History 201, The Historian's Craft
1945 IN EUROPE: YEAR ZERO?

Prof. Emma Kuby
University of Wisconsin-Madison, Fall 2024 (Section 9)
Humanities 5245
Wednesdays, 1:20-3:15
Link to Course Canvas: https://canvas.wisc.edu/courses/425160

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Office hrs: Mon.1:30-3:30 & by appt.

OVERVIEW

Welcome to History 201! This iteration of "The Historian's Craft" invites students to learn how historians work by focusing tightly on one dramatic place and time: Europe in 1945. Some historians have adopted the term "Year Zero" to describe just how shattered the European continent was as World War II drew to a close; others find such language misleading, since many continuities marked the transition from wartime to postwar. But all agree that monumental tasks of repatriation, reconstruction, restitution, and reconciliation now confronted Europe's peoples, many millions of whom were displaced or homeless. Meanwhile, revolutionary social and political forces were sweeping through the continent and its overseas colonies as well.

To explore how historians approach questions about continuity and change in the aftermath of human-wrought catastrophes, this course considers subjects as diverse as survivors' journeys out of Hitler's concentration camps; the American, Soviet, British, and French occupation of Germany; international humanitarian efforts to help refugees; retribution and justice proceedings against Nazi collaborators; the response of European colonial subjects to the continent's devastation; early efforts to memorialize the Holocaust; new visions of democratic government; the early stirrings of the Cold War; and sexual relationships between US Army soldiers and European civilians.

We tackle these topics via a diverse array of written, visual, and audiovisual sources produced on the ground in Europe in 1945. We also consider recent works by scholars with novel approaches to the messy, highly transnational history of this landmark year. Throughout, we emphasize the choices that confronted ordinary people. Along the way, students will develop the skills to design and carry out their own original research projects on Europe in "Year Zero."

COURSE DESIGNATION AND ATTRIBUTES

Gen Ed - Communication Part B
Breadth – Humanities
Level – Intermediate
L&S Credit - Counts as Liberal Arts and Science credit in L&S

OBJECTIVES

All History 201 courses have a set of shared course objectives. These are:

- *Ask Questions*: develop the habit of asking questions, including questions that may generate new directions for historical research.
- *Find Sources*: learn the logic of footnotes, bibliographies, search engines, libraries, and archives, and consult them to identify and locate source materials.
- *Evaluate Sources*: determine the perspective, credibility, and utility of source materials.
- *Develop and Present an Argument*: use sources appropriately to create, modify, and support tentative conclusions and new questions.
- *Plan Further Research*: draw upon preliminary research to develop a plan for further investigation.
- *Communicate Findings Effectively*: make formal and informal, written and oral presentations tailored to specific audiences.

In addition, this particular course has some content-specific objectives:

- Develop an understanding of the immense challenges that confronted ordinary Europeans and their governing elites at the close of WWII.
- Identify key political, economic, demographic, and social factors that shaped the war's immediate aftermath, especially concerning the movement of populations.
- Explain the role played by non-European actors, and in particular Americans, in this tumultuous history.

COURSE CREDIT HOURS, STRUCTURE, AND PACING

The credit standard for this course is met by an expectation of a total of 135 hours of student engagement with the course learning activities (at least 45 hours per credit), which include our regularly scheduled seminar meeting times of Wednesdays from 1:20-3:15 throughout the Fall semester as well as occasional one-on-one meetings with the instructor and a steady stream of reading, research, and writing activities outside of class.

Most weeks (there are some exceptions!), roughly half of our class meeting time will be devoted to seminar-style discussion of shared readings while during the other half we will engage more heavily in developing historical question-framing, research, and writing skills, workshopping drafts, and troubleshooting issues with work in progress. As the semester progresses, students can expect to spend an increasing amount of time working on their own projects.

CONTACTING THE INSTRUCTOR AND GETTING HELP

I strongly encourage all of you to come talk with me in person during my office hours (see above) in Humanities 5126. You can drop by to get help with your research, discuss a specific assignment, share thoughts/ideas/concerns about the class, or chat about European history, postwar history, or the History major. But you can also drop by just to say hello – please do!

You can also always contact me by email (emma.kuby@wisc.edu) to ask a question or make an appointment for a meeting (in person or via Zoom) outside office hours. Note that I may take up to 24 hours to respond to your email.

