



## **History 223-001 Europe's Urban Age, 1900-Today**

### **Instructor Details**

Collin Bernard

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Office Hours: 10:30 AM- 11:30 AM, MWF

Office: George L. Mosse Humanities Building Room 5269

Semester: Spring 2024

Time: MWF 12:05 PM -12:55 PM

Room: Humanities 2637

Dates: January 23 - May 3, 2024

Credits: 3 Credits

### **Course Details**

Requisites: Sophomore Standing

Level: Intermediate

Breadth: Humanities

Counts as LAS credit (L&S)

### **Course Description**

In History 223 (001), we are exploring how over the 20th century most Europeans started to live in cities. We will be asking together what the meaning of this change is for understanding Europe's past and future. To answer this question, we are studying topics like urban planning and architecture, social movements and political conflict, the major ideologies of the 20th century like Socialism, Communism, and Fascism, and what daily life was like on the streets of Europe's great towns and cities. By examining not only what happened in history but also where it happened, this class will help you understand how the built world around you takes shape and how big historical changes are felt at street level.

### **Key Dates for History 223 (001)**

Leading Discussion: (write in your chosen date) \_\_\_\_\_

Reading Analyses: (write in the 8 dates you choose)

Mid-Term: March 8

Spring Break: No Class March 25-29

Final Assignment: May 8

**Instructional Modality**

This is an in-person course held Mondays, Wednesdays, and Fridays from 12:05 PM to 12:55 PM in the Humanities Building in room 2637. The 50-minute sessions on Mondays and Wednesdays will use primarily a lecture format and the 50-minute session on Fridays will be a discussion period based on assigned readings.

All readings are to be done before the discussion period on Fridays at 12:05 PM.

**Credit Hours**

This is a 3-credit course. The credit standard for this course is met by an expected total of 135 hours (45 hours per credit) of student engagement over the course. History 223-001 will reach this requirement through a combination of lectures, discussion sections, readings, assignments, and all other work described in the syllabus. This means the course requires approximately 6-7 hours of work per week outside of class and about 3 hours of mandatory in-person class time.

**Canvas Course URL:** <https://canvas.wisc.edu/courses/395111>

**Course Learning Objectives**

The following are the primary learning objectives for History 223 (001):

1. For students to be able to identify and explain the major themes and points of continuity and discontinuity in the history of 20th-century European urban history.
2. For students to examine how major 20th-century political and cultural movements were both products of and produced city space.
3. For students to understand and evaluate primary and secondary sources using a mixture of critical thinking and historical knowledge.
4. For students to express evidence-based historical arguments in written and oral forms.

**Office Hours**

Weekly office hours are a dedicated time that I am available to answer your questions, discuss course content, and generally be of support. Please drop in or make an appointment to speak with me. If you would like help but have a scheduling conflict that prevents you from attending my regular office hours, please reach out to schedule an appointment. Talking with students is a highlight of my job – I look forward to speaking with you!

**Email Policy**

If you have any questions or concerns during the course, please reach out to me by email. I will do my best to respond to course-related questions within 48 hours.

I will make announcements related to the course through email, so you must regularly check your university email account.

When you email me, please use complete sentences. Include a salutation, state your concern, and sign your email with your name. Please treat email as a formal and professional communication mechanism.

### **Readings**

All readings will be provided by the instructor digitally. All readings are to be done before class on Fridays for discussion. \*For week 14 we will watch the film *The Divide (La Grieta)* 2017. I will screen the film outside of class time on April 23. If you cannot attend or wish to watch on your own, you will need to purchase it (available online).

### **Course Requirements**

Students need to have a device that can reliably connect to the internet to access the course Canvas page to download course readings and upload assignments.

### **Grade Breakdown**

Each assignment and the whole course will be graded according to the following grade scale: A (92-100%), AB (87-91.9%), B (82-86.9%), BC (77-81.9%), C (72-76.9%), D (67-71.9%), F (0-66.9%)

### **Assignments**

8 Reading Analyses -26% (See Appendix 1)

- 3.25% x 8 Reading Analyses= 26%
- Students choose any assigned 8 texts/films to do analyses on.
- Due the Thursday (by 11:59 PM) before we discuss that text/film in class via Canvas.

