



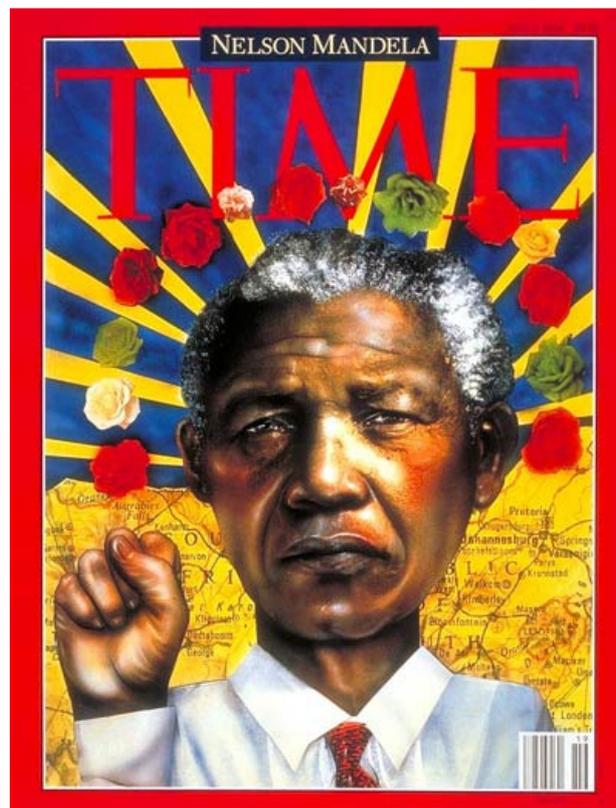
**UNSW**  
THE UNIVERSITY OF NEW SOUTH WALES

**Arts and  
Social Sciences**

SCHOOL OF HUMANITIES & LANGUAGES

ARTS 1271

**THE HISTORY MATRIX:  
The Making of the Modern World**



**SEMESTER 2, 2013**  
Convenor: Dr Zora Simic

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## COURSE STAFF

### Convener Details:

Name: Zora Simic

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Phone: 02 9385 1736

Email: z.simic@unsw.edu.au

Consultation Times: Monday 11-12, 1-2 or by appointment

Other tutor/ lecturer details will be available on **Moodle** (the 'new' Blackboard). On Moodle you will find powerpoints, links to recorded lectures, course guide, essay guide, Turn It In for electronic essay assessment, internet links and other goodies:

<https://moodle.telt.unsw.edu.au/login/index.php>

## COURSE DETAILS

Units of Credit: 6

ARTS1271 is a level 1 course. It offers students an overview of history in the twentieth century. It follows from ARTS1270 *Global History: The World in the Making*, which is the Gateway course for students majoring in History, by carrying its themes and concepts into the study of the 20th century. ARTS1271 further develops skills in the discipline of History; students will apply these skills in Upper Level History courses that focus more narrowly on specific geographic regions.

## LECTURE

*EITHER* Monday 9-11 Mathews Theatre B *OR* Monday 2-4 Ritchie Theatre

**NB: Lectures begin in Week One; Tutorials begin in Week Two. There are no lectures or tutorials in Week 10 due to Labor Day public holiday. In Week 13, there is a class test in the lecture slot (in the lecture theatre).**

The course has a study kit available for purchase in the UNSW Bookshop; please purchase by your first tutorial in Week 2.

## COURSE AIMS

*The History Matrix* aims to explain the primary processes that have shaped the twentieth century in particular, as a means of understanding the world we now live in. We do not attempt to achieve complete global coverage in twelve weeks, rather we focus on themes and occurrences which had repercussions for all regions of the world. In particular, a focus of the course will be to determine the linkages and connections between east and west, in the interests of retrieving, as far as this is possible, a global history which is not dictated primarily by events in 'Euro-America'. The main themes that will be examined include colonialism, modernity, nationalism, decolonisation, communism, fascism, total war, genocide, communications, development, feminisms, cold war, globalisation and environment.

Chief Concepts to be covered include: Marxism in the interpretation of history; Orientalism; Modernity; Cultural History; Transnational history; Historicism, Race, Revisionism; Eurocentrism; Postmodernism; End of history. These topics act as a matrix for historical understanding at upper levels of study in the humanities.

## STUDENT LEARNING OUTCOMES

At the completion of this course students will be able to:

- Reflect critically on the history of the recent past
- Critically analyse arguments and debates in world history
- 'Read smart'; that is, read critically and concisely, drawing key arguments out of a given text
- Find primary sources, using online and 'off-line' platforms
- Better organise, research and write essays

## LEARNING AND TEACHING RATIONALE

*The History Matrix* is convened and taught by historians in the discipline of History who are specialists in their respective areas of twentieth century history. Research-led teaching has many benefits for students and for teachers. We teachers can share our own research interests and pathways, introduce students to relevant primary material/ case studies and help them identify key debates and developments in the broader field of study. More generally, research-led teaching conveys enthusiasm and dedication to a specific teaching area, and to historical scholarship generally.

