

California State University, Long Beach
HIST 499
Senior Seminar: Cold War Culture: Race, Sex, and Nation
R 6:30 – 9:15 pm

Spring 2007

4 units
LA1-202

Dr. S. Sayegh

FO2 113, (562) 985-5428 (my office), e-mail ssayeghc@csulb.edu

Office Hours: T 10:00 – 10:50 AM; R 10:00 – 10:50 AM; 5:00 – 6:00 PM and by appt.

Required Texts:

James Wilkinson, *Contemporary Europe: A History*

Paul Gilroy, *"There Ain't No Black in the Union Jack": The Cultural Politics of Race & Nation*

Todd Shepard, *The Invention of Decolonization: The Algerian War and the Remaking of France.*

* and readings available via e-reserves or one of our library databases

Recommended Readings—These three guides used in History 301 & 302 will be useful as you prepare, research and write your paper.

Benjamin, Jules R. *A Student's Guide to History*

Department of History. *Grammar and Style Manual* (Available at the History Dept. office)

Troup & Green, *Houses of History*

History 499 is a seminar for graduating seniors and requires that students demonstrate baccalaureate-level mastery of historical processes and historical literature as first encountered in History 301 and 302. It is assumed that participants in the seminar have *completed* two upper division courses in modern European history as well as having completed History 301 and 302. Students must also have completed 18 upper-division history units and completed the *required* History Department Portfolio workshop. *NB: if you have not completed these requirements, you may not be enrolled in this class and you will be administratively dropped from the course.*

This section of History 499 will focus specifically upon an analysis of the major themes in the cultural, social, economic and political history of Europe from 1947. Particular emphasis will be placed on gender, race and migration in a post-colonial, post-communist Europe, but we will also discuss the origins of the Cold War and the division of East / West; nationalist movements, decolonization and the impact of non-alignment; student movements, intellectual critique, and the music and art of the Cold War; economic stagnation, the "Gorbachev Phenomenon" and the breakdown of the USSR. Papers should not be traditional political histories, but should move outside the "box" to explore the politics of culture in a European context.

The majority of your time in this class will be spent researching and producing a 20 – 30 page research paper that you will present to the class at the end of the semester. All written assignments are directly related to the production of the final paper. These assignments include: a preliminary proposal, revised proposal with annotated bibliography, historiography of your topic, a draft paper, and a final paper.

All work for this class should be well written and edited (spell check, grammar, use of complete sentences, editorial corrections, etc.); you should not turn in a first draft and there is no excuse for sloppily-written work. Your work will be graded not only on what is written but how it is written as well. If a paper is poorly written, it cannot receive an A, and generally will earn a C or lower.

Acceptance of this syllabus implies acceptance of the rules and policies of this class. It serves as your contract for the course. Students may not drop a core course after the 4th week of the term.

GRADING POLICIES—Your grade will be assessed based on the following items:

Portfolio: (25% of grade; 5% preliminary, 20% final submission)

As you have learned in your portfolio workshops, one of the major components of History 499 is the production of a portfolio representing your work and development as a history major. Students may submit coursework from History 499 (including the research paper) in their final portfolios. Guidelines for the portfolio are attached below and can also be found at the History Department website. The portfolio is submitted in two stages. The purpose of the preliminary portfolio submission (8 February) is to receive feedback so that you can produce a stronger portfolio at the end of the semester. However, the more complete a portfolio is at the beginning of the semester, the less work you will have at the end when your energy should be focused on the research paper. Portfolio guidelines are listed at the end of this syllabus. The final portfolio (due 24 May) may contain work from this class and may also have a revised reflective essay for section A1.

Final Research Paper (30% of grade) (satisfies section B2 of your senior portfolio)

The primary purpose of this class is to produce a scholarly paper of 20 – 30 pages based on primary and secondary sources. This process is divided into several subsets listed below:

Preliminary Proposal: (5% of grade)

Your preliminary proposal is due during week 4 of the class and should clearly articulate your topic, its general context, and its historical significance.