In-Person Mid-Term Exam- 19%

- Friday, March 8, 2024
- Held in class from 12:05-12:55 PM.
- Tests all content from lectures, discussions, and reading up to this point.

Leading Discussion – 10% (See Appendix 2)

- Students will choose one Friday discussion session where they will do a short presentation and ask the class 3 questions based on the week's assigned text(s)/film.

Participation -15% (See Appendix 3)

- The Grade is based on a combination of attendance and participation in class.
- Attendance and participation will be based on all classes, not just Friday discussions.

Final Assignment -30% (See Appendix 4)

- Due Wednesday, May 8th, 2024, at 7:00 PM
- 5-page, summative writing assignment

### **Attendance**

Attendance is a requirement of History 223 (001), and every class will count towards your participation grade. However, I understand that things come up and life can be crazy. That is why every student will be able to miss up to two classes without hurting their grade. If you plan to miss class, please let Collin know beforehand. If you miss 3 or more classes, please speak to Collin to discuss what is preventing you from attending class more regularly.

### **Late Policy**

In general, without permission from Collin, late assignments will not be accepted in History 223 (001). If you need permission to submit an assignment, please contact Collin as soon as possible but no later than 48 hours before the assignment is due. Some assignments cannot be completed late like the exam, the presentation/leading discussion, and the reading analyses.

### **Weekly Class Schedule**

#### **Part 1: 1870s-1914**

##### Week 1

W 01/24 Lecture: Course Overview

F 01/26 Discussion: Urban History

Reading: Sam Grinsell. "The City is a Lie". *Aeon*, 30 July 2022. <https://aeon.co/essays/cities-are-a-borderland-where-the-wild-and-built-worlds-meet>

##### Week 2

M 01/29 Lecture: Capitalism and Urbanization

W 01/31 Lecture: Class Society and The Rise of Urban Planning

F 02/02 Discussion: Slums and Reform

Reading: Snowden, Frank M. *Naples in the Time of Cholera, 1884–1911*. Cambridge: Cambridge University Press, 1995, pp 11-51. <https://doi.org/10.1017/CBO9780511582233>.

Ebenzer Howard, "Author's Introduction" and "The Town-Country Magnet", 328-335 in Richard T. LeGates and Frederic Stout. *The City Reader*. London: Taylor & Francis Group, 2011. <http://ebookcentral.proquest.com/lib/wisc/detail.action?docID=668293>.

##### Week 3

M 02/05 Lecture: The City and "Modernity"

W 02/07 Lecture: Empire and Cities

F 02/09 Discussion: London- Capital of The British Empire

Reading: Jonathan Schneer. *London 1900: The Imperial Metropolis*. New Haven: Yale University Press, 1999. p 1-14, 37-63.

##### Week 4

M 02/12 Lecture: Municipal Socialism

## Part 2: 1914-1945

W 02/14 Lecture: Revolution and Radicals in the City  
 F 02/16 Discussion: Urban Communes in the Early Soviet Union

Reading: Attwood, Lynne. *Gender and Housing in Soviet Russia: Private Life in a Public Space*. Manchester University Press, 2013, pp 22-36, 40-58.  
<https://muse.jhu.edu/pub/300/monograph/book/67657>.

*The Red Vienna Sourcebook*. Boydell & Brewer, 2020, pp 389-90, 405-9, 411-13, 417-419.

99% Invisible. "The Frankfurt Kitchen." (Podcast) Accessed January 8, 2024.  
<https://99percentinvisible.org/episode/the-frankfurt-kitchen/>.

### Week 5

M 02/19 Lecture: Interwar Culture and Politics  
 W 02/21 Lecture: Nationalizing the City and Nation-Empire Building  
 F 02/23 Discussion: Making Post-Imperial Cities in Eastern Europe

Reading: Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised edition. London New York: Verso, 2016, excerpt.

Robert Nemes, "Budapest", pp 141-156, and Cathleen M. Giustino, "Prague", 157-173, in (eds) Emily Gunzburger Makaš and Tanja Damljanović Conley. *Capital Cities in the Aftermath of Empires: Planning in Central and Southeastern Europe*, London: New York: Routledge, 2010.