For additional writing help, consider the **History Lab** (Humanities 4225), a wonderful resource center for undergraduate students studying, researching, and writing about the past that is staffed by experienced PhD students in History. You can make an appointment online.

REGULAR AND SUBSTANTIVE INTERACTION

This course involves regular and substantive student-instructor interaction through direct instruction during our weekly seminar meetings. Further substantive interaction occurs through frequent feedback on written work and during individual or small-group meetings.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

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 (UW-855) require the university to provide reasonable accommodations to students with disabilities to access and participate in its academic programs and educational services. Faculty and students share responsibility in the accommodation process. Students are expected to inform faculty of their need for instructional accommodations during the beginning of the semester, or as soon as possible after being approved for accommodations. Faculty will work either directly with the student or in coordination with the McBurney Center to provide reasonable instructional and course-related accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

Please come talk with me early if you have questions about disabilities – this is important for you, and for me. Note that you will not be required to disclose your disability, only your accommodations.

READINGS

There is one required book for this course: Alice Kaplan, *The Collaborator: The Trial and Execution of Robert Brasillach* (University of Chicago). It can be purchased either from the college bookstore or from an online bookseller. Used copies are great! Library copies are also an excellent choice, and can be easily obtained – consult with me if you need help with this.

All additional readings will be available as PDF documents via our course Canvas page.

***A Note about Content*:** A course on the immediate aftermath of World War II in Europe contains a lot of joyful material, but it also must necessarily confront extremely difficult topics, including genocide, retributive violence, antisemitism, racism, homophobia, and gendered and sexual violence. Sexual violence will be most directly thematized in Week 5 (10/2). Please take extra care of yourself if/when our course content hits close to home, and please let me know if I can direct you to resources/people on campus that can help support you – there are a lot of them.

REQUIREMENTS AND GRADING

This is a seminar-style class with no exams. Your grade is determined by the following schema:

Short reading/thinking/writing exercises – 10% (10 for 1% each. These are due in Canvas by the start of class time and are graded credit/no credit. Separate instructions explain how you can be sure to earn credit on your work – the short answer is to do the reading and genuinely reflect on it!)
Voices of 1945 paper (3p.) – 15%
Analytic paper (3p.) – 15%
Research project –

- Research Proposal – 5%
- Introduction draft + outline – 5%
- Final draft (10p.) – 25%
- Research presentation – 5%

Participation – 20%

Note: your participation grade includes all three of the following factors: attendance, contributions to seminar discussions and workshops, and completion of various non-writing assignments (e.g. the pre-archives activity) marked in the schedule with a # symbol. Attendance is fundamental to learning in a seminar-style class, and we only have 13 meetings over the course of the semester. So, you get one free absence (no need to email me, no questions asked). After that, absences will begin to affect your participation grade, although excused absences for emergencies (e.g. illness) can always be "made up" through small writing assignments – contact me right away if you know you can't attend.

Participation Rubric:

- 90-100% credit for participation looks like: student attends all or nearly all class meetings, completes all small assignments, consistently comes to class having not only done the reading but thought critically about it, and offers strong, regular, substantive, and constructive contributions to class discussions and workshops.
- 80-89% credit for participation looks like: student attends all or nearly all class meetings, completes all small assignments, consistently comes to class having done the reading, and offers regular contributions to class discussions and workshops.
- 70-79% credit for participation looks like: student misses a significant number of class meetings or small assignments, is sometimes well prepared for discussion, and offers only occasional contributions to class discussions and workshops.
- < 70% credit for participation looks like: student misses many class meetings and small assignments, and/or contributes minimally or disruptively to discussions and workshops.

Detailed assignment sheets and grading guidelines will be provided for all formal writing assignments. These are all due in Canvas (note the intro/outline drafts are also due in class).

Late work policy: In general (except in cases of illness, etc.), due dates in this class are firm – that's because assignments build on one another and I want you to stay on track. However, I understand that life can intervene, and that this class is only one of many things happening for each of you this semester. Please **reach out to me** by email or in person if you are falling behind on readings or running late on assignments, and we will make a plan!

