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WHO 3244

THE SECOND WORLD WAR: A GLOBAL HISTORY

Spring 2019

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Why study the Second World War?

The Second World War was a cataclysm of global proportions that transformed the world. It unleashed untold violence, destroyed entire societies, and ended millions of lives – many through systematic extermination. It mobilized entire nations, fractured empires, and propelled the United States and the Soviet Union to the rank of superpowers. In the process, it profoundly transformed ideas about political rights, gender roles, and national belonging. For better or worse, the Second World War laid the foundation for our contemporary world.

This course will examine the origins, experiences, and legacies of the Second World War. We will examine the war as a *global phenomenon*: one that crossed national boundaries and whose effects reverberated around the world. We will also examine the war as a *site of memory*. Because the war had such a profound impact, it remains an important cultural reference point today. Throughout the semester we will compare popular representations of the war (in film, literature, etc.) with the historical record in order to critically evaluate how personal and societal memories of historical events can differ from their reality.

As part of our effort to understand World War Two as a global phenomenon, we will dive into historical archives related to the war held right here in Miami. In partnership with the World War II-FIU, students will work with archival documents, photographs, and artefacts as part of a multi-stage project aimed at creating a museum display. You'll learn how to interpret what you find in an archival folio, and how to use that information to construct a story about the documents for the public.

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How will this course help you succeed?

This is a discipline-specific Global Learning course that counts toward your Global Learning graduation requirement.

Studying the history of the Second World helps us understand the foundations of our global society today. More importantly, however, it also helps us learn to critically evaluate how the same events were experienced, narrated, and remembered differently across societies. This course will help you acquire a conceptual and practical framework for understanding the global impact of the War. It will also teach you the basic methodological, and technical skills necessary for archival fieldwork. Finally, this class will help you sharpen your ability to analyze and critically engage sources and refine your abilities to communicate complex ideas in writing and in person.

Course Objectives. By the end of the semester, you will be able to:

- ✓ Understand and explain key themes, concepts, and events related to the Second World War, its impact, and its memory.
- ✓ Critically analyze and assess oral and written primary and secondary sources.
- ✓ Construct original, coherent, and well-organized historical arguments, both in writing and orally in class discussions.
- ✓ Use what you have learned in class to collect, evaluate, and utilize archival documents created during the Second World War.

Global Learning Objectives. By the end of the semester, you will be able to:

- ✓ Construct evidence-based arguments demonstrating **both** how local, national, and transnational processes contributed to shaping a major global conflict **and** how global events impacted different regions of the world. (Global Awareness).
- ✓ Construct an evidence-based argument that integrates multiple perspectives related to the Second World War (Global Perspective).
- ✓ Engage in debates about the local and global importance of the Second World War and its memory today (Global Engagement).

How will you succeed in this course?

Attend and Participate. We'll use our time in the classroom not only to learn important concepts and methods but also to discuss and practice them. You should complete assigned readings before class and come prepared to discuss and write about the material with one of your best resources—your fellow students. Don't shortchange them or yourself by keeping quiet in class.

Communicate.

Outside of class, I have office hours every week, and you can always reach me by email. I will always write back within 24 hours. You should also check your email regularly for updates about the course and assignments.

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In class, you should respect your fellow students by focusing on the conversation at hand. To this end, I do not allow cellphones in class, and I highly encourage students to take note by hand. Numerous studies (which I am happy to provide) suggest that students learn more – and more effectively – when they take written notes, rather than using a laptop. Students using laptops for non-class related reasons will be asked to stop.

Take Risks. In our class discussions, I don't expect you to know a 'right answer,' but to offer your interpretation of the readings. Likewise, I don't expect you to know all the ins and outs of archival work right away. Those are, after all, the big tasks we will tackle together this semester. The more you put into the process, the more you'll get out of it – and the better prepared you'll be for your assignments.

How will I evaluate your progress?

Essays (30%). Writing is a powerful tool for reflecting, organizing ideas, and making out your own positions. Over the course of the semester, students will write three 3-4 page analytic essays on the texts we read in class. These papers will give you the opportunity to connect the readings with larger themes discussed in the course, and to develop writing and analysis skills useful for any major.