### Week 6

M 02/26 Lecture: Urban Plans and Developments in the Interwar  
 W 02/28 Lecture: Hitler and Stalin in the City  
 F 03/01 Discussion: Dictators and Cities

Reading: Harald Bodenschatz. "Urban Design for Mussolini, Stalin, Salazar, Hitler and Franco (1922–1945)." *Planning Perspectives* 29, no. 3 (July 3, 2014): 381–92.  
<https://doi.org/10.1080/02665433.2014.901185>.

Attwood, Lynne. *Gender and Housing in Soviet Russia: Private Life in a Public Space*. Manchester University Press, 2013, pp 87-122.  
<https://muse.jhu.edu/pub/300/monograph/book/67657>.

### Week 7

M 03/04 Lecture: The Second World War in the City  
 W 03/06 Lecture: Review Session  
 F 03/08 Discussion: Mid-Term Exam

Reading: No Reading

### Part 3: 1945-1975

#### Week 8

M 03/11 Lecture: Reconstruction  
 W 03/13 Lecture: The Automobile and the City  
 F 03/15 Discussion: Consumer City

Reading: Alexandra Staub, “The Road to Upward Mobility: Urbanity and the Creation of a New Middle Class in Postwar West Germany.” *Journal of Urban History* 40, no. 3 (May 1, 2014): 563–84. <https://doi.org/10.1177/0096144213516081>.

John Foot. *Milan Since the Miracle: City, Culture, and Identity*. (London: Bloomsbury Publishing, 2001), Ch 5 “Television and the City: The History and Impact of Television in Milan, 1954-2000”, pp 85-107.

#### Week 9

M 03/18 Lecture: Social Housing  
 W 03/20 Lecture: Eastern Block Cities  
 F 03/22 Discussion:

Reading: Wetherell, Sam. *Foundations: How the Built Environment Made Twentieth-Century Britain*. Princeton University Press, 2020, pp 76-106. <https://doi.org/10.2307/j.ctv1ocrd5c>.

Attwood, Lynne. *Gender and Housing in Soviet Russia: Private Life in a Public Space*. Manchester University Press, 2013, pp 154-173.  
<https://muse.jhu.edu/pub/300/monograph/book/67657>.

#### Week 10

Spring Recess- No Class

#### Week 11

M 04/01 Lecture: Migration and Decolonization in the City  
 W 04/03 Lecture: Cool and Radical Cities  
 F 04/05 Discussion: Urban Social Movements

Reading: Föllmer, Moritz. “Cities of Choice: Elective Affinities and the Transformation of Western European Urbanity from the Mid-1950s to the Early 1980s.” *Contemporary European History* 24, no. 4 (November 2015): 577–96. <https://doi.org/10.1017/S096077731500034X>.

“Take Over the City: Community Struggles in Italy”, *Rising Free*, 1974, pp 1-15.

## Part 4: 1975-Today

### Week 12

M 04/08 Lecture: Urban Crisis and Deindustrialization  
 W 04/10 Lecture: Neoliberal City  
 F 04/12 Discussion:

Reading: Neumann, Arndt. "From Fordist to Neo-Liberal Urban Spaces in Times of de-Industrialization: A Conceptual Frame for a Complex Relationship." *Urban History* 47, no. 2 (May 2020): 220–35. <https://doi.org/10.1017/S0963926819000233>.

Meek, James. "Where Will We Live?" *London Review of Books*, January 9, 2014. <https://www.lrb.co.uk/the-paper/v36/n01/james-meek/where-will-we-live>.

### Week 13

M 04/15 Lecture: The Post-Socialist City  
 W 04/17 Lecture: Globalizing Cities  
 F 04/19 Discussion: Life on the Margins

Reading: *La Haine*, directed by Mathieu Kassovitz (1995) (Film)  
<https://www.kanopy.com/en/wisc/watch/video/214683>

Stovall, Tyler. "From Red Belt to Black Belt: Race, Class, and Urban Marginality in Twentieth-Century Paris." In *The Color of Liberty: Histories of Race in France*, ed. Sue Peabody and Tyler Stovall, Duke University Press, 2003, 351–70. <https://doi.org/10.1515/9780822384700-019>.

