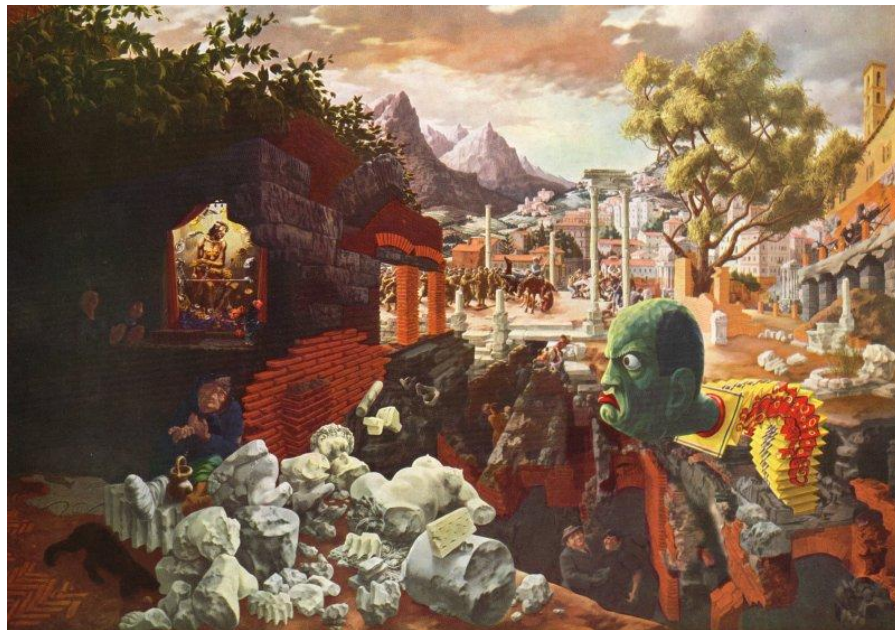


Cedar Crest College
Department of History, Law, and Politics
Fall 2009

History 211. Twentieth Century Dictatorships
(A Writing Intensive/E-Companion Course)

Professor James J. Ward
Hartzell Hall 226, Office Hours: Mon., Wed., Fri., 10-11:45, also by appointment
Campus Extension: 3402
E-Mail: jjward@cedarcrest.edu



“The Eternal City”—A Fiercely Anti-Fascist Image of the Mussolini Dictatorship in Italy by the Russian-Born Artist Peter Blume (1937). In the Collection of the Museum of Modern Art.
<<http://www.aeolia.net/lifeofmind/peter%20blume%20-%20the%20eternal%20city.jpg>>

Course Description

This course examines the causes, character, and consequences of dictatorial rule in the twentieth century, using Fascist Italy, Nazi Germany, Soviet Russia, and Communist China as the major examples. While explicitly rejecting the “totalitarianism” model still favored in some quarters, the course acknowledges that important similarities link these regimes. However, equally important differences separate them. The course tries to negotiate among these similarities and differences to lead students to a critical-minded understanding of the twentieth century’s experience with dictatorship. The persistence of dictatorial rule in the twenty-first century gives the course a topical relevance and, where appropriate, comparisons will be drawn between the “classic” dictatorships of the past century and their counterparts (if any) today. In this regard, orders of magnitude and issues of proportion must be taken into account.

Course Outcomes and Assessment

- an understanding of the intellectual origins of the 20th century revolutionary and counterrevolutionary movements that gave rise to dictatorial government in Europe, Asia, and elsewhere;
- an understanding of the sources of social support on which these movements and regimes built their success and of the connections between social conflict, economic crisis, and political change;
- an understanding of the methods and practices by which dictatorial regimes maintained themselves in power, enforced conformity and obedience, and suppressed dissent;
- enhanced skills of critical thought and reading, oral presentation, and writing, as well as skills in the use of electronic information systems as developed through the course requirements.

Measurement of these outcomes will be achieved through the following;

- ongoing evaluation of each student's attendance, participation in discussion, and comprehension of reading assignments as evidenced in class;
- evaluation of each student's completion of the writing requirements for this course, a Critical Book Review (25 percent) and a Topical Report (25 percent);
- the student's performance on the Final Exam (25 percent);
- overall assessment of each student's contribution to her own learning and to the success of the course as a collective learning experience (25 percent).