More generally we seek to:

- Encourage critical thinking about the 21st century, by drawing on lessons from the 20th
- Introduce students to a range of theories and interpretations in lectures and tutorials
- Bring the twentieth century to life through the use of images, films and other cultural artefacts, with reference to the most recent and interesting theories of the century, and by encouraging students to think creatively about the topic.

## TEACHING STRATEGIES

*The History Matrix* introduces students to twentieth century history via three inter-related yet distinct pathways: lectures, tutorial discussions and guided independent research.

**Lectures:** Most weeks the two hour lecture slot includes a one hour lecture by the convenor Dr Zora Simic that maintains a broad chronology, introduces key themes and approaches in a general and comparative fashion and links course material to essay questions. This ensures students are given direction and continuity in their learning; it also encourages students to make connections across course content. The second hour of the lecture slot is typically allocated to a **guest lecturer**, a specialist in the field who provides a closer examination of the week's theme. All of our guest lecturers are drawn from the History Discipline here at UNSW where research-led teaching is highly encouraged and valued.

**Tutorials:** Tutorials typically focus on a case study and/ or debate that specifically relates to the larger themes explored in the lecture slot. They provide a forum for students to discuss and clarify material from the lectures and the study kit. The study kit showcases both primary and secondary material as a way of encouraging both critical thinking and primary research. Tutorials further focus on primary research through the primary source presentations discussed in **assessment**.

## COURSE EVALUATION AND DEVELOPMENT

Student evaluative feedback on this course is welcomed and is gathered periodically, using among other means UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.

Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course.

## REFERENCES

All students will need to have a copy of the study kit. This is available for purchase from the UNSW Bookshop. Essential reading for each week is set out in the lecture and tutorial program. Further suggested resources are listed below.

A comprehensive **Matrix Essay Guide** with suggested readings for essay questions will be made available on Moodle.

**Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is: [info.library.unsw.edu.au/web/services/services.html](http://info.library.unsw.edu.au/web/services/services.html)**

### Texts

There is no set text book for this course, though if you are keen for a good introduction to the twentieth century I can recommend Eric Hobsbawm, *The Age of Extremes. The Short Twentieth Century* (London, 1995, 2010 ed).

Other useful general texts include:

Michael Adas, Peter N. Stearns and Stuart B. Schwartz, *Turbulent Passage: A Global History of the Twentieth Century*, Longman Publishers, 2006.

Both will be available in the High Use collection.

### Journals

All of these journals are accessible via the library catalogue. Do note that databases such as JStor and Google Scholar have made so much hitherto inaccessible material from a wide variety of journals accessible. This is not a comprehensive list by any means, and more specialised journals will be identified in the essay guide.

*Journal of Modern History*

*Past and Present*

*History Workshop Journal*

*Journal of Contemporary History*

*The American Historical Review*

*History and Theory*

*Journal of Social History*

*Journal of World History*

*Gender and History*

### Websites

Students seeking resources can also obtain assistance from the UNSW Library. One starting point for assistance is:

<http://info.library.unsw.edu.au/web/services/services.html>

A highly recommended one-stop website is 'Trove' by the National Library of Australia: very easy to use and provides links to digitised material and library catalogues throughout Australia: [trove.nla.gov.au](http://trove.nla.gov.au)

## Essay Guides

Two different essay guides will be made available electronically via Moodle.

The first is **The Little Red Booklet**: This contains information and resources to help you develop your reading and writing skills in history and a style guide for the writing and referencing of essays which you must follow in your essay. It is an essential learning supplement for this course. It also contains Information for Undergraduate Students, including counseling services and the learning centre, to help you with your studies. Finally, it contains a definitive guide to School policies regarding grading, assignment submission, academic honesty and plagiarism, graduate attributes and Occupational Health and Safety.

The **Matrix Essay Guide** is designed to help you research your major essay for this course. It includes advice on essay preparation and design, and a further reading list. It will appear on Moodle by Week 4.

## ASSESSMENT

Assessment task	Length	Weight	Due date	Feedback
Tutorial Presentation	No more than five minutes	10%	Allocated in Tutorial Week 2	Written feedback over email by end of week
First Text Exercise	500 words	15%	Week 4 – hard copy in class plus Turn It In	Graded feedback sheet in class
Second Text Exercise	600 words	20%	Week 7 – hard copy in class plus Turn It In	Graded feedback sheet in class
Research Essay	2000 words	35%	Fri Oct 18: Hard copy to Office/ Turn It In by 4pm	Graded feedback sheet in class Week 13
Class test	Multiple choice and short essay	20%	Lecture Slot Week 13	Grade via Moodle

## TUTORIAL PRESENTATION (week allocated in Week 2 tutorial).

In the first tutorial, presenters will be assigned for the rest of semester. It is anticipated that two to three students will present their newspaper source each week.