### Week 14

M 04/22 Lecture: Gentrification and The Tourist City  
 W 04/24 Lecture: Housing Crisis and Euro Crisis  
 F 04/26 Discussion: Gentrification and Displacement

Reading: *The Divide (La Grieta)*, 2017. <https://dafilms.com/film/10642-the-divide>.

Matthieu Giroud and Hovig Ter Minassian. "Gentrification, Pauperization, Immigration: One Process May Hide Another." In *Gentrifications: Views from Europe*, edited by Marie Charbrol, Anaïs Collet, Matthieu Giroud, Lydie Launay, Max Rousseau, and Hovig Ter Minassian, translated by Jean-Yves Bart, 166–80. London; New York: Berghahn Books, 2023.

### Week 15

M 04/29 Lecture: European Cities Today

Final Assignment Due: May 8, 2024 (7:00 PM)

## **Course Policies**

All standard policies of UW Madison apply to History 223 (001).

### **Accessibility**

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (6.12), and UW-Madison policy (UW-855) require the university to provide reasonable accommodations to students with disabilities to access and participate in academic programs and educational services. Faculty and students share responsibility in the accommodation process. Students are expected to inform faculty (me) of their needs for instructional accommodations during the start of the semester, or as soon as possible after being approved for accommodations. Faculty (I) will work either directly with the student (you) or in coordination with the McBurney Center to provide reasonable instructional and course-related accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

### **Academic Integrity**

By virtue of enrollment, you agree to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct that may result in disciplinary action. Examples of disciplinary action include but are not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.

### **Use of Artificial Intelligence (AI)**

AI tools are transforming what it means to be a student and a historian. These tools can be very useful. However, AI tools like ChatGPT are not acceptable academic sources in this course. It is also not allowed to submit AI-generated writing as your own. This is considered plagiarism. That said, feel free to use AI tools to check your writing for spelling and grammar editing.

If you have any questions or doubts, please get in contact with me.

### **Diversity and Inclusion**

Diversity is a source of strength, creativity, and innovation for UW–Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin–Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background — people who as students, faculty, and staff serve Wisconsin and the world.

### **Pronouns**

Pronouns matter – they say a lot about who we are and how we want others to treat us. Using gendered language conscientiously is one small way that we can show respect to each other as



individuals and make UW a warm, welcoming, and inclusive environment for all members of the campus community. You can use Canvas to indicate your preferred gender pronouns.

### Technology

This course requires the use of the Canvas Learning Management System. If you have any trouble using Canvas, visit this link for instructions: <https://community.canvaslms.com/t5/Student-Guide/tkb-p/student>

This course requires access to a computer with an internet connection, audio, a 1 GHz processor, and at least 2GB of RAM. Without this, your ability to access course readings and videos and submit assignments will not be possible.

If you need technology support, please contact your instructor (me) via e-mail. You can also contact the DoIT Help Desk for technological help: <https://kb.wisc.edu/helpdesk/>

### Cellphones and Computers

Cellphones, Computers, and other electronic devices may only be used in class for class-specific purposes. Texting, going on social media, surfing the web, and doing work for other classes are not acceptable activities in class. Laptops are allowed in class but this policy may be changed if student do not use technology appropriately.

### Course Evaluations

You will be provided with the opportunity to evaluate this course and your learning experience. I value your feedback – it helps me reflect on what is working and what might need to change. As such, it also benefits future groups of students. UW-Madison uses an online course evaluation survey tool, HelioCampus. You will receive an official email two weeks before the end of the semester when your course evaluation is available. You will receive a link to log into the course evaluation with your NetID where you can complete the evaluation and submit it anonymously.

### Mental Health

As a student you may experience a range of issues that can cause barriers to learning. These might include strained relationships, anxiety, high levels of stress, alcohol/drug problems, feeling down, or loss of motivation. University Health Services can help with these or other issues you may experience. Help is always available. You can learn about free, confidential mental health services available to you; call 608-265-6600 (option 2) or visit [uhs.wisc.edu](https://uhs.wisc.edu).