I will distribute prompts and grading rubrics for all papers in advance. Papers should be submitted through TurnItIn on Blackboard and in person. Papers not submitted both ways will not be graded.

Attendance and Participation (25% total). The best learning takes place in dialogue with myself and your fellow students. Because of that, I place a heavy emphasis on participation. Attendance to Tuesday and Thursday class sessions is mandatory, and so is participation in each week's online discussion on Blackboard. Students with three or more unexcused absences can only earn a maximum of half the possible points for their participation grade, and students with more than six absences will earn no credit.

Attend a co-curricular activity (5%). This semester, there will be several talks or events held on campus related to the Second World War or the Holocaust. Once over the course of the semester, you must attend one of these events and write a brief (1-1.5 page) response paper capturing your reaction or reflecting on what you learned. We will maintain a running list of events on Blackboard updated weekly.

Wolfsonian-FIU Archival Research Project (40%). A major goal of this course is to teach you how to interpret and use archival documents. In partnership with the Wolfsonian-FIU archives, students will conduct archival research and use it for **two** assignments: an individual assignment that will take the form of a description and assessment of a carton of documents, and a group project to design a public display using those documents. Further instructions for this project will be distributed in the second or third week of classes.

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Grading Scale

| | | | | |
|------------|------------|------------|-----------|----------|
| A = 100-93 | B+ = 89-87 | B- = 82-80 | C = 76-70 | F = 59-0 |
| A- = 92-90 | B = 86-83 | C+ = 79-77 | D = 60-60 | |

Grade Breakdown

| | |
|---|-------------|
| Active participation in classroom activities and online discussions | 25% |
| Attendance to one talk or event | 5% |
| Three 3- to 4 -page analytic essays (10% each) | 30% |
| Wolfsonian-FIU Archives Project | 40% |
| Total | 100% |

Required Texts:

Other than those listed below, most required readings for this course are available through **Blackboard**. Please bring these readings to daily discussions.

Lucie Aubrac, *Outwitting the Gestapo*, trans. Konrad Bieber (Lincoln: University of Nebraska Press, 1993).

Jan Gross, *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland* (Princeton: Princeton UP, 2001).

Vassily Grossman, *A Writer at War: A Soviet Journalist with the Red Army, 1941-1945*, trans. Anthony Bevor and Lubov Vinogradova (New York: Vintage Books).

If you'd like a chronological narrative of the war to read along with the class, I recommend that you pick up a copy of Gerhard Weinberg's *A World at Arms*. The book is hefty, but it's a great read. You can easily find cheap used copies online.

Gerhard Weinberg, *A World at Arms: A Global History of World War II* (Cambridge: Cambridge University Press, 2005). ISBN 978-0521618267

Academic Integrity

Academic misconduct is a serious matter which can result in the failure of this course or even expulsion. All the work that you submit should be your own, and must be properly cited. We will discuss proper methods of citing sources in class. If you haven't already, I encourage you to familiarize yourself with the FIU's Code of Academic Integrity. You can find it online at: <http://undergrad.fiu.edu/academic-integrity/index.html>.

Outside Resources

I highly encourage you to take advantage of academic services that FIU offers to undergraduates. They are a valuable resource for students at all levels.

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The History Tutors: The Department of History has several experienced upper-level history majors and graduate students who can meet with you to help with papers, preparing for exams, or keeping on top of class in general. To set up an appointment, please visit:

<http://history.fiu.edu/tutoring>

The Center for Excellence in Writing: Located in Green Library Room 125, the Center for Writing provides an invaluable resource for students, and offers help with all stages of the paper-writing process: <https://writingcenter.fiu.edu/>

Individual Tutoring: The University Learning Center provides peer tutoring services and general academic help: <http://undergrad.fiu.edu/cas/learning-center>

Weekly Schedule

Week 1 – Introduction

- 1/9 Course Introduction
- 1/11 History, Memory, and the War.