**Task:** Bring in a newspaper (or magazine) source related in some way to the tutorial topic and talk about it. In no more than five minutes, provide context and content analysis. While you may not always be able to identify the author, you can provide other publication details – name of the newspaper, date, location of the article/ section in the newspaper as a whole. This is an informal presentation; you do not need to prepare a written paper (some may prefer to do so) – a few points that you can speak to shall suffice. Some questions you may ask of the source include: what is it about? How does it illuminate the period under consideration? What did the source encourage you to think about? How might it be used as a primary source in a wider history of the period?

You can interpret the source's relation to the period/ topic under investigation however you wish. For example, if we are looking at World War II, you may choose to discuss the letters pages following a particularly momentous turning point in the War; or you may choose to examine how the women's pages of a major newspaper were addressing the War (or not). I encourage you to browse through a particular edition of a major newspaper to get a larger sense of the period and the newspaper's generic features. [This is easier to do with some online platforms than others] Cartoons are also acceptable, and photo features.

**Where to find the source:** The UNSW Library Catalogue is a great digital resource of major newspapers. We will be confined to newspapers written in English which is a limitation in terms of global reach: however, major newspapers do engage with worldwide news, including the independence of nations, the process of decolonization, the rise of nationalist movements throughout the world and so on.

<http://subjectguides.library.unsw.edu.au/content.php?pid=69088&sid=758278>

Specific newspapers\* that are accessible through the Library Catalogue or other online sources include:

The National Library of Australia's *Trove* resource is fantastic for Australian newspapers and magazines. Titles include *The Sydney Morning Herald*, *The Australian Women's Weekly*, *The Canberra Times* and many regional titles (most of their stories tend to be sourced from larger papers). The site allows you to PDF an entire issue (note newspapers were much smaller for much of the twentieth century than they are today) and to browse.

The Trove link is: <http://trove.nla.gov.au>

*The Illustrated London News* (1842-2003) is particularly good for images, and the website offers a PDF function:

<http://gale.cengage.co.uk/product-highlights/history/illustrated-london-news.aspx>

Below is a sample of newspapers available through the library catalogue via the ProQuest historical newspapers database

*The New York Times* (1851-2008):

<http://search.proquest.com/hnpnewyorktimes?accountid=12763>

*The Guardian* (1821-2003) and *The Observer* (1791-2003) (UK):

<http://search.proquest.com/hnpguardianobserver/advanced?accountid=12763>

*The Times of India* (1838-2003):

***How this assignment is assessed*** the purpose of this exercise is to get you excited about the possibilities of primary research, and to encourage students to talk in class. You will receive a mark out of ten from your tutor shortly after the presentation (by the end of the week, over email). You automatically receive five marks for turning up with your source. The scale then follows:

- 6-7: good work, solid description and historical context provided.
- 8-9: a very good presentation in which the student showcased research skills and providing an illuminating discussion of the source.
- 10: an excellent presentation: the student clearly approached the task with enthusiasm, and displayed analytical and descriptive flair in their talk.

\*These are just a sample of the newspapers available via the library catalogue. You are also encouraged to seek out others, and if you do happen to be able to read and speak a language other than English foreign newspaper sources may be of interest to you, including *Pravda*, the major Russian newspaper that is available via the Library catalogue.

#### TEXT EXERCISES:

#### LEARNING TO RESEARCH AND WRITE AN ESSAY

In the first half of semester you must write *two* text exercises. These exercises constitute the first steps along the road to writing your research essay in two key ways:

1. By developing your skills in formulating an answer/ argument
2. In extending and refining your research skills.

#### ***Text exercise 1: Gandhi (due Week 4 in your tutorial) (15%)***

See page 16 of the course outline.

Based on the set readings, write a response to the question of *no more than 500 words*.

*Then*, complete the library exercise.

This is to be handed in, in your tutorial the following week in week 4.

#### ***Text exercise 2: Respond to Week 6 (due Week 7 in your tutorial) (20%)***

Daniel Jonah Goldhagen and Christopher R. Browning have two very different interpretations of what caused Germans to participate in the extermination of Jews in Nazi Germany. To what extent was Felix Landau (see Ernst Klee, Willi Dressen and Volker Riess (eds.), *The Good Old Days: The Holocaust as Seen by its Perpetrators and Bystanders*) a "willing executioner" or an "ordinary man"?

There are two parts to this assignment:

**First**, you must choose either Goldhagen *or* Browning, and formulate a thesis statement (no more than three or four sentences), or a description of their argument. **Then** list three clear sub-arguments found in the source in support of the thesis statement (just bullet-points).

#### ***Example thesis statement and sub-arguments***

*Nb. This is taken from a different secondary source.*

David Landes' *The Wealth and Poverty of Nations* proposes a compelling thesis regarding the rise of the West at the dawn of the twentieth century. In short, Landes suggests that in

comparison to Oriental nations, Europe was inherently superior – culturally, economically and politically – which enabled an era of growth surpassing all of history. It is also interesting to note Landes' s vehement critique of anti-Eurocentric sentiment for its failure to acknowledge what he views as complete domination by the West. Landes argues for this thesis in three ways:

1. The emergence of a European culture of rationalization and curiosity.
2. The autonomy, method and "routinization" of Western science.
3. The Industrial Revolution in Europe.

