UNIVERSITY OF GUELPH
SCHOOL OF LANGUAGES AND LITERATURES
WINTER 2016

COURSE TITLE: EURO2300 European Culture since 1920s (0.5cr).

Instructor: Professor Sandra Parmegiani
Extension: #54989
Email: sparmegi@uoguelph.ca
Office: MCKN Room 275
Office hours: Wednesday 1:00PM-2:30PM & Thursday 1:30PM-2:300PM, or by Appointment.
Classes: Tuesday & Thursday 10:00-11:20 AM MCKN, Room 309
Final Exam: April 22, 2016 - 08:30AM - 10:30AM Room TBA

Guest Lecturers:
Dr. Margot Irvine (ESP/French)
Dr. Paola Mayer (ESP/German)
Dr. Alan McDougall (ESP/HIST)
Dr. Ruediger Mueller (German)

Calendar Description:
This course explores major trends in European culture in the context of political and social events. The focus will be on political events and their significance for culture (e.g. fascism, World War II and the Holocaust and their effects in the second half of the 20th century, the political reorganization of Europe, protest movements), new trends in thought (e.g. existentialism, structuralism, post-modernism feminism) and the arts and letters (e.g. neorealism epic theatre, new wave cinema).

Detailed Description:
This course explores major trends and developments in European culture since the 1920s within the wider context of the key political and socio-economic events of the period. Particular emphasis will be placed on the interaction between politics, society, and culture in France, Germany, Italy, and Spain. The course will focus variously on literature, film, music, art, and philosophy. Texts will be studied in English translation and films will be viewed with English subtitles. Full-length films that are part of the course will be viewed outside class time (see class schedule) - shorter clips will be incorporated into the lectures. If a student is unable to attend any of the film nights, it is his/her responsibility to watch the film in his/her own time.

Learning Outcomes:
Students will acquire critical tools and apply appropriate interdisciplinary methodologies to explain the interaction between cultural trends and social and
political developments in (mainly) France, Italy, Germany and Spain from the 1920s to the present. Students will contextualize cultural products in a variety of genres and media (from literature, film, art, music) within an historical, ideological and aesthetic context, gain critical and creative thinking, literacy, global understanding and enhanced intercultural communicative competence.

**Required Texts:**
Course Reader (CR): EURO*2300 - *European Culture since the 1920s* (available to purchase at the Co-Op Bookstore)


The **course reader** forms the primary source-based document for the course: cultural texts from the reader (extracts from novels, short stories, poems, etc.) will be the focal point of lectures and discussions during class time. Students are expected to read the prescribed pages **in advance** of each class. **Please note:** for the class to function successfully, in-class discussion of the texts is essential. It is your responsibility to keep up with the readings - if you fail to do so, classes simply will not work!

The **textbook** *Making Europe: The Story of the West* provides a comprehensive political, economic, and social context for the developments in European culture that you will be studying in class - and consequently (as it is a background text) will be used much less frequently in class than the course reader. It is the responsibility of students to read the relevant parts of this textbook at the appropriate times (see syllabus). **Please note:** a portion of each in-class assignment will be devoted to the material studied in the textbook. In order to complete these portions of the in-class assignments, you are required to practice on the “Test Yourself” section at the end of each chapter.

**D2L (Courserlink):**
For up-to-date information on this class, students must consult the **EURO*2300 D2L site** at [www.courserlink.uoguelph.ca](http://www.courserlink.uoguelph.ca). Here you will find, among other things, assignment guidelines and style instructions, a course calendar, a copy of the course outline, handouts, and announcements pertaining to specific classes, exams, and assignments.

**Method of evaluation:**
Two in-class Tests 20% (10% each)
Research assignment 20%
Mid-term 20%
On-line Work & Presentation 15%
Final exam 25%

The **research assignment** should be a **minimum** of 1,500 words long (double spaced and point 12 characters) and should be written using the MLA style.
Detailed guidelines on the research assignment will be posted on D2L. The research assignment is due on March 24.

NB. Late research assignment will be automatically penalized at the rate of 2% per day (i.e. for every day that the essay is late, including weekends, you will lose 2% of your final mark: for example, a student who submits an essay one week late will automatically lose 14% of his/her mark).

The research assignment must be submitted BOTH electronically and as hard copy.

An outline of the in-class tests (written on February 4th and on April 5th) will be provided in advance. Please check the in-class tests dates on the Class Schedule.

Policy on Missed Midterm and Tests. If a student misses the midterm exam, or one of the in-class tests for a valid reason (illness, family emergency) a makeup test or exam can be arranged. Otherwise, the missed in-class work will receive a grade of 0. Note: the instructor has the right to require written proof (e.g. medical certificate) for the missed text or exam. If at all possible, contact the instructor before the scheduled time for writing the test or the midterm exam.

On-line Work & Presentation Guidelines are posted on D2L.

The mid-term exam will take place in Week 7 (March 3rd).

The final exam (two hours in length) - based upon material from the lectures, the course textbook and the course reader - will be held April 22, 2016 from 8:30AM to 10:30AM (room TBA).