Readings:

- [Watch] *Saving Private Ryan* (1998). [Recommended].
- [Read] John Bodnar, “Saving Private Ryan and Postwar Memory in America,” *The American Historical Review* vol. 116, No. 3 (Jun., 2001): 805-817
- [Read] Yasmin Khan, “Dunkirk, the War and the Amnesia of Empire,” *New York Times*, August 2, 2017, <https://nytimes.com/2017/08/02/opinion/dunkirk-the-war-and-the-amnesia-of-empire/>
- [Read] Anthony King, “Homeward Bound: Dunkirk is a Myth out of Fuel,” *War on the Rocks*, August 1, 2017, <http://warontherocks.com/2017/08/homeward-bound-dunkirk-is-a-myth-out-of-fuel/>

Week 2 – The Legacies of World War One

- 1/16 The First World War and the Paris Peace
- 1/18 The Rise of National Socialism

Readings:

- [Read] George L Mosse, *Fallen Soldiers: Reshaping the memory of the World Wars* (New York: Oxford University Press, 1990), pages 159-181.
- [Read] Robert Gerwarth, *The Vanquished: Why the First World War Failed to End* (New York: Farrar, Straus, and Giroux, 2016), pages 1-15.

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Week 3 – Clashing Empires

- 1/23 Empires in Turmoil: France, Great Britain, and Italy
- 1/25 Imperial Japan

Readings:

- [Read] Louise Young, *Japan's Total Empire* (Berkeley: University of California Press, 1998), pages 55-68 and 88-114.

Week 4 – Liberalism in Crisis

- 1/30 Guest speaker: Ethan Hollander, Associate Professor of Political Science, Wabash College. “Swords or Shields? Nazi Collaborators and the Holocaust.”
- 2/1 Central European Democracies between Hitler and Stalin

Readings:

- [Read] Timothy Snyder, *Black Earth: The Holocaust as History and Warning* (New York: Tim Duggan Books, 2015), pages 11-33.
- [Read] Mark Mazower, *Hitler's Empire: How the Nazis Ruled Europe* (New York: The Penguin Press, 2008), pages 581-590.
- [Recommended] Ethan J. Hollander, *Regemony and the Holocaust: State Power and Jewish Survival in Occupied Europe* (New York: Palgrave MacMillan, 2017), pages 73-78 and 121-126.

Week 5 – War Comes to Europe

- 2/6 From Munich to Poland
- 2/8 Blitzkrieg and the Blitz

Readings:

- [Read] Marc Bloch, *Strange Defeat: A Statement of Evidence Written in 1940*, trans. Terence Hopkins (New York: W.W. Norton, 1968), pages 25-37, 68-71, and 97-108.

Week 6 – Race War

- 2/13 Race and the War in the Pacific
- 2/15 The New Order in Europe

First 3- to 4-page Analytic Essay due in class (& online) Tuesday 2/13.

Readings:

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[Read] John Dower, *War Without Mercy: Race and Power in the Pacific War* (New York, Pantheon Books, 1986), pages 3-14 and 77-93 (plus images).

Week 7 – The War Widens

2/20 Operation Barbarossa
2/22 Japan and America Enter the War

Readings:

[Read] Haruko Taya Cook and Theodore F. Cook, *Japan at War: An Oral History* (New York: The New Press, 1992), pages 47-55, 86-89, 121-127, 177-181, and 231-240.

Week 8 – Home Fronts

2/27 Occupation and Resistance in Europe
3/1 The Home Front in America

Readings:

[Read] Lucie Aubrac, *Outwitting the Gestapo*, trans. Konrad Bieber (Lincoln: University of Nebraska Press, 1993), pages 3-7, 26-50, 67-77, 103-114, 151-167.

Week 9 – The Holocaust

3/6 From the ‘Holocaust by Bullets’ to the ‘Final Solution’
3/8 The Camps

Second Analytic Essay due in class (& online) Tuesday 3/6.

Readings:

[Read] Jan Gross, *Neighbors: The Destruction of the Jewish Community in Jedwabne, Poland* (Princeton: Princeton UP, 2001), pages 1-20, 43-65, 79-101

[Watch] *Night and Fog (Nuit et Brouillard)*, 1956. [Recommended].