**Second**, with reference to both the primary source and your chosen secondary source, explore the extent to which the example of Landau provides evidence for this thesis.

***Example analysis of primary and secondary source:***

Landes' s thesis of Western domination (in terms of wealth and power) is governed primarily by the nature of European culture. In particular, Landes highlights the role that European characteristics of rationality and curiosity played in enabling exploration, scientific innovation and exploitation of peoples and resources. Landes quite significantly suggests that, "if we learn anything from the history of economic development, it is that culture makes all the difference".[1] This analysis of the imperative nature of culture is derived from Max Weber' s suggestion that "certain types of rationalization have developed in the Occident, and only there". Weber then concludes "it would be natural to suspect that the most important reason lay in the differences of heredity".[2] Quite clearly, Weber and Landes infer that European political and economic superiority was the result of inherently *European* cultural characteristics; a conclusion which seems to imply a sort of racist "social Darwinism".

The final word count should come to 600 words (+/- 10%). Your assignment should be appropriately referenced (references are *not* included in word count).

This is to be handed in, in your tutorial in week 7.

*Note: In tutorials you will be given pointers on how to successfully complete this exercise.*

For both these exercises, you will be marked on your ability to follow instructions, and to use the text to respond fully – but concisely – to the question. You are not expected to undertake any external reading.

**The purpose of these exercises is twofold: to get you to consider some of the readings in depth, and to prepare you to write your major essay.**

**ESSAY (35%)**

***due by 4pm, on Friday October 18 Week 11***

The research essay is a major component of university assessment. An essay is an attempt to mount a reasoned, researched argument in response to a given question. This exercise is designed to develop your ability to conduct independent research, and to critically evaluate texts. This exercise will also give you the opportunity to pursue an area of particular interest to you within the course.

A good research essay does not simply tell the story of what happened in the past. A good research essay examines a figure, an event or a movement in the past and uses it to pose a broader question; i.e. what can this tell us about what was going on? The questions are designed to encourage you to research a particular aspect of twentieth-century history, and to place this in the broader context of that century's major themes and currents. You should frame your response in accordance with this.

The research essay will be assessed according to your ability to research and compile a list of relevant sources, and to make use of this secondary reading to build a discussion that responds to the essay question. **Your essay must be based on at least 8 significant sources – these include articles or books or some other comparable source. No more than 20% of your sources can be drawn from the internet. The library's electronic databases are exempted from this.** In some instances, the extra reading for tutorials will be able to provide some relevant research material and/ or a starting point for further research.

Further help on essay writing and referencing are held in the **Little Red Booklet**. Extra reading list and further essay advice is provided in the **Matrix Essay Guide**.

***In no more than 2000 words, respond to one of the following questions:***

1. To what extent was the First World War a "world war"?  
Consider your answer with reference to Africa, Asia or Latin America.
2. To what extent was nationalism reshaped by the experience of the First World War?  
Answer with reference to a case study.
3. What global factors influenced waves of migration in the twentieth century?  
Answer the question in general terms, and with relevant examples and/ or case study.  
[If you wish you can narrow this question down to a specific period, eg. post WW2]
4. Why did the October Revolution of 1917 occur? Why did it succeed?
5. What did it mean to be "modern"? Discuss with reference to one of the following: popular/ mass culture; technology; gender roles; female emancipation.
6. Why did political radicalism, whether of the far Left or far Right, seem so attractive at the popular level in the interwar years? Consider your answer with reference to a case study.
7. What were the main factors behind decolonization after the Second World War?  
Choose a case study (eg. India, Algeria, parts of Southeast Asia and Africa)
8. Does the term "fascism" apply to all modern dictatorships?  
Compare either the Nazi or Italian Fascist regimes with any other dictatorship that has been accused of being "fascist" (e.g. Pinochet's Chile, the Greek Colonels, Franco's regime).
9. What was the Cold War, and what did governments argue was at stake? Discuss with reference to at least two countries on opposite "sides". (eg. United States and USSR)

10. According to Victoria de Grazia, America's post-war empire was propelled by "soft" power. Consider Americanisation and its impact on the wider world. Answer with reference to a case study.

11. How has feminism contributed to the transformation of western societies in the second half of the twentieth century?

12. Why did the Eastern Bloc collapse?

13. Why does the twentieth century appear to have been an age of genocide? In other words, is there anything particularly "modern" about genocide?

Consider your answer with reference to a case study (e.g. Armenia, the Holocaust, Cambodia, Rwanda, Bosnia).

14. What is "modern" about fundamentalism? What is not? Discuss with reference to a case study (e.g. Iran)

### **CLASS TEST (20%)**

#### ***in week 13, in the lecture theatre***

The class test enables you to draw together the various themes of the course, and provides us with a secure method of assessing your progress in the course. It is also intended to reward those who have attended lectures throughout the course. It will be a one-hour test, and will draw on material from the lectures.