Attendance is required. I will monitor your attendance, and it will be reflected in my assessment of your performance. More than five unexplained or unexcused absences will reduce your grade by one full letter, i.e., a "B" becomes a "C." More than eight such absences will reduce your grade by two full letters. My recommendation is to avoid such circumstances. Note that students are expected to complete all the course requirements and components. Failure to do so will result in a failing grade for the course. In other words, don't play the averages to look for an easy out.

Textbook

Richard Overy, The Dictators: Hitler's Germany, Stalin's Russia, Norton paperback, 2006, 0393327973

As this is a lengthy and challenging text, you have the entire semester to read it. There are no scheduled chapter or page assignments, so you are free to set your own pace in reading the book. However, I would recommend that you progress through the chapters at a regular rate and not leave the majority of the book until the last part of the semester. As Overy deals with the German and Soviet dictatorships, you are strongly encouraged to have read much of the book by the time we deal in detail with this material, i.e., Weeks VII, VIII, and XII.

Critical Review

In addition to the assigned texts, each student is required to read and prepare a critical report, oral and written, on one of the specialized monographs listed below. These books will be available in the Cressman Library (marked with an *) or through LVAIC or Inter-Library Loan. Selection of which book you choose to report on is on a first-come, first-served basis. Inform me of your choice as quickly as possible, so I can plan class meetings accordingly. Details on the critical reports follow below.



V. I. Lenin—In the Opinion of Many, the Architect of 20th Century Dictatorship. One of Innumerable Such Statues once Found throughout Eastern Europe, in this Case Deposited in a Park of Communist-Era Monuments outside Budapest. http://www.szoborpark.hu/upload_img/1078531307.jpg

Class Meetings

Week I Course Organization
24.08-28.08

Week II Intellectual Origins: Determinism, Voluntarism, and Theories of the Elite, 1871-1914
31.08-04.09

No Class Monday, 07.09 (Labor Day)

Week III World War I: Mass Violence, Hyper-Nationalism, and the “Militarization” of Politics
09.09-11.09

Week IV The Triumph of Bolshevism in Russia, 1917-21
14.09-18.09

Week V “From the Street to Power”—The Fascist Take-Over in Italy, 1919-25
21.09-25.09

Reports: Adrian Lyttelton, The Seizure of Power: Fascism in Italy, 1919-1929, 3rd ed. (Routledge, 2004); 2nd ed. (Princeton University Press, 1988) also okay—assigned sections only

*Alice A. Kelikian, Town and Country under Fascism: The Transformation of Brescia, 1915-1926 (Oxford University Press, 1986)

*Frank M. Snowden, The Fascist Revolution in Tuscany, 1919-1922 (Cambridge University Press, 1989)

Week VI
28.09-02.10

Unsuccessful and Successful Paths to Power—The Nazi Movement in German Politics, 1923-1933/34

Reports: *Peter H. Merkl, The Making of a Stormtrooper (Princeton University Press, 1980)

*Donna Harsch, German Social Democracy and the Rise of Nazism (University of North Carolina Press, 1993)

*Eve S. Rosenhaft, Beating the Fascists: The German Communists and Political Violence, 1929-1933 (Cambridge University Press, 1983)

*Pamela E. Swett, Neighbors and Enemies: The Culture of Radicalism in Berlin, 1929-1933 (Cambridge University Press, 2004)

One of the persistent questions in German history is why the largest and best organized working-class movement in Europe (outside of the Soviet Union) failed to stop the rise of the Nazis. Harsch, Rosenhaft, and Swett try to help answer this question.