Week 10 – NO CLASS (SPRING BREAK)

Week 11 – Turning Points

3/20 The Battle of Stalingrad
3/22 Midway and Guadalcanal

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Wolfsonian Archival Project Part 1 due in class (& online) Thursday 3/22.

Readings:

[Read] Vassily Grossman, *A Writer at War: A Soviet Journalist with the Red Army, 1941-1945*, trans. Anthony Bevor and Luba Vinogradova (New York: Vintage Books). Skim pages 132-133; read pages 154-200.

Week 12 – New Fronts

3/27 War in the Mediterranean and the Italian Campaign
3/29 Overseas Empires at War

Readings:

[Read] Ernie Pyle, *Brave Men* (Lincoln: University of Nebraska Press, 2001), pages 92-97, 151-166, and 246-253.
[Read] Mouloud Feraoun, *The Poor Man's Son: Memoir of a Kabyle Schoolteacher*, trans. Lucy R. McNair (Charlottesville: University of Virginia Press, 2005), pages 133-145.

Week 13 – The March Toward Victory

4/3 D-Day and the Allied Invasion of France
4/5 The Race to Berlin

Third Analytic Essay due in class (& online) Tuesday 4/3.

Readings:

[Read] Grossman, *A Writer at War*, pages 309-343.

Week 14 – Defeat

4/10 Japan, the Bomb, and the End of the Pacific War
4/12 Occupation, Nation-building, and the Cold War

Rough Draft of WWII Archives Project Display Report due in class Tuesday 4/10.

Readings:

[Watch] *Germany Year Zero (Germania anno zero, 1948)*. [Recommended].

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[Read] Anonymous, *A Woman in Berlin: Eight Weeks in the Conquered City. A Diary*, trans. Philip Boehm (New York: Picador, 2006), pages 34-44, 72-82, and 112-117.

Week 15 – Legacies

4/17 Nuremburg and the Slow Birth of Human Rights
4/19 The Crumbling of Empire

Final day to turn in Site-Visit Reflection Papers: Thursday 4/19, in class

Readings:

[Read] Michael R. Marrus, *The Nuremberg War Crimes Trial, 1945-1946: A Documentary History* (Boston: Bedford St. Martin's, 1993), pages 185-187 and 241-246.

[Read] The United Nations, 'The Universal Declaration of Human Rights,' <http://www.un.org/en/universal-declaration-human-rights/>

[Watch] *L'ami y'a bon* (dir. Rachid Bouchareb, 2005).

Finals Week

Thursday April 26th, 9:45-11:45am Wolfson on Archive Project poster session

Finalized WWII Archives Project Display Design Report and Poster due when we meet.

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WHO 3244

WWII ARCHIVES PROJECT

Professor Terrence G. Peterson
Teaching Assistant Mr. Kyle Stein
Department of History, Florida International University

Description

As part of our effort to understand World War Two as a global phenomenon, we will dig into historical archives related to the war held right here in Miami. At the Wolfsonian-FIU Library, you will work with archival documents, photographs, or artefacts as part of a multi-stage project aimed at creating a museum display. You'll learn how to interpret what you find in an archival folio, and how to use that information to construct a story about the documents for the public.

This project will culminate with a poster session (and donuts) during finals week, where you will share your designs with the class. This project will require both individual and collective work in groups of five or six students.

To spread the burden of the project across the semester, the project will involve several smaller assignments over the course of the semester, detailed below. The weight of these assignments breaks down as follows:

| | |
|--|----------------------------------|
| Archival Collection Analysis (individual work) | 20% |
| Display Design Report | 15% |
| Display Design Model (poster) | 5% |
| Total | 40% (of your Final Grade) |

Due Dates

| | |
|--|--|
| Wolfsonian Archive Group Visits | February 21 st , 24 th , 28 th |
| Archival Analysis (individual project) | Thurs. March 22 nd |
| Display Design Report (group project) | Tues. April 10 th |
| Rough Draft submitted to Dr. Peterson | Thurs. April 26 th |
| Final Draft Due | Thursday April 26 th 9:45-11:45am, <i>location TBA</i> |