Nationalism in East Central Europe 1900-2000
(History 312/ver. 7.1)

Professor T. Mills Kelly
Robinson B, 373b
email: tkelly7@gmu.edu
website: http://edwired.org
twitter: @EdwiredMills

Office Hours
http://millskelly.youcanbook.me

Introduction
This course takes us through an investigation of nationalism in its East European context from the end of the 19th century to the present. During the semester we will consider developments in the history of this region and its peoples in a variety of spheres—political, international, cultural, and economic. Because our work will be regional in focus and because East Central Europe is a very diverse region, much of what we do will be focused on the big picture. Nationalism and its many and varied manifestations in the region will be the thread that helps us to bind this diverse region together.

The course is divided, roughly, into four large sections. The first of these introduces you to the region and takes us through the founding of the independent states that populate the map of East Central Europe today. The second section of the course is devoted to trying to understand how it was that the Holocaust happened in East Central Europe over and beyond the role that the German state played in that horrible tragedy. The third section focuses on the communist period – from the initial popularity of the communist regimes through their eventual stagnation and decline. The final section of the course focuses on the collapse of the communist regimes beginning in 1989 and on the aftermath of that rather surprising event. Because several countries in the region have or are the process of going off the democratic rails, we’ll be keeping an eye on the post-1989 period all semester.

Learning Goals
I hope that by the end of the semester you will have gained a more in-depth understanding of several topics of great importance for the history of East Central Europe: nationalism, how multi-national states work (or don’t work), the importance of international meddling in the history of East Central Europe, and the intersection of culture and politics. Finally, I hope you will emerge from the course more adept at writing historically.

Assigned Materials
In addition to the books listed below, there will be several additional reading assignments (articles on reserve, websites, etc.). The books assigned for the course are all in the University Bookstore and all are available online at a discount over what the Bookstore charges (in most cases). You will need all of these books because we will be discussing them in detail at class at various points in the semester. If you plan to buy them during the semester instead of all at once, be advised that the Bookstore begins returning their inventory after the add/drop deadline. Not having these books in hand in plenty of time to read them will have a significant downward effect on your grade in the course.
The books assigned are:

R. J. Crampton, *Eastern Europe in the 20th Century—and After*
Jan Gross, *Neighbors*
Gale Stokes, *The Walls Came Tumbling Down: The Collapse of Communism in Eastern Europe*

**Assignments**
During the semester you will have two types of assignments. The first of these is to complete all of the readings assigned in the class schedule (see below) and to come to class prepared to discuss these readings. The second is to complete three papers – two brief analytical essays of between 3-5 pages, and one essay of 2 pages, drawing on two of the films assigned.

In addition to these assignments, there will be a mid-term examination (March 1) and a final examination (May 13 @ 1:30 pm).

**Grading**
Your grade for the semester will be based upon the following criteria:

- Class participation: 15%
- Midterm examination: 20%
- Analytical essays: 30% (15% each)
- Film essay: 5%
- Final exam: 30%

**Writing Assignments**

**Analytical Essays:** For the first essay you should discuss the problematic relationship between “nation building” and “state building” in East Central Europe from the late 19th century to 1939. This essay is due on February 27 via email. For the second essay, you may write on any topic that appeals to you. However, I must approve your topic. I will not accept any essays that I have not approved. The second essay is due on the last day of class (May 6). Both essays should display a careful investigation of the scholarly literature on your topic. I’ll discuss my expectations in this regard in class. Footnotes and bibliography should be in Chicago style. No MLA or APA.

**Film Essay:** The film essay is different from what you might be used to. I do not want a film review. Instead, I want you to select one moment in each of two different films that in some way extended or deepened your understanding of the history of East Central Europe as we have dealt with it in this course. Describe the two moments and then discuss how they (a) deepened your understanding, and (b) how they are related to one another. In short, this essay is as much about your learning as it is about the films or the history. The essay should be between 3 and 5 pages in length. The film essay is due the last day of class (May 6). I will also accept a short (i.e., under 5 minutes) film instead of a standard essay. If you want to do the film instead of the essay, you must consult with me in advance.

**Course Policies** (please read them all)

**Attendance:** I place a high premium on arriving on time. It is the height of bad manners to show up while someone else is speaking, disturbing his or her train of thought. Please extend
the same courtesy to others that you would expect when you are the one speaking. Also, because class participation is a substantial portion of your grade, you should plan to attend each and every class this semester. How can you participate if you aren’t in class?

**ADA:** Any student who requires special arrangements in order to meet course requirements should contact me to make necessary accommodations (before February 4 please). Students should present appropriate verification from the Disability Resource Center.

