

EUS 4930/ LIT 4483 Europe From the Margins: Representations of the Second World War

Instructor Name: Min Ji Kang

Course meeting time: T 8-9 (3:00-4:55 pm)/R 9 (4:05-4:55pm)

Location: Online (Zoom Meeting ID: 4023539790)

Office Hours: W 2-4pm or by appointment (Zoom Meeting ID: 4023539790)

Course Website: Canvas

Instructor Email: mkang6@ufl.edu

Course description

WWII was a war that encompassed all of Europe, as well as Asia and America. Even though more than half a century has passed since WWII occurred, we still feel the lasting effects of the war through political disputes about reparations, literary works, as well as memorials and museums. We know the dominant narrative about WWII being a fight between Allied and Axis powers, but how much do we know about the lesser known Eastern European and Asian spheres of this global war? The European and Asian fronts of WWII may be more connected than we think, seen from how “comfort women” were sent from various parts of East and Southeast Asia to serve as sex slaves for the Japanese military and how women from Eastern Europe were sent to German military brothels. The course will investigate the lesser-known Eastern European sphere during WWII through areas known as bloodlands, and the controversy surrounding reparations for “comfort women” in parts of Asia. The study of Eastern Europe informs the study of Asia, as we trace transnational connections through looking at WWII. We will also look at the issues surrounding race and gender identities of mixed race children post WWII.

This course invites students to revisit WWII through international perspectives to make cross-cultural ties and diaspora communities formed as a result of war. Selected course materials urge us to see WWII from the perspective of those on the front lines to those at home, as well as those feeling the reverberating affects of the war in the present day.

We will interrogate broader concepts of migration, globalization, memory, and postcolonialism, as well as race, and gender identity formation through books, film, and TV shows centered on WWII.

Assignments will consist of reading responses, student presentations, a midterm paper, and a final research project on the student’s investigation of an aspect of WWII.

Course Objectives

By the end of this course, you will be able to:

- Reflect on the broader impacts of war and how narratives of war are influenced by the culture that produces them
- Think about how personal and national identities are shaped by war
- Critically analyze various types of documents including novels, scholarly articles, and films to formulate original ideas synthesizing sources

Required Texts

Small Island (2004), Andrea Levy

White Chrysanthemum (2018), Mary Lynn Bracht

Invisible Woman (1993), Ika Hügel-Marshall

Film: *Ivan's Childhood* (1962), Stream on A Site of Your Choice

Film: *Nazi Concentration Camps (1945)*, Streaming Link Available on Syllabus

*All other assigned readings will be made available via Canvas

Assignments

1000 possible points (see below for Grading Rubric):

Assignment	Points (Percentage)	Due Date
Participation (including attendance & other in-class activities)	200 (20% of final grade)	N/A
Peer Review (2 total)	50 points each, 100-point total (10% of final grade)	Various
Brief Response Discussion Posts (8 total)	20 points each, 160-point total (16% of final grade)	Various
Perusall Assignment (2 total, 4 comments each)	20 points each, 40 point total (4% of final grade)	Various
Presentation	50 points (5 % of final grade)	Various
Midterm Paper (5-7 pages)	200 (20% of final grade)	2/17
Final Research Project (7-9 pages)	250 (25% of final grade)	4/20

Reading Response (250 words/ 80 points total)

You will write weekly discussion posts in response to our readings. Discussion posts are designed to ready you for class discussion and to explore ideas you could develop further in your longer paper. The post (250 words minimum) *must always address the reading*

for that day and will be due before class begins. In your discussion post, you should not repeat previous class discussions or provide a summary of the reading. Instead, your post should begin to analyze the reading assigned for that class session, selecting an issue or theme or question you feel to be significant and analyzing how it functions in the text. I recommend that you select a word, phrase, image, or short quotation from the reading to initiate your response. You must also include 1 question you have about the text. You are also required to respond to one other person's response (50 words minimum) by Thursday at 5pm.

Midterm Paper (1300 words minimum/200 points total)

This paper will consist of practicing critical reading and writing about texts or film. You must pose an insightful and original thesis about a text or film covered in the course. You will also be practicing how to research and utilize outside sources, as this paper must *effectively* incorporate at least one outside scholarly source.

*Check guidelines for what constitutes a scholarly source.

Presentations (10 minutes/50 points)

Throughout the semester, you will do a short presentation on an aspect of World War II that interests you. This will familiarize you with the impacts of WWII, and will also be a chance to practice researching, organizing, and effectively communicating your ideas to an audience. Students are encouraged to use both textual and visual means to showcase their ideas.

Final Project (1800 words minimum /250 points)

This creative research project will give you a chance to synthesize all of the material covered in class with your own topic of interest. Given the array of perspectives covered within the course, choose a cultural perspective/topic and investigate it further in two parts. In Part I (Essay), you must give an overview of WWII from that perspective, with specific details about the impact of the war on the individual as well as nation. Your essay should include analysis of a text covered in the second half of class and what that perspective revealed about WWII, as well as how it influenced your understanding of WWII in the present day.

In Part II (Creative Work + Artist Statement), you must propose a creative form to commemorate WWII publically. Some examples of forms could