Revised Research Proposal with Annotated Bibliography: (5% of grade)

Due week six, this proposal should serve as an introduction to your research and as such should clearly articulate your working argument and its significance to contemporary European History. In addition, you should submit an annotated bibliography of your primary and secondary sources. (paper c. 5 pages; annotated bibliography should be complete)

Historiography: (5% of grade)

You will write a 5-page historiography surveying the state of the field of your topic. This historiography should discuss monographs and scholarly articles and should clearly demonstrate the importance of the field and the particular approaches that have been used in writing about your topic.

Paper Draft: (10% of grade)

Your paper draft (due week 11) should be *complete* and should be neither a first nor a "rough" draft. In other words, your draft should be well written and edited, should include all of your sources, and should show your argument at work. The goal of the draft is to receive feedback from me regarding the direction of your arguments—I cannot provide feedback if you have not completed your research or if you do not complete your writing (i.e. introduction, body, conclusion).

Oral Presentation of Research (10% of grade)

At the end of the semester, you will present your research to the class in a 10-minute presentation modeled as if you were presenting your work at a conference of historians. After your presentation, the class will have time to ask you questions about your work. A more formal outline of the presentation information will be available in class. (may meet B4 of your senior portfolio)

Class Participation (10%)

This class is a seminar, which means that you will not be talked "at" but are expected to contribute to weekly discussions in an intelligent and collegiate way. While you may disagree with your colleagues, you certainly may not chastise, disregard or otherwise impair the rights of

your colleagues with regard to their *informed and scholarly positions*. This means that I also expect you to have completed all readings and be a *thoughtful, scholarly* participant. If you must miss class for any reason, you must inform me *before class* or you will lose one point of your participation grade. You may contact me during office hours, but the best way to contact me is via email.

Plagiarism Policy:

I will enforce the University's plagiarism and academic honesty policy to its fullest extent. At the very least, papers that are plagiarized will result in a failing grade in the course and reports will be sent to the student's academic file. Other forms of academic dishonesty will be handled in accordance with the University Policies.

OTHER POLICIES:

1. Please inform me in writing in the first week of class if you will miss a class period because of religious observance in order to reschedule examinations and/or assignments.
2. **It is YOUR responsibility to properly withdraw from classes. In a Core class, there is no dropping after the 4th week of the semester.**
3. Generally, you should only request an "Incomplete" for this class if you have less than one-third of the course work remaining and you have adequate justification for the request. It is your responsibility to contact me regarding this option.
4. If you have a documented disability and require additional time or other help for examinations and/or assignments, you must obtain verification from the Disabled Students Services Office located in Brotman Hall. The number is 562-985-5401.
5. **Classroom etiquette**—please abide by the etiquette guidelines established on the first day of class:
 - * **NO** reading of extraneous material in class (no newspapers, novels, work for another professor, etc.);
 - * **NO** radios, headsets, iPods /mp3 players, pocket organizers or any other distractions;
 - * **NO** conversations other than those directed at the class. Courtesy to your professor and fellow students is of prime importance;
 - * **NO** cell phones, pagers, etc. If you must have one for any reason, see me before class and put it on silent alert.
 - * **NO** packing up before class is dismissed.
 - ***NO** entrance to class beyond 20 minutes from class start

Course Outline

WEEK ONE:

1 February **INTRODUCTIONS:** Defining the Cold War and Exploring Contemporary Europe through race, class, and gender; Organizing the Seminar, Discussion of Potential Research Topics

WEEK TWO:

8 February **CLASS MEETS IN LW-421 from 6:30 – 7:30 PM, then reconvenes in LA1-202**
READING: *'There Ain't No Black in the Union Jack': The Cultural Politics of Race and Nation*
 Melvin Goldberg, "Decolonization and Political Socialization with Reference to West Africa" *The Journal of Modern African Studies* 24/4 (1986): 663-677 (JSTOR)
Preliminary Portfolio Due

WEEK THREE:

15 February **READING:** Susan Weiner, "Technological Society and its Discontents" in *Enfants Terribles: Youth and Femininity in the Mass Media in France, 1945-1968* (PDF online)
 Uta Poiger, "A New, 'Western' Hero? Reconstructing German Masculinity in the 1950s" in *The Miracle Years: A Cultural History of West Germany, 1949-1968* (PDF online)
 Stuart Hilwig, "The Revolt Against the Establishment: Students Versus the Press in West German and Italy. In Carol Fink, et. al., eds. *1968: The World Transformed* (PDF online)

WEEK FOUR:

22 February **READING:** Todd Shepard, *The Invention of Decolonization: The Algerian War and the Remaking of France*
Preliminary Proposal Due

WEEK FIVE:

1 March NO CLASS—PLEASE CONTINUE RESEARCH

WEEK SIX:

8 March **READING:** Arnold Sywottek, "From Starvation to Excess? Trends in the Consumer Society from the 1940s to the 1970s" (PDF online)
 Mark Kramer, "The Soviet Union and the 1956 Crisis in Hungary and Poland: Reassessment and New Findings" *Journal of Contemporary History* 33/2 (1998): 163-214 (JSTOR)
 Jerzy Eisler, "March 1968 in Poland." In Carol Fink, et. al., eds. *1968: The World Transformed* (PDF online)
Revised Proposal Due (with Annotated Bibliography)

WEEK SEVEN:

15 March **READING:** Konrad H. Jarausch, "1968 and 1989: Caesuras, Companions and Connections." In Carol Fink, et. al., *1968: The World Transformed*

Stephen Cohen, "Was the Soviet System Reformable?" *Slavic Review* 63/3 (2004): 459-488 (JSTOR)
"Discussion of Stephen Cohen's 'Was the Soviet System Reformable?'" in *Slavic Review* 63/3 (2004): ix-xi, 489-504; 505-512; 513-526; 527-534; 535-552; 553-554 (JSTOR)

WEEK EIGHT:

22 March INDIVIDUAL APPOINTMENTS

WEEK NINE:

29 March **Historiography Due**

5 April **SPRING BREAK—NO CLASSES**

WEEK TEN:

12 April INDIVIDUAL APPOINTMENTS

WEEK ELEVEN:

19 April **Draft Due** (note: I do not expect this to be a "rough" draft, nor should it be a "first" draft)

WEEK TWELVE:

26 April INDIVIDUAL APPOINTMENTS

WEEK THIRTEEN:

3 May INDIVIDUAL APPOINTMENTS

WEEK FOURTEEN:

10 May PRESENTATIONS

WEEK FIFTEEN:

17 May PRESENTATIONS
FINAL PAPER DUE

THURSDAY 24 MAY 2006 7:15 – 9:15 FINAL PORTFOLIOS DUE

Portfolio Guidelines (Updated 1/20/07)

Your portfolio should be complete, reflecting your work in history courses from History 301 through the final semester of your work in the major. The portfolio should reflect your progress through the major and include examples of your best work. Your portfolio should be manageable without being too abbreviated and include faculty comments on papers.

Portfolio Content

The content of your portfolio should come from upper-division History courses. You may submit any examples of your work, so long as the portfolio includes some material from History 301, and includes the specified minimum number of examples from each of the following sections and categories, and demonstrates variety and breadth of material within each category. The weight given to each section and category is specified below.

A. Development (40%). This section of the portfolio should contain the following.

1. **A reflective essay** (five to eight pages): this essay explains, reflects and illustrates your development as a historian. The essay should convey your rationale and justification for the entries submitted in the portfolio. It should also demonstrate the extent of growth in your historical knowledge and skill during your undergraduate career as a history major.
2. **The reflective essay written for History 301 and 302** (two to four pages): these essays should reflect and illustrate your development as a historian as a consequence of your participation in the methodology and theory course. In addition to a thoughtful and self-reflective discussion of the process of your development in this course and the progress you made, your essay should discuss and evaluate how the various pieces in the portfolio indicate or represent your level of mastery of the 301 and 302 competencies.
3. **Examples of work that illustrate your progress as a history major** (a minimum of three and a maximum of five): these should be examples that provide a sense of a benchmark (presumably from early in your career) that demonstrate progress and development relative to the items submitted in Category B below. You may submit lower-division work in this category.

