annotated bibliography, and abstract.
- Identify the contribution of an argument to existing scholarship.

**6. Communicate Findings Effectively:** make formal and informal, written and oral presentations tailored to specific audiences.

- Write a clearly argued, formal academic paper, using appropriate style and bibliographic apparatus.
- Deliver a concise, effective, formal verbal presentation with appropriate supporting material.
- Contribute constructively to discussion, whether proposing or responding to an idea.

**Discussion Participation and Moderation Rubric**

Excellent (90-100)	Good (80-90)	Competent (70-80)	Inadequate (60-70)	Fail (0-60)
<ul style="list-style-type: none"> <li>-Mastery over readings and previous discussion</li> <li>-Explores questions rigorously</li> <li>-Comes to class with interpretations and questions</li> <li>-Engages others</li> </ul>	<ul style="list-style-type: none"> <li>-Knows readings well</li> <li>-Consistent preparation and involvement</li> <li>-Offers analysis of texts in class</li> </ul>	<ul style="list-style-type: none"> <li>-Basic grasp of reading</li> <li>-Mostly offers facts or surface-level interpretations</li> <li>-Contributes when called upon but not actively engaged</li> </ul>	<ul style="list-style-type: none"> <li>-Insufficient command of reading</li> <li>-Attempts to contribute facts or interpretations when called but unable to offer substance</li> </ul>	<ul style="list-style-type: none"> <li>-Uninvolved</li> <li>-Unexcused</li> <li>-Disruptive</li> </ul>

**Academic Misconduct**

As a UW-Madison student, it is your responsibility to be informed about what constitutes academic misconduct, how to avoid it and what happens if you decide to engage in it. Academic misconduct is governed by state law. Examples of academic misconduct include (but are not limited to):

- Plagiarism (turning in work of another person and not giving them credit)
- Having a friend answer your clicker questions when you are absent
- Stealing an exam or course materials
- Copying another student's homework
- Cheating on an exam (copying from another student, using unauthorized material)
- Working on an assignment with others when you are supposed to do so independently

*How Do I Avoid Academic Misconduct?*

- Know how to cite sources in a paper, lab report or other assignments
- Use the Writing Center or the History Lab for help with citations.
- Avoid copying and pasting directly into your paper from the internet
- Understand the expectations and limitations when working in groups (i.e., Is collaboration allowed on the project and the written paper, or only the project and your written paper should be done alone)
- If you aren't sure if something is allowed, ask your instructor

For more information, please see <http://www.students.wisc.edu/doso/student-resources/>

### **Goals of the History Major**

(Approved by the department, March 23, 2011; revised by the department, February 27, 2013)

The goal of the history major is to offer students the knowledge and skills they need to gain a critical perspective on the past. Students will learn to define important historical questions, analyze relevant evidence with rigor and creativity, and present convincing arguments and conclusions based on original research in a manner that contributes to academic and public discussions. In History, as in other humanistic disciplines, students will practice resourceful inquiry and careful reading. They will advance their writing and public speaking skills to engage historical and contemporary issues.

To ensure that students gain exposure to some of the great diversity of topics, methodologies, and philosophical concerns that inform the study of history, the department requires a combination of courses that offers breadth, depth, and variety of exposition. Through those courses, students should develop:

1. Broad acquaintance with several geographic areas of the world and with both the pre-modern and modern eras.
2. Familiarity with the range of sources and modes through which historical information can be found and expressed. Sources may include textual, oral, physical, and visual materials. The data within them may be qualitative or quantitative, and they may be available in printed, digital, or other formats. Modes of expression may include textbooks, monographs, scholarly articles, essays, literary works, or digital presentations.
3. In-depth understanding of a topic of their choice through original or creative research.
4. The ability to identify the skills developed in the history major and to articulate the applicability of those skills to a variety of endeavors and career paths beyond the professional practice of history.

### **Skills Developed in the Major**

#### *Define Important Historical Questions*

1. Pose a historical question and explain its academic and public implications.
2. Using appropriate research procedures and aids, find the secondary resources in history and other disciplines available to answer a historical question.
3. Evaluate the evidentiary and theoretical bases of pertinent historical conversations in order to highlight opportunities for further investigation.

#### *Collect and Analyze Evidence*

1. Identify the range and limitations of primary sources available to engage the historical problem under investigation.
2. Examine the context in which sources were created, search for chronological and other relationships among them, and assess the sources in light of that knowledge.
3. Employ and, if necessary, modify appropriate theoretical frameworks to examine sources and develop arguments.

#### *Present Original Conclusions*

1. Present original and coherent findings through clearly written, persuasive arguments and narratives.
2. Orally convey persuasive arguments, whether in formal presentations or informal discussions.
3. Use appropriate presentation formats and platforms to share information with academic and public audiences.

#### *Contribute to Ongoing Discussions*

1. Extend insights from research to analysis of other historical problems.
2. Demonstrate the relevance of a historical perspective to contemporary issues.
3. Recognize, challenge, and avoid false analogies, overgeneralizations, anachronisms, and other logical fallacies.