**Medical and other excuses:** Every semester someone is forced to miss the due date for an assignment or an exam either as the result of an illness or a family emergency. If you find yourself in this situation, fairness to all students in the class requires the proper documentation, without which your excuses will not be accepted. If you need to know more about this process consult me as soon as the emergency is taken care of.

**Plagiarism and cheating:** In a word, don’t. I refer every case of suspected cheating and plagiarism to the Honor Committee, so do us both a favor and just say no. If you have any questions about what constitutes plagiarism and/or cheating, please see me.

**Consumption:** In my classes drink is permitted, but food and tobacco products of all kinds are prohibited. If you must chew, whether food or tobacco, do it before you arrive or after you leave.

**Cell phones:** Why do I even have to say this? Please turn off your phone or set it to vibrate before you come to class. And if you take a call in class (it’s happened), I will penalize you severely in that all important class participation grade.

**Laptops:** I am not one of that growing legion of professors who bans laptops from class (see my blog post on this: http://edwired.org/?p=587). In fact, I encourage you to bring your laptop to class. But if you are clearly checked out (Anyone? Anyone? Bueller?) to Facebook, YouTube, AIM, League of Legends, or wherever, expect me to call on you.

**Class Schedule**

**Note:** I have listed readings by week rather than by day. This means I will expect you to have completed these readings by Monday so that you will be prepared to discuss them on any of the two days of that week. The general pattern I’m going to follow during the semester is more lecture on Monday, more discussion on Wednesday, but you should not count on that. All of the films are available either from me, the library, or via various streaming services.

**Week of January 21: Class introduction**
General overview of the class and of the region we’ll be studying.
Read: Crampton, 1-30.

**Week of January 28: The Nineteenth Century Background**
Monday: Read, Ernest Gellner, “Nationalism and High Cultures”; Eric Hobsbawm, “The Nation as Invented Tradition”; Benedict Anderson, “Imagined Communities” (I’ll email
these). Read all three essay excerpts. You will be assigned one of these selections and expected to be able to discuss it in detail on Wednesday. Also read: Griff Witte, “The New Autocrats,” Washington Post, December 7, 2018. Film options: Colonel Redl (A), The Illusionist (A)

**Week of February 4: New States in East Central Europe**
Read: Crampton, 31-38, an one of the national chapters, e.g., the one on Poland or the one on Hungary. Also read: Paces essay (via email). Be prepared to discuss in class. Film options: Closely Watched Trains (CS)

**Week of February 11: The Sharp Right Turn/War in East Central Europe**
Read: Crampton, 152-178
Wednesday: Discussion of primary sources (via email)
Film options: Divided We Fall (CS), Shop on Main Street (CS), Ashes and Diamonds (P), Želary (CS), Dark Blue World (CS)

**Week of February 18: The Holocaust in East Central Europe**
Read: Crampton, 179-201; Jan Gross, Neighbors (entire book)
Wednesday: Discussion of Neighbors and articles on Neighbors (on reserve)
Film Options: Divided We Fall (CS), Once We Were Neighbors (H), and on World War II in Poland, A Generation, Kanal, and Ashes and Diamonds

**Week of February 25: Communist Takeovers**
Read: Crampton: 211-239

* Wednesday, March 1 – Midterm exam. *

**Week of March 4:**
* No class Monday – I’m at a board meeting in D.C. *

Wednesday: Read: Wilma Iggers, “Milada Horáková” in Women of Prague (via email). Be prepared to discuss on Wednesday.

**Week of March 11 – Spring Break**

**Week of March 18: Stalinism**
Read: Crampton, 240-274; David Crowley, “Warsaw’s Shops, Stalinism and the Thaw,” in Susan E. Reid and David Crowley, eds. Style and Socialism. Modernity and Material Culture in Post-War Eastern Europe (via email)  
Film Options: When Father Was Away on Business (Y), Underground (Y), Budapest Tales (H), Recsk 1950-1953 (H)

**Week of March 25: Reform and Revolt 1956-1968**
Read: Crampton, 307-344; Mark Allen Svede, “All You Need is Lovebeads: Latvia’s Hippies Undress for Success,” in Susan E. Reid and David Crowley, eds. Style and Socialism. Modernity and Material Culture in Post-War Eastern Europe (via email)  
Film Options: The Promise (G), Man of Iron (P), Man of Marble (P)
**Week of April 1: The Decline of Socialism**
Read: Crampton, 345-78
Wednesday: Discussion of the Declaration of Charter 77 and the Czechoslovak Anti-Charter.
Film Options: Canary Season (BG), Slogans (AL)