## Campus Resources

Please take advantage of the many campus resources that exist to help you succeed while studying at UW-Madison:

- The Dean of Students Office: <https://doso.students.wisc.edu/>
- The Office of Student Financial Aid: <https://financialaid.wisc.edu/>
- The Office of the Registrar: <https://registrar.wisc.edu/>
- Undergraduate Advising: <https://advising.wisc.edu/>
- The UW Madison History Lab: <https://history.wisc.edu/undergraduate-program/the-history-lab/>
- The Writing Center: <https://writing.wisc.edu/>
- University Health Services: <https://www.uhs.wisc.edu/>
- University Health Services, Mental Health: <https://www.uhs.wisc.edu/mental-health/>
- Gender and Sexuality Campus Center: <https://lgbt.wisc.edu/>
- Diversity, Equity & Inclusion: <https://diversity.wisc.edu/>

## Appendix 1: Reading Analyses

### **Reading Analyses**

Due: The Thursday (by 11:59 PM) before that reading will be discussed in the Friday discussion section. Analyses cannot be submitted late because students will have already discussed the text in class by that point. All analyses will be submitted via Canvas. Your first opportunity to submit a reading analysis is for week 2 on Thursday February 1<sup>st</sup> by 11:59 PM. Late work will not be accepted.

You will have to complete 8 (eight) analyses based the texts/films assigned in weeks 2-14. You need to choose which 8 weeks' readings/films you will write about out of the total of 11 assigned texts/films on the syllabus. It is your responsibility to have submitted 8 analyses by the end of the semester. If there are multiple readings for one week, write about **all** the assigned texts/films in your analyses. Choose the weeks that you find the most interesting or choose based on what works best for your calendar.

Each response will be between **750 and 1000** words and made up of 3-4 paragraphs.

Paragraph 1 should summarize the main topics covered and the central “point” of the readings and/or film. Start the paragraph by outlining the general context and historical themes that the readings fall within (i.e. what context of European history do the readings fit?). In this paragraph, you need to include the name of the source and its author, what kind of source it is, and all other key facts about the source needed for a full summary.

Paragraph 2 should make connections. How are the different texts connected to each other and how are they connected to what we have been learning in class (e.g. are they connected by the theme of nationalism, migration, economic change etc). Consider how what the author is talking about connects to larger processes we have learned about in terms of urban history and 20<sup>th</sup> century European history. Chose only one or two main connections to explore in this section that you consider to be the most important.

Paragraph 3 should be evaluative. What kind of depiction of the larger topics explored in the readings/film do the sources provide? Do you find one of the readings more insightful than the other? Why? How are the readings useful (or not) for deepening your understanding of 20<sup>th</sup> century European urban history? Why? Make sure that you connect your assertions to the text and use page references to indicate where in the text you are drawing from.

If you feel that a 4<sup>th</sup> paragraph is necessary to complete these analyses, feel free to use it. Please follow this format closely. The page count range should be strictly followed.

Additional tips for your reading analyses:

- Taking notes while reading the text makes the writing process much easier.
- The first sentence identifies who wrote the text and where and when it was published.

- The summary should convey only the most important information about the text and omit secondary ideas.
  - Summarizing and paraphrasing are not the same thing. Paraphrasing is putting the ideas of others in your language at roughly the same level of detail while summarizing means reducing a text to its most essential points.
  - The bibliographic information of the original piece should be included.
  - Edit your writing before submitting it to make sure your ideas are clear and you have followed these instruction.
  - Use size 12 font, double spaced, with one-inch margins in a Word document (.doc).
  - When citing a text, use Chicago Manual Style Citation (footnotes like Author name, *Book Title*, (City of publication: Publisher, year), page(s).
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## Appendix 2: Leading Discussion

### **Leading Discussion**

You will select 1 (one) Friday discussion session to lead (week 3-14). If there are more students than sessions, some students will have to co-lead the discussion. A sign-up sheet will be provided in the first week of class where you can choose your week to lead. The sign-up sheet will then be uploaded to the canvas page for your reference.