The final grade in the course is assigned according to the following grading scale:

A	AB	B	BC	C	D	F
>93.0%	87.0-92.9%	83.0-86.9%	77.0-82.9%	70.0-76.9%	60.0-69.9%	<60.0%

ACADEMIC INTEGRITY

Students are expected to follow the University's policies regarding plagiarism and academic honesty. All work you turn in during the course must be your own. Quoted material in papers must always be in **quotation marks**; whether quoting or paraphrasing, you must always include a careful **citation** of your source. Paraphrase involves substantive reworking of an author's ideas in your own language; simply changing a few words around to mask the borrowing is not sufficient and is a form of academic dishonesty.

The use of generative AI (e.g., ChatGPT) is **not acceptable** in this course and is considered an act of academic dishonesty. That's because this is a skills-building class focused on research and writing; using ChatGPT would get in the way of you learning and practicing those skills. What's more, in this class we use writing assignments as opportunities to "think on paper" about history, and letting ChatGPT do your thinking for you would rob you of the opportunity to figure out where you stand on the material. In more practical terms, primary-source based research and historical interpretation are **not strengths** of AI – you won't do well on assignments if you use it.

When in doubt, please *ask*!

DIVERSITY & INCLUSION

Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.

COURSE SCHEDULE

Note: the schedule is subject to minor adjustment. Key due dates will not change.

UNIT I: INTO THE AFTERMATH: THE IMMEDIATE POSTWAR MOMENT

WEEK 1 – Wed. 9/4

Theme:	Greetings, Definitions, and Goals
Read:	None (short in-class readings)

WEEK 2 – Wed. 9/11

Theme:	Europe in Ruins
Skills Workshop:	Identifying and Analyzing Sources on 1945 in Europe
Read:	Tony Judt, *Postwar*, p.13-40 Walter Kempowski, *Swansong 1945*, p.300-327 & 336-340
Post/Bring/Do:	Short Exercise 1

WEEK 3 – Wed. 9/18

Theme:	Individuals on the Move in Europe's Maelstrom
Skills Workshop:	Using Primary Sources as Historical Evidence in Writing – Quoting, Paraphrasing, and Citing
Read:	Heda Margolius Kováły, *Under a Cruel Star*, p.16-51 Victor Klemperer, *I Will Bear Witness, 1942-1945*, p.492-514
Post/Bring/Do:	Short Exercise 2

FYI, on 9/20 and 9/21 there is a "WISCONSIN SCHOOL OF FRENCH HISTORY" CONFERENCE taking place in the Pyle Center with some 1945 content. Not in any way required! Not a part of this class! Just possibly of interest to some of you!

WEEK 4 – Wed. 9/25: NO CLASS MEETING – read Stefan-Ludwig Hoffmann, "Germans into Allies: Writing A Diary in 1945," p.63-90 and complete Short Exercise 3 in Canvas

UNIT II: JUSTICE AND VENGEANCE AFTER WWII IN EUROPE

WEEK 5: Wed. 10/2

Theme:	Extralegal Violence: Justice or Revenge?
Skills Workshop:	Reading Secondary Sources: Evidence and Argument
Read:	Anonymous, *A Woman in Berlin*, p.63-92 Atina Grossman, "A Question of Silence: The Rape of German Women by Occupation Soldiers," p.42-63 Claire Duchen, "Crime and Punishment in Liberated France: The Case of *les femmes tondues*," p.233-250
Post/Bring/Do:	Short Exercise 4

***** VOICES OF 1945 PAPERS DUE IN CANVAS BY 5PM FRIDAY 10/4*****

WEEK 6: Wed. 10/9

Theme:	The War Years on Trial: The Case of France
Skills Workshop:	Developing Research Questions
Read:	Alice Kaplan, *The Collaborator*, p.ix-74 Albert Camus, *Camus at Combat*, p.12-15
Post/Bring/Do:	Short Exercise 5

WEEK 7: Wed. 10/16 -- **MEET IN WISC. HISTORICAL SOCIETY LOBBY**

Theme:	Postwar Legacies of Collaboration and Resistance
Skills Workshop:	Conducting Archival Research on Europe in 1945 – **Archives Visit!**
Read:	Kaplan, *The Collaborator*, p.75-142
Post/Bring/Do:	Short Exercise 6 #Pre-Archives Activity