One of Stalin's Typical Sculpted Images, Now Presiding in a Moscow Park near the World-Famous Tretyakov Art Gallery.
<<http://www.unc.edu/~mstalnak/stalinsmall.jpg>>

Week VII
05.10-09.10

“Socialism in One Country”—Stalin's Fortress State, 1927/28-1936/37

Reports: *Wendy Z. Goldman, Women, the State, and Revolution: Soviet Family Policy and Social Life, 1917-1936 (Cambridge University Press, 1993)

*Sheila Fitzpatrick, Everyday Stalinism: Ordinary Life in Extraordinary Times (Oxford University Press, 1999)

*David Priestland, Stalinism and the Politics of Mobilization: Ideas, Power, and Terror in Inter-War Russia (Oxford University Press, 2007)

No Class Monday, 12.10 (Fall Break)

Week VIII
14.10-16.10 The Third Reich in Power: Dictatorship through Mass Consent

Reports: *Robert A. Gellately, Backing Hitler: Coercion and Consent in Nazi Germany (Oxford University Press, 2001)

*Claudia Koonz, The Nazi Conscience (Harvard University Press, 2003)

*Eric A. Johnson, Nazi Terror: The Gestapo, Jews, and Ordinary Germans (Basic Books, 2000)

Week IX
19.10-21.10 The Social Experience of Fascism

Reports: *Victoria De Grazia, How Fascism Ruled Women: Italy, 1922-1945 (University of California Press, 1992)

*Marla Susan Stone, The Patron State: Culture and Politics in Fascist Italy (Princeton University Press, 1998)

No Class Friday, 23.10 (President Ambar's Inauguration)

Week X
26.10-30.10 Film: The Conformist, directed by Bernardo Bertolucci (1970)

Discussion as warranted.

Week XI
02.11-06.11 Ideology and Illusion: Art, Architecture, and Propaganda in the Party-State

Reports: *Nina Tumarkin, Lenin Lives! The Lenin Cult in Soviet Russia (Harvard University Press, 1983)

*Simonetta Falasca-Zamponi, Fascist Spectacle: The Aesthetic of Power in Mussolini's Italy (University of California Press, 1997)

*Frederic Spotts, Hitler and the Power of Aesthetics (Overlook Press, 2003)

First Draft of Papers Due, 06.11, 4 PM

Week XII
09.11-13.11 The Contradictions of the Party-State, Radicalization, War, and Catastrophe

Reports: *Paul Hagenloh, Stalin's Police: Public Order and Mass Repression in the USSR, 1926-1941 (Johns Hopkins University Press, 2009)

*Henry Friedlander, The Origins of Nazi Genocide: From Euthanasia to the Final Solution (University of North Carolina Press, 1995)

*Christopher R. Browning, Nazi Policy, Jewish Workers, German Killers
(Cambridge University Press, 2000)

Week XIII Film: Downfall, directed by Oliver Hirschbiegel (2004)
16.11-20.11
Discussion as warranted.



“The End”—A Painting in the Socialist Realist Style by the Soviet Artist Mikhail Vasilevich Kuprianov (1947),
Depicting the Final Hours in Hitler’s Bunker as the Red Army Drew Ever Closer.
<<http://members.surfeu.at/horvath/kupr.jpg>>

Week XIV The Chinese Revolutionary Movement, Mao Zedong, and the Nature of Communist Rule
23.11

No Class Wednesday and Friday, 25.11 and 27.11 (Thanksgiving)

Final Version of Paper Due, 30.11, 4 PM

Week XV Communist China, cont’d
30.11-04.12

07.12 Last Class/Wrap-Up

No Class Tuesday, 08.12 (College on Friday Schedule)

Final Exam

Critical Book Review

Each student is required to read a recent scholarly monograph (in most cases, 200-250 pages) from those indicated above, to present an oral report in class (10-15 minutes), and to submit a written critical review (4-6 pages). This first draft will be returned with comments, but without a grade. The student will then submit, within one week, a final version in which she responds to my comments and corrections. This final version will be graded. At the beginning of the semester, I will provide instructions on how to read a scholarly monograph for purposes of writing a review, as well as some examples of well-written reviews. Similarly, online reviews through various H-Net discussion lists (see below) might be consulted. The reviews students present in class and submit for my evaluation must, however, be entirely original. If you want to make reference to what another scholar has said of the book you're reviewing, use the appropriate citation method and indicate clearly where you are drawing on another author's work.