E-mail Communication

As per university regulations, all students are required to check their <mail.uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

When You Cannot Meet a Course Requirement

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the undergraduate calendar for information on regulations and procedures for Academic Consideration.

Drop Date

The last date to drop one-semester courses, without academic penalty, is Friday, 11 March 2016. For regulations and procedures for Dropping Courses, see the Undergraduate Calendar.

Copies of out-of-class assignments

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.
Accessibility
The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact SAS at 519-824-4120 ext. 56208 or email csd@uoguelph.ca or see the website.

Student Rights and Responsibilities
Each student at the University of Guelph has rights which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. The Rights and Responsibilities are detailed in the Undergraduate Calendar.

Academic Misconduct
The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor. The Academic Misconduct Policy is detailed in the Undergraduate Calendar.

Recording of Materials
Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

Resources
The Academic Calendars are the source of information about the University of Guelph’s procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.
**CLASS SCHEDULE** (unless stated, taught by Dr. Parmegiani):

**Week 1**

Tue Jan 12  Introduction to the course. Europe after the First World War and the Rise of Fascism.

Thur Jan 14  Stefan Zweig: *The World of Yesterday* (CR)

**Textbook readings for Week 1**
*Making Europe. Chapter 26*, pp. 780-801

**Week 2**

Tue Jan 19  Ignazio Silone, *Fontamara* (CR)

Thur Jan 21  Thomas Mann, *Mario and the Magician* (CR) *(Mayer)*

**Textbook readings for Week 2**
*Making Europe. Chapter 27*, pp. 811-828

**Week 3**

Tue Jan 26  Bertolt Brecht, *Fear and Misery in the Third Reich* (CR) *(Mayer)*

Thur Jan 28  The Spanish Civil War: George Orwell, *Homage to Catalonia*  
*Making Europe. Review Chapter 27*, re-read pp. 815-816

**Week 4**


Thurs Feb 4  The Holocaust: Primo Levi, *If This Is A Man* (CR)  
*Making Europe. Chapter 27*, pp. 828-839  
**First in-class Test**

**Week 5**

Tue Feb 9  The Holocaust: *Deathfugue* by Paul Celan (CR) *(Mayer)*  
*Night and Fog* (dir. Alain Resnais): in-class screening  
*Making Europe. Chapter 27*, pp. 828-839
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<th>Date</th>
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<tr>
<td>Thurs Feb 11</td>
<td>G.W. Sebald: <em>On the Natural History of Destruction</em> (CR)</td>
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<td><em>Making Europe. Chapter 28, pp. 846-852</em></td>
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<td><strong>Week 6</strong></td>
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<td>Tue Feb 23</td>
<td>Existentialism: Albert Camus, <em>The Myth of Sisyphus</em> &amp; The theatre of</td>
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<td>the absurd: Eugène Ionesco, <em>Rhinoceros</em> (CR)</td>
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<td><em>Making Europe. Chapter 28, pp. 853-869</em></td>
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<td>Thurs Feb 25</td>
<td>Existentialism: Jean-Paul Sartre, <em>No Exit</em> (CR)</td>
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<td><em>Making Europe. Chapter 28, pp. 853-869</em></td>
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<td><strong>Week 7</strong></td>
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<td>Thurs March 1</td>
<td><strong>Mid-term exam</strong></td>
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<td>Tue March 3</td>
<td>Post-war European cinema (I). German rubble films</td>
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<td><em>The Murderers Are among Us</em>, dir. Wolfgang Staudte* (Mueller)</td>
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<td><strong>Week 8</strong></td>
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<td>Tue March 15</td>
<td>Presentations</td>
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<td>Thurs March 17</td>
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<td><strong>Week 9</strong></td>
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<td>Tue March 8</td>
<td>Post-war European cinema (II): Italian neo-realism</td>
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<td><em>Bicycle Thieves</em>, dir. Vittorio De Sica</td>
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<td>Thurs March 10</td>
<td>Post-war European cinema (III): the French ‘new wave’</td>
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<td><em>Les 400 Coups</em>, dir. François Truffaut*</td>
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<td><strong>Week 10</strong></td>
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<td>Tue March 22</td>
<td>Protest societies? Capitalism and its critics: Italo Calvino</td>
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<td><em>Marcovaldo</em> (CR)</td>
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<td><em>Making Europe. Chapter 28, pp. 870-872</em></td>
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<td>Thurs March 24</td>
<td>East Germany under communism: Reiner Kunze, <em>The Wonderful Years</em></td>
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Week 11

Tue March 29  The rise of feminism: Simone de Beauvoir, *The Second Sex* (CR) (Irvine)
*Making Europe*. Chapter 29, pp. 880-890

[Essay due]

Thurs March 31  Central Europe in the 1980s. Looking back with an eye to the future: Claudio Magris, *Danube* (CR)

Week 12

Tue April 5  [Second in-class Test]
Contemporary Europe and its challenges (I):
Amin Maalouf, *On Identity* (CR)
*Making Europe*. Chapter 29, pp. 890-903

Thurs April 7  Contemporary Europe and its challenges (II):
Zygmunt Bauman, *Europe. An Unfinished Adventure* (CR)
Review of Final Exam
*Making Europe*. Chapter 30, pp. 910-936