Leading discussion involves three components:

1. You will prepare a short (3-5 minute) presentation to start class. In this presentation, you will provide some background about the reading(s)/film under discussion, the authors, and any context helpful for understanding the readings/film. PowerPoints are welcomed but not required. Background information may include but is not limited to a short explanation of the relevant historical context, information about the author and the book (e.g. if we read a chapter of a book, tell us about the book overall), or an explanation of any key terms used in the text that might not be understood by all. You will have to do some extra research for this presentation.
2. You will prepare 3 thought-provoking questions to kick off the discussion in class. It is important to think about how one question flows into the next one to produce a successful discussion.
3. You will moderate the discussion, asking your questions, calling on other students to speak, and making sure that everyone has a chance to talk. (After you lead discussion for 3 questions, I will take over).

Here are a few areas of focus that will help you formulate your questions:

- Ask fellow students questions that require them to express their understanding of core concepts from the text. (e.g. how does cholera spread and what factors in Naples, Italy in the late 19<sup>th</sup> century made at risk of frequent epidemics of the disease?)

- Ask students to connect the text to each other and that week's lecture material. (e.g. how did housing policy after the Russian Revolution compare to what we read about social democratic Vienna?)
- Ask students to evaluate the perspective/biases of the text. (e.g. do you think that Lynne Attwood sees the problems in the USSR as the result of communist ideology or more material considerations? Do you agree?)
- Ask students to evaluate the larger significance of the text in relation to the larger themes of the course. (E.g. how did the political and economic changes of the 1970s undermine the hopes of modernist architects and urban planners that we have learned about earlier in the class?)
- Ask students about the relevance of the text to contemporary issues. (E.g. what is the significance of London's former role as the capital of a vast empire for the city today?)

It can be difficult to create good questions that provoke students to engage in lively discussion. Here are some things to avoid:

- Avoid yes/no questions.
- Avoid questions that have a simple, uncontested, sometimes one-word factual answer. (E.g., Who was the president in 1993?)
- Avoid asking multiple questions at once.
- Avoid leading questions, that is questions that provide part or all of an answer within the question. (E.g., I love baseball, don't you?)
- Avoid questions that require students to guess.
- Avoid overly general/vague questions.

I suggest that you all come to my office hours before the session that you lead to talk about what you should put in your presentation and what kind of questions you should ask. You can also send me an email with any questions.

If you are co-leading discussion with a fellow classmate, you must meet with them to divide up the work and make your presentation/questions into a coherent whole. This is really crucial. You should have a single presentation and your questions should connect. Each student is expected to do an equal share in the presentation. You need to come up with a division of labor that both students are happy with. If you do not feel that your partner has done their fair share, please contact me. Not participating fully will result in you being graded differently than your partner.

### Appendix 3: Participation

#### **Participation Rubric**

**A:** You participate enthusiastically and regularly in classroom discussions and small group work, listening to your peers and articulating your ideas as clearly as possible. Your comments, both in class, demonstrate that you have done the reading carefully, considered your approach, and/or articulated how it fits with the general themes of the class. Comments made by an A student will be grounded in course texts to make broader claims and connections about the significance of any given week's topic.

**B:** Your contributions show that you have done the reading, but they show a less thoughtful response than that of a student achieving an "A" grade. You have thought about how the reading fits into wider themes that we have been discussing but on a more superficial level (e.g. identify a connection but do not substantiate it nor explain its significance). You participate in classroom discussions, small group work, listen to your peers and articulating your ideas, although not with the regularity or depth of a student achieving an "A." B level students will less successfully articulate how any given reading connects to the bigger picture of the class.

**C:** Your comments in class and on the online forum do not show that you have done the reading in any depth and/or are poorly or vaguely articulated. You include your thoughts but do not raise relevant questions or link the materials to the themes of the class. You contribute only rarely to class discussions and/or make comments that do not demonstrate that you have completed the readings or are engaged fully with your classmates. This may look like drawing on personal knowledge without trying to connect it to what we have done in class.

**D:** Your comments in class are very irregular and you show no evidence that you have completed and understood the reading.

**F:** You do not attend lectures or discussions regularly. Attendance is crucial in a history class. If you are having trouble getting to class, please contact the instructor.