Topical Paper

Each student will research and write a topical paper on a problem chosen from a list I will distribute in class. In researching this paper, students must consult at least five major secondary sources (monographs or substantial journal articles) and, where applicable, should demonstrate use of relevant electronic information sources and databases. The latter may include online bibliographical and abstract/index services, available at the Library or through the Library's web pages; other web based material accessed by online searches; and use of bibliographical information, book and article reviews, and discussion logs available through the H-Net scholarly exchange network, for example, H-Russia, H-Italy, H-German, H-Antisemitism, H-War, and H-Genocide. I will provide instructions on how to use H-Net and the resources it makes available during the first week of classes. Based on this research, students will submit a first draft of their reports (6-8 pages), which will be returned with comments and corrections, but without a grade. Students will then submit a final version of their papers, responding to my comments, which will be graded.

Honor Philosophy

This course is conducted in accord with the College Honor Philosophy, as detailed in the Student's Guide for 2009-10. Any work that you submit in this course must be original. Representation of someone else's work as your own constitutes plagiarism and will be considered grounds for a failing grade for the semester.

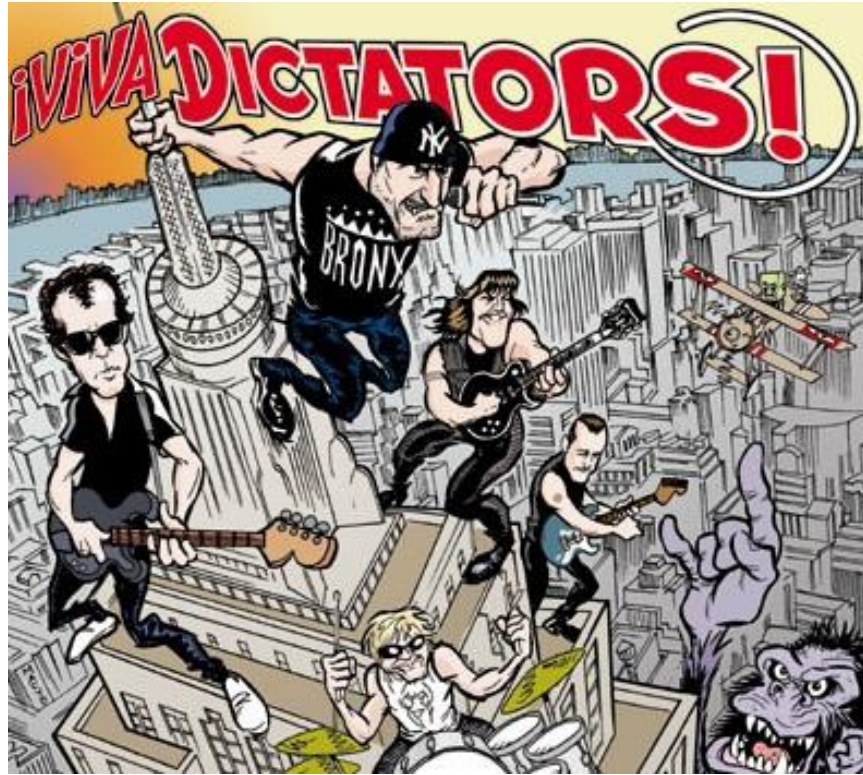
Classroom Protocol

Each student has the right to a learning environment free of interruptions and distractions and inconsiderate or uncivil behavior, and characterized by mutual respect in all classroom exchanges. In addition, all electronic devices, whether for communication or entertainment purposes, are to be turned off once class begins. There are no exceptions to this rule, i.e., dictatorial authority is in force.

Documented Learning Disability

Please refer to the Student's Guide for 2009-10 for resources that the College makes available to assist students. If special accommodations are needed in class, discuss these with me in the first two weeks of the semester. I will be happy to assist in providing appropriate arrangements.

Feeling overwhelmed? Maybe the next page will help.



Fronted by “Handsome” Dick Manitoba, Who Also Had a Career as a Wrestler, The Dictators Were Powerhouse Players in the Explosion of New York Punk in the Late '70s/Early '80s, and Have Recently Made Something of a Comeback.
<<http://www.thedictators.com/pix2000/vivadictators.jpg>>