**NB: There will be a different test for each lecture slot. You must sit for the exam in the lecture slot you are officially enrolled in.**

### **Assignment Submission and Collection**

- 2 assignment copies must be submitted for every assessment task - 1 paper copy and 1 electronic copy (to Turn It In, link on Moodle)
- Research essay should be posted into the Assignment Drop Boxes outside the front counter of the School of Humanities and Languages on level 2, Morven Brown Building **by 4pm on the due date.**
- First and second text exercises: paper copy should be handed into tutor in class during Weeks 5 and 7 (with cover sheet) OR to the School Office by 4pm of the day of your tutorial.
- A completed cover sheet must be securely attached to assignments. These are available at the School or you can download from Moodle.
- In addition, a soft copy must be sent through **Moodle** on Turnitin by 4pm on the due date.
- Assignments should be collected from your lecturer/tutor and must be collected by the owner/author of the assignment. A Stamped Self Addressed Envelope must be provided on submission if students require their assignment to be posted back to their home address.

## Assignment Extensions

**If you are ill or suffer misadventure and cannot submit work on time, please contact Zora.**

Typically and ideally, applications for extensions must be made formally via the Special Consideration process.\* Extensions will only be granted for illness or serious problems beyond your control. Certification will be required.

Remember that you can come and discuss your work with your tutor or lecturer at any stage during the session. If you are having difficulty with an assignment, you can also make an appointment with the Learning Centre, which is designed to assist students with essay-writing skills. It is located just inside the library doors to the left.

\*Special Consideration Process: Requests for extension must be made via myUNSW before the submission due date, and must demonstrate exceptional circumstances, which warrant the granting of an extension. If medical grounds preclude submission of assignment by due date, contact should be made with subject coordinator as soon as possible. A medical certificate will be required for late submission and must be appropriate for the extension period.

To apply for an extension please log into myUNSW and go to My Student Profile tab > My Student Services channel > Online Services > Special Consideration.

Take care to apply for extensions and/ or special consideration BEFORE assessment is due.

## Late Submission of Assignments

Assignments submitted after the due or extended date will incur a 5% penalty for the first day and an additional 2% per day from 2-20 days. Assignments received more than 21 calendar days after the due or extended date will not be allocated a mark.

## Grading

### Marking Criteria

**High Distinction (85%+)** An outstanding essay, excellent in every regard. A High Distinction essay shows flair, originality and creativity in its analysis. Based on extensive research and reading, it engages with complex issues, demonstrates theoretical acumen and involves both the critical analysis of argument and innovative interpretation of evidence. This essay is a delight to read and the prose is of exceptionally high standard. A High Distinction essay shows the potential to undertake post-graduate studies.

**Distinction (75-84%)** An essay of superior standard. Well-written, closely argued and based on wide, thoughtful and critical reading, a distinction essay answers the question convincingly and shows an understanding of complex theoretical issues. At its best, it is elegantly expressed and pursues an argument with subtlety and imagination. Distinction students are encouraged to continue to Honours level studies.

**Credit (65%-74%)** A credit essay is work that exhibits a high degree of competence. It answers the question well, demonstrating a sound grasp of subject matter, and argues its case with clarity and confidence. It engages critically and creatively with the question, attempts to critique different scholarly interpretations of the topic and positions itself in relation to this scholarship. The difference between a credit and distinction essay is sometimes stylistic, at other times conceptual, or a combination of both. A credit essay demonstrates the potential to complete Honours work.

**Pass (50%-64%)** A pass essay is work of a satisfactory standard. It answers the question but does not do so fully or particularly well. It is a coherent argument, and is grounded in relevant

reading, but the research is not extensive and the argument fails to engage important theoretical issues. The prose is capable, but with room for significant improvement. A pass grade suggests that the student can (with application) complete a satisfactory pass degree; it does not qualify a student for admission to honours. Note also that there is a world of difference between a bare pass and a high pass essay. The latter signals far more reading and a much deeper understanding of the question. With work, a high pass essay can achieve credit standard.

**Fail (49% and below)** This is work of unacceptable standard for university study. It fails to answer the question and/ or is based on inadequate reading. A failed essay usually *has serious faults in terms of prose, presentation and structure.*

## **ATTENDANCE**

To successfully complete this unit you are required to attend minimum 80% of classes. If this requirement is not met you will fail the unit. The tutor will keep attendance records.

## **ACADEMIC HONESTY AND PLAGIARISM**

Students seeking information on plagiarism should visit the following web site:

<http://www.lc.unsw.edu.au/plagiarism/index.html>

## **OCCUPATIONAL HEALTH AND SAFETY POLICY**

UNSW's Occupational Health and Safety (OHS) Policy requires each person to work safely and responsibly, in order to avoid personal injury and to protect the safety of others.