## Appendix 4: Final Assignment

### **Final Assignment: Design a Workshop on European Cities from 1900-the Present.**

Due: May 8, 2024, by 7:00 PM (central time) via Canvas.

Instructions: You have been chosen to design a one-day workshop on the topic of European cities from 1900 until today for a group of advanced college students to be held this upcoming summer semester. The students already have some background in European urban history, so your job is not to provide chronological or total coverage. Instead, you are going to take students on a deep dive into specific key ideas through discussion. To get ready for the summer seminar, the university is asking you to do two things.

**\*\* Think of this as a summative assignment, like a final exam, where you are demonstrating to me the most important things you have learned in the class. The best assignments will make large connections that ran through the entire course. \*\***

**Part 1** (audience: advanced undergraduate history students; word count 800-1000 words)  
Create a descriptive advertisement for your one-day seminar, the aim of which is to attract students.

The advertisement should include the following parts:

1. The title of the seminar.
2. A detailed description of the key idea on which you will be focusing on for the morning and a second idea for the afternoon session. Rather than using broad topics like “Urban Planning”, think more specifically: you could instead focus on “how the Soviet Union tried to house the people” or “the ways urban planners and politicians responded to capitalism’s impact on the city”. **Do not replicate exactly what we did in History 223.** Instead, be more creative about the themes \*you\* have found most interesting. Make sure that you have chosen themes that are relevant for the entire 20<sup>th</sup> century and the course and not topics that are relevant to only one period.
3. Corresponding materials (texts, movies, videos, examples, etc.) that you will assign. You should ask students to read/watch/listen to FOUR sources in total -two for the morning on theme 1 and two for the afternoon for theme 2. These materials will be drawn from History 223. For each theme, one text should be from pre-WWII and the other from post-WWII. You should be sure to include examples from different periods and different countries. Avoid pairing up the same readings as done in History 223. In this section, give students a sense of what these material are and how they will allow them to understand the themes you will cover. If you like, you can combine sections b and c for better flow.
4. Compelling reasons why students should sign up for your class. Here you should consider questions like “What makes the themes you have chosen interesting and relevant for today’s students?” Think about the connection between the topics and student interests and lives outside the classroom. Why should they care about the themes you have selected from 20<sup>th</sup> century European urban history?

Part 2 (audience: History Department Chair, who is going to approve your seminar; word count: 800-1000 words)

In a formal letter, explain your choices for Part 1.

This letter should address the following question:

1. What do you want students to understand about European Cities since 1900 by the end of the seminar? How is your overall goal achieved by exploring the two themes in your morning and afternoon sessions?
2. Why have you chosen to focus on these two themes? What makes them so important? Why will students be interested in them?
3. Why have you chosen these sources over others? Why did you choose to pair the sources that you did? What will students gain from comparing sources?
4. How does your workshop help students develop a historical perspective that they can use to understand contemporary issues? (E.g. how does your workshop on the politics of domesticity and housing policy inform contemporary issues around gender?)

### **Overall Goal:**

The point of this assignment is for you to identify two key themes that run through the course and 20<sup>th</sup> century European urban history and for you to explain what those themes are, provide examples that illustrate them, to evaluate continuities and changes in that theme over the 20<sup>th</sup> century, and clearly state these themes larger significance for understanding the 20<sup>th</sup> century and the world today. This assignment is instead of a formal exam where I would ask you questions that make you connect the material from the whole class.

### **Logistics:**

- Include your name, a word count, and page numbers. Your assignment should be double-spaced, size 12 font, with 1-inch margins.
- The word count is 1600-2000 words. Please stick to the word count to avoid a grade penalty.
- If you refer to an idea from a lecture or discussion: week # and lecture/discussion # e.g., W7L1.
- To cite texts, use the Chicago Manual Style for footnote citations. (E.g. For a book: Author Name, *Name of Books*, (Publishing City: Publisher, Date), Page number. For a journal article: Name of Author, "Name of Journal Article", *Name of Journal*, Volume (Number), Date, Page.)
- The assignment should be uploaded to Canvas and be submitted in doc. format.