WEEK 8: Wed. 10/23

Theme:	The Impossibility of Justice?
Skills Workshop:	Crafting Research Proposals
Read:	Kaplan, *The Collaborator,* p.143-234
Post/Bring/Do:	#Rough Research Proposal Ideas – Bring TWO printed copies to class

***** RESEARCH PROPOSALS DUE IN CANVAS BY 5PM, FRIDAY 10/25*****

UNIT III: AMERICANS (AND SOVIETS) AS KEY ACTORS IN 1945 EUROPE

WEEK 9: Wed. 10/30

Theme:	Dreams and Realities of International Justice
Skills Workshop:	Conducting Research: Best Practices
Read:	"The Fragebogen Questions," p.264-272, and Mikkal Dak, *Everyday Denazification*, p.253-263 (read the "Questions" first) Laura Jockusch, "Justice at Nuremberg? Jewish Responses to Nazi War-Crime Trials in Allied-Occupied Germany," p.107-147
Post/Bring/Do:	Short Exercise 7

***** ANALYTIC PAPERS DUE IN CANVAS BY 5PM, FRIDAY 11/1*****

WEEK 10: Wed. 11/6: NO CLASS MEETING – WE WILL HOLD SMALL-GROUP MEETINGS THIS WEEK INSTEAD. HOWEVER, ASSIGNMENTS STILL APPLY:

Theme:	Americans as Occupiers, Pt.1: Military & Civilian Responses to Displaced People
Skills Workshop:	Deepening Your Library and Online Research Skills
Read:	Susan Carruthers, *The Good Occupation*, p.151-190 (just skim the parts about Japan!) *Kathryn Hulme, *The Wild Place*, p.3-35
Post/Bring/Do:	Short Exercise 8

WEEK 11: Wed. 11/13

Theme:	Americans as Occupiers, Pt. 2: Politics and Power
Skills Workshop:	Building Your Case: How Historians Organize Evidence into Arguments
Read:	Mary Louise Roberts, "The Price of Discretion," p.1002-1030 Kathryn Hulme, *The Wild Place*, p.36-70
Post/Bring/Do:	Short Exercise 9 # Bring one of your primary sources (or a PRINTED copy of 1 page of a digital source) to show the class. Be prepared to (very) briefly present your source and discuss how you plan to use it as evidence.

FYI: At 4:00 on 11/13, there's a talk in Ingraham 206 by Frances Tanzer on "Vanishing Vienna: Modernism, Philosemitism, and Jews in a Postwar City." Not in any way required! Not a part of this class! Just possibly of interest to some of you!

UNIT IV: RECONSTRUCTION, REVOLUTION, REIMAGINING (and research!)

WEEK 12: Wed. 11/20

Theme:	From War to Revolution, Pt. 1: Eastern Europe
Skills Workshop:	Writing Effective Introductions, Plotting Convincing Essays
Read:	Heda Margolius Kovály, *Under a Cruel Star*, p.52-66 Bradley Abrams, "The Second World War and the East European Revolutions," p.623-664 And, for a Western European contrast, watch the 5-minute video here: https://www.iwm.org.uk/history/how-did-churchill-lose-the-1945-general-election
Post/Bring/Do:	Short Exercise 10

WEEK 13: Thanksgiving Break, NO CLASS

WEEK 14: Wed. 12/4

Theme:	From War to Revolution, Pt. 2: Western European Overseas Empires
Skills Workshop:	# Learning in and through Peer Review
Read:	Ho Chi Minh, "Vietnamese Declaration of Independence," p.1-4 Jawaharlal Nehru, *The Discovery of India*, p. 3-8, 488-494, and 580-581 Sidney Hertzberg, "The Month in History," p.30-38
Post/Bring/Do:	Introduction + Outline Draft (post to Canvas and bring TWO PRINTED copies to class)

WEEK 15: Wed. 12/11

Theme:	Student Presentations and Concluding Activities
Read:	Philip Nord, "Conclusion," *Seeking Peace in the Wake of War*, p.315-326
Post/Bring/Do:	Submit your presentation slides via Canvas by noon so Prof. Kuby can get them queued and ready by our class meeting time

***** RESEARCH PAPERS DUE IN CANVAS BY 5PM, FRIDAY 12/13*****