B. Mastery (60%). This section of the portfolio will demonstrate your level of mastery of the following competencies in the categories below. Each of the following four categories should begin with a brief cover (one to two paragraphs) discussing your criteria for selection of the work submitted. Students should recognize and make use of the correlation between the following four categories and the twelve standards and competencies associated with the History 301 course.

1. **Understanding of the discipline of history and its methods** (a minimum of two and a maximum of four entries worth 20% in total). Examples of the types of materials you may include: a historiographical essay, research paper that surveys the current state of historical literature on a given topic, paper that pertains to the disciplinary perspectives of history, annotated bibliography, theory paper, or other items of your own choosing.
2. **Analytical skills** (a minimum of two and a maximum of four entries worth 20% in total). Examples of the types of materials you may include: primary and secondary source analysis, website evaluation paper, research paper based on primary and secondary sources, book or film review, essay exam (bluebook or 'take home') that demonstrates historical analysis, paper demonstrating an appreciation of multiple historical perspectives, or other items of your own choosing.
3. **Mechanical Skills** (a minimum of one and a maximum of three entries worth 10% in total). Examples of the types of materials you may include: a research proposal, note cards, evidence of computer literacy in history, or other items of your own choosing.
4. **Presentation Skills** (a minimum of one and a maximum of three entries worth 10% in total). Examples of the types of materials you may include: an outline or handout for oral presentation, video or audiotape of oral presentation, PowerPoint presentation, teaching unit, or other items of your own choosing.

What Kinds of Primary Sources are Available?

There are lots of wonderful digitized archives for people working on Contemporary Europe. I highly encourage you to make as much use as you can of these sources in addition to the ones you will learn about in your library workshop. Given that our library is currently undergoing major refurbishment, use of Link +, ILL and digital resources is highly (no, *strongly*) recommended. I have provided here only a small sample of material you have available to you. This list is not all-inclusive.

You should also become friendly with our Specialist Librarian, Greg Armento (garmento@csulb.edu). Greg can guide you in interesting directions just when you think you've hit a dead-end. We will meet with him on 8 February for a quick overview.

Great Britain

There are numerous sources available for research regarding Contemporary Britain both on microfilm in our library and on the internet.

Times of London (microfilm)—second floor of library

The Guardian, The Evening Standard, The Independent, The Financial Times, The Observer, The Sunday Telegraph—all available online via COAST. The online versions do not go back earlier than the 1990s, however.

Punch—on microfilm or in lower level storage (AP101. P8) May also be located on the second floor, but stacks are supposed to be inaccessible.

British Cartoon Archive at the University of Kent
<http://opal.kent.ac.uk/cartoonx-cgi/ccc.py>

The Commonwealth Secretariat
<http://www.thecommonwealth.org/>

Continental Europe

You can always refer to Paul Halsall's Modern History Sourcebook for resources regarding Continental Europe. Below is a list of digital databases I have found helpful in my teaching.

History of the European Union (European NAVigator [ENA])
<http://www.ena.lu/mce.cfm>

Cold War International History Project—CWIHP
http://wilsoncenter.org/index.cfm?topic_id=1409&fuseaction=topics.home

Paul Halsall's Modern History Sourcebook
<http://www.fordham.edu/halsall/mod/modsbook.html>
[beware: Halsall is currently updating his resource pages, but there are many—many—broken links. But there are also some gems]

Women in the European Union—primarily a secondary-source discussion, but there are links to other sites about women.
<http://www.Helsinki.fi/science/xantippa/links.html>

The Avalon Project at Yale Law School
<http://www.yale.edu/lawweb/avalon/20th.htm>