Any OHS concerns should be raised with your immediate supervisor, the School's OHS representative, or the Head of School. The OHS guidelines are available at:

[http://www.ohs.unsw.edu.au/ohs\\_policies/index.html](http://www.ohs.unsw.edu.au/ohs_policies/index.html)

## **STUDENT EQUITY AND DIVERSITY**

Students who have a disability that requires some adjustment in their learning and teaching environment are encouraged to discuss their study needs with the course convener prior to, or at the commencement of the course. Alternatively, the Student Equity and Diversity Unit can be contacted on 9385 4734. Further information is available at:

<http://www.studentequity.unsw.edu.au>

## **GRIEVANCES**

All students should be treated fairly in the course of their studies at UNSW. Students who feel they have not been dealt with fairly should in the first instance attempt to resolve any issues with their tutor or the course convenors. If such an approach fails to resolve the matter, the School of Humanities and Languages has an academic member of staff who acts as a Grievance Officer for the School. This staff member is identified on the notice board in the School of Humanities and Languages. Further information about UNSW grievance procedures is available at: <https://my.unsw.edu.au/student/atoz/Complaints.html>

## **OTHER STUDENT INFORMATION**

myUNSW is the single online access point for UNSW services and information, integrating online services for applicants, commencing & current students and UNSW staff. To visit myUNSW please visit either of the below links:

<https://my.unsw.edu.au>

<https://my.unsw.edu.au/student/atoz/ABC.html>

## COURSE SCHEDULE - AT A GLANCE

\*lectures are presented by Zora, unless otherwise indicated. Mondays 9-11am are in Mathews Theatre B, 2-4pm in Ritchie Theatre. You attend ONE of these two slots.

**Week 1 29 July**

1. Introduction
2. The World in 1900

**Week 2 5 August**

### *Modern Subjects*

1. Migration
2. Modernity

**Week 3 12 August**

### *World War I and its aftermath*

1. World War I and the nature of warfare (Nick Doumanis)
2. Aftermath (Nick Doumanis)

**Week 4 19 August**

### *Colonisers and Colonised*

1. New Colonialism, New Nationalisms
2. Spotlight: India (Kama Maclean)

**Week 5 26 August**

### *Competing Ideologies*

1. Fascism, Communism & Democracy between the wars
2. Fascist Italy (Nick Doumanis)

**Week 6 2 September**

### *World War II*

1. World War II in Global Context
2. War in the Pacific (Sean Brawley)

**Week 7 9 September**

### *The Post-War World*

1. Social Movements, Social Change
2. The Cold War (Nicolas Rassmussen)

**Week 8 16 September**

### *The Post-Colonial World*

1. Decolonisation
2. Spotlight: India (Kama McLean)

**Week 9 23 September**

### *First World/ Third World*

1. First World/ Third World
2. Latin America (Peter Ross)

**Semester Break Monday 30 September-Friday 4<sup>th</sup> October  
Week 10 (7 October-11<sup>th</sup> October – no lectures or tutorials)**

**Week 11 14 October**

### *The Post-Communist World*

1. Communism: collapse and aftermath
2. The rise of environmentalism (Nicolas Rassmussen)

**Week 12 21 October**

### *The 21<sup>st</sup> Century World*

1. Globalisation: Contents and Discontents
2. Wrap-up

**Week 13 28 October**

Class Test in Lecture Theatre

## COURSE SCHEDULE - week by week

Week 1: 29 July

### INTRODUCTION

#### Lectures

1. Introduction
2. The World in 1900

There is no tutorial or set reading in Week 1.

Week 2: August 5

### MODERN SUBJECTS

#### Lectures

1. Mass Migration
2. Modernity

#### Tutorial: Modern Subjects

This week's tutorial is mostly devoted to housekeeping issues. Each student will be assigned a week in which to present their newspaper source. If we have time (unlikely!) we will discuss the readings and tutorial questions – if not, week three will include some time to discuss what it meant to be 'modern'.

#### Set reading

Primary:

F.T. Marinetti, „The Futurist Manifesto“ (1909)

<http://cscs.umich.edu/~crshalizi/T4PM/futurist-manifesto.html>

Emma Ciccotosto and Michael Bosworth, „The New World“, *Emma: A Translated Life*, (Fremantle: Fremantle Arts Press, 1990), 34-48

Secondary:

Stephen Kern, „The Culture of Time and Space“ (1983) in *The Global History Reader*, ed.

Bruce Mazlish and Akira Iriye (New York and London: Routledge, 2005), 32-45

#### Tutorial Questions

1. What was "futurism" and what made it modern?
2. What defined the New World for Emma Ciccotosto?
3. In what ways did new technologies herald modernity?

Week 3: August 12

### WWI AND AFTERMATH

#### Lectures

1. World War I and the nature of warfare
2. Aftermath.

#### Tutorial: Nature of Warfare

#### Set Reading:

Niall Ferguson, „The Death Instinct: Why Men Fought“, *The Pity of War*, (London: Penguin, 1999), 339-366

**Tutorial question:**

(As posed in the chapter) What made men keep fighting? And what – apart from being killed or wounded – made them stop?