**Week of April 8: The Death of Socialism**
Read: Crampton, 379-90
Wednesday: Discussion of An Emerging Environmental Movement, Is Poland Lost, Memorandum of the Serbian Academy of Sciences, Europe as a Common Home
Film Options: Kolya (CS), Goodbye Lenin (G), The Lives of Others (G), Man of Iron (P), Man of Marble (P)

**Week of April 15: 1989—The Year of Miracles**
Read: Stokes, Walls Came Tumbling Down to page 167
Film Options: Kolya (CS), Goodbye Lenin (G), The Lives of Others (G)

**Week of April 22: The World’s Worst Hangover 1990-2000**
Read: Stokes, 168-217
Film Options: Fuse (B), Grbavica: Land of My Dreams (B), Pretty Village, Pretty Flame (Y), No Man’s Land (S), Before the Rain (M); Children Underground (R), White (P), I Love Budapest (H), School of the Senses (H), Casting (S), Goodbye Lenin (G), The Wounds (S), Witnesses (C), Loving Glances (S), Tirana Year Zero (AL), Mirage (M), Something Like Happiness (CZ), Anatema (AL), Up and Down (CZ), Ryna (R), Human Heart Explodes (M), Czech Dream (CZ)

**Week of April 29: The World’s Worst Hangover 1990-2000**
Read: Stokes, 218-60
Monday: Discussion of Rosenberg
Film Options: Zabrada (SL), Fuse (B), Grbavica: Land of My Dreams (B), Pretty Village, Pretty Flame (Y), No Man’s Land (S), Before the Rain (M); Children Underground (R), White (P), I Love Budapest (H), School of the Senses (H), Casting (S), Goodbye Lenin (G), The Wounds (S), Witnesses (C), Loving Glances (S), Tirana Year Zero (AL), Mirage (M), Something Like Happiness (CZ), Anatema (AL), Up and Down (CZ), Ryna (R), Human Heart Explodes (M), Czech Dream (CZ)

**May 6: Off the Rails**

**Film Key:** (Origin and/or subject matter)
A=Austrian
AL=Albanian
B=Bosnian
BG=Bulgarian
C=Croatian
CS=Czech, Slovak, Czechoslovak
H=Hungary
M=Macedonian
P=Polish
Pronunciation Guide

You should try your best to pronounce all the names and local terms that come up during the semester. Here is a rough guide to the pronunciation of the letters/sounds that may be unfamiliar to you.

Albanian
è e, as in germ
c c, as in cello
dh th, as in that
gj dj, as in adjust
j y, as in yes
nj ny, as in canyon
rr trilled as in Spanish
x ts, as in cats
xh dg, as in edge
zh z, as in azure

Bulgarian/Macedonian
See: http://www.omniglot.com/writing/bulgarian.htm

Czech/Slovak/Slovenian
c ts as in cats
cè ch, as in reach
cz ch, as in chicken
dè dj, as in bridge
cè i+e, each vocalized
ন n as in new
ou long o, as in road
í r+z, each vocalized, but together
š sh, as in she
ú oo, as in zoo
ž s, as in pleasure

German
ö oe – a close equivalent in English is the u in shun
ü ue – a close equivalent in English is ruin

Hungarian
c ts, as in cats
cs ch, as in change
cè ay, as in say
gy dg, as in lodge
ö u, as in curve
ô o, as in joke
ő oo, as in zoo
s sh, as in she
ss sh+sh, each vocalized (Tessék=tesh shayk)
sz s, as in seven
ü, ū ew, as in few, the second longer than the first

Polish
c ts, as in cats
cś ch, as in change
ch h, as in hard
cz ch, as in church
dz as in English, as in red zone
dzī j, as in jeep
g always hard, as in get
l w, as in won
ń ni, as in onion
ó oo, as in foot, not as in zoo
rz hard zh, as with ż (see below)
sz hard sh, as in shot
szch both, as in frensh cheese
ś sh, as in shoe
w v, as in village
ź, ž soft z, as in Zhivago—ż is harder

Serbian/Croatian
c ts, as in cats
cći hard ch, as in church
cć soft ch, as in cheese
dź j, as in June
d dj, sort of like jam
j y, as in yacht
lj l, as in lure
nj like the Spanish ñ
r trilled as in Spanish
ś sh, as in sheep
ž zh, as in measure

For the Serbian alphabet, see: http://www.omniglot.com/writing/serbo-croat.htm