**Week 4: 19 August**  
**COLONISERS AND COLONISED**

**Lectures**

1. New Colonialisms, New Nationalisms
2. Spotlight: India (Kama Maclean)

**Tutorial: Gandhi's anti-colonialism****Set Reading**

Primary:

Mohandas Gandhi, "Indian Home Rule" (or *Hind Swaraj*, 1908) in James H. Overfield, *Sources of Twentieth Century Global History*, (Boston and New York: Houghton Mifflin Company, 2002), 212-216

Secondary:

Robert J. C. Young, "Gandhi's Counter-Modernity", *Postcolonialism: An Historical Introduction*, (Oxford: Blackwell Publishing, 2001), 316-334

Judith M. Brown, 'Gandhi: A Victorian Gentleman: An essay in Imperial Encounter', *Journal of Imperial and Commonwealth History*, (27: 2, 1999), 68-85

**Tutorial Questions:**

1. How did Gandhi use the concept of "civilisation" for the purposes of Indian nationalism?
2. What did Gandhi learn from other anti-colonial struggles?
3. Why and how does Robert Young argue that Gandhi was a figure of "counter-modernity"?
4. How did Gandhi's "imperial encounters" inform his politics?

**Text Exercise Question** (Due in class next week)

Why and how did Gandhi's politics merge the traditional with the modern?

Discuss with reference to the primary and secondary sources.

*Then*

Complete the library exercise:

Using the library catalogue and its on-line search engine, find and list five other sources that are relevant to this question, and which could help you provide a response. Use proper bibliographical conventions.

NOTE: This assessment has two parts and should be properly referenced.

## Week 5: 26 August COMPETING IDEOLOGIES

### Lectures

1. Fascism, Communism & Democracy between the wars
2. Italian fascism (Nick Doumanis)

### Tutorial: Fascism, Communism.

#### Set Reading

Primary:

Joseph Stalin, „The Results of the First Five-Year Plan“, Letters to *Izvestiya* on the Abortion Issue, May-June 1936 in James H. Overfield, *Sources of Twentieth Century Global History*, (Boston and New York: Houghton Mifflin Company, 2002), 135-142

Secondary:

Sheila Fitzpatrick, "Family Problems", *Everyday Stalinism*, (New York: Oxford University Press, 1999), 139-163

Robert O. Paxton, "The Five Stages of Fascism", *The Journal of World History*, (70:1: March 1998), 1-23

#### Tutorial questions:

1. How do the primary sources support or complicate the notion of the Stalin-era as "totalitarian"?
2. How does Sheila Fitzpatrick's study of family life under Stalin illuminate our understanding of communism?
3. What is "fascism" and to what extent is it possible to discuss fascism as a "global" phenomenon?
4. According to Robert Paxton, what made fascism a distinctly twentieth-century "ism"?

## Week 6: 2 September WORLD WAR II

### Lectures

1. World War II in Global Context
2. War in the Pacific (Sean Brawley)

### Tutorial: Nazi Germany

This week's reading and discussion forms the basis of your **second text exercise** due in class next week.

In this tutorial we will attempt to get an insight into the mindset of perpetrators, and some of the competing explanations of why people kill. We will discuss the strengths and weaknesses of Goldhagen's and Browning's arguments in helping us to make sense of the reading from Klee, Dressen and Riess.

#### Set Reading

Ernst Klee, Willi Dressen and Volker Riess, eds., *The Good Old Days: The Holocaust as Seen by Its Perpetrators and Bystanders* (New York, 1998), 88-106. 16

Daniel Jonah Goldhagen, *Hitler's Willing Executioners* (New York, 1983), 375-414.  
Christopher Browning, "Ordinary Men," in Donald L. Niewyk, ed. *The Holocaust: Problems and Perspectives of Interpretation* (New York, 2003), 76-90.

## **Week 7: 9 September** **THE POST-WAR WORLD**

### **Lectures**

1. Social Movements, Social Change
2. The Cold War (Nicolas Rasmussen)

### **Tutorial: Gender, Sexuality and Social Change**

#### **Set Readings:**

##### Primary:

Betty Freidan, excerpt from *The Feminine Mystique* (1963) and 'Feminist Manifestoes' from James H. Overfield, *Sources of Twentieth Century Global History* (Boston and NY: Houghton Mifflin Coman7, 2002), 290-293, 306, 306

##### Secondary:

Bonnie G. Smith, 'Women in the Twentieth-Century World' in Michael Adas (ed.), *Essays on Twentieth-Century History* (Philadelphia: Temple University Press, 2010), 83-115

Peter N. Stearns, 'Sex in contemporary world history', *Sexuality in World History*, (Oxford: Routledge, 2009), 133-164

#### **Tutorial Questions:**

1. How did American feminists (and feminists world-wide) critique the post-war world?
2. What is the sexual division of labour, and how does it impact on women's lives in particular?
3. What forms did women's activism take in the 20<sup>th</sup> century? (link to other themes we have studied in the course, eg. nationalist movements)
4. What examples does Stearns provide of sex for pleasure surpassing sex for reproduction in the post-war world?

## **Week 8: 16 September** **THE POST-COLONIAL WORLD**

### **Lectures**

1. Decolonisation
2. Spotlight: India (Kama McLean)

### **Tutorial: Decolonisation**

#### **Set Reading**

##### Primary Sources:

Frantz Fanon, 'Algeria Unveiled' in Prasenjit Duara (ed.) *Decolonization: Perspectives from now and then*, (London and New York: Routledge, 2004), 42-55

Kwame Nkrumah, 'Society and Ideology' in Prasenjit Duara (ed.) *Decolonization: Perspectives from now and then*, (London and New York: Routledge, 2004), 64-77

##### Secondary:

Raymond F. Betts, 'Countryside and city', "Gotta Be This or That", *Decolonization* (London: Routledge, 1998), 48-70

### **Tutorial Questions:**

1. How does Fanon illuminate the processes of colonisation and decolonisation in Algeria via 'the Algerian woman [who] in the eyes of the observer, is unmistakably 'she who hides behind a veil'?
2. How did Nkrumah argue for decolonisation using the ideas of pan-Africanism?
3. According to Betts, what were the various forms decolonisation take in the countryside? How was this different from the city?
4. Who benefitted from independence in formerly colonised countries? Who did not?

### **Week 9: 23 September**

First World/ Third World

#### **Lectures**

1. First World/ Third World
2. Latin America (Peter Ross)

#### **Tutorial: First World vs. Third World**

##### **Set Readings**

B.R. Tomlinson, „What was the Third World?“, *Journal of Contemporary History*, (38:2, 2003), 307-321

Ian Tyrell, "From the 1970s to New Globalization: American Transnational Power and Its Limits, 1971-2001" in *Transnational Nation: United States History in Global Perspective Since 1789* (NY: Palgrave, 2007), 201-222

#### **Tutorial questions:**

1. How has the notion of the "Third World" been defined, understood, embraced and rejected?
2. Tomlinson indicates that the "Third World" was both an economic and cultural category. How did these meanings shift in the 1970s and 1980s in particular?
3. Is the "Third World" a useful category?
4. To what extent was the United States synonymous with the "First World" from the 1970s? What reinforced and challenged this notion?

**SEMESTER BREAK MONDAY 30 SEPT-FRIDAY OCTOBER 4**

**Week 10: NO LECTURES OR TUTORIALS**

**NB: Public Holiday Monday October 7**

**Week 11: 14 October**

**THE POST-COMMUNIST WORLD**

#### **Lectures**

1. Communism: collapse and aftermath
2. The rise of environmentalism (Nicolas Rasmussen)

#### **Tutorial: Environmentalism**

##### **Set reading**

Primary:

Rachel Carson, *Silent Spring* (1963), excerpt in James H. Overfield, *Sources of Twentieth Century Global History*, (Boston and New York: Houghton Mifflin Company, 2002), 296-301  
Secondary:

J.R. McNeil, "Ideas and Politics" in *Something New Under the Sun: An Environmental History of the Twentieth-Century World*, (London: Penguin, 2000), 325-356

### **Tutorial Questions:**

1. Rachel Carson's 1963 text *Silent Spring* is considered foundational to the emergence of twentieth-century environmentalism. What were the key issues according to the excerpt, and how does McNeil assess her contribution and influence?
2. According to McNeil, what were the "big ideas" that suppressed concern for the environment prior to 1970?
3. Why and how did environmental ideas become more widespread from the 1960s?
4. What forms has environmentalism taken?

## **RESEARCH ESSAY DUE FRIDAY 18 OCTOBER**

### **Week 12: 21 October**

#### **THE TWENTY-FIRST CENTURY WORLD**

#### **Lectures**

1. Globalisation: Contents and Discontents
2. Wrap-up

#### **Tutorial: Globalisation**

Globalisation is not a new phenomenon, but from the 1990s, it emerged as a buzz-word which reflected the intensification of trans-national movements. Whereas many have found this intensification liberating, others have noted its detrimental effects, particularly in terms of exacerbating inequalities. In this tutorial, we will explore the consequences of globalization.

#### **Set Reading**

Nayan Chanda, "Who's Afraid of Globalization?" in *Bound Together: How Traders, Preachers, Adventurers, and Warriors Shaped Globalization* (New Haven, 2007), 271-303; 367-371.

#### **Tutorial Questions**

1. What is globalisation, and what forms has it taken?
2. How do Chanda (and other scholars that we have read) argue for globalisation as a "long-term historical process propelled by multiple forces".
3. What are some recent arguments for and against globalisation?
4. How does Chanda challenge some of the arguments of contemporary anti-globalisation activists?

### **Week 13: 28 October**

#### **Last Tutorial and Exam**

We do have a tutorial this week, but there are no readings. We shall return your essays [if they were submitted on time] and chat informally about the course. We welcome all feedback, positive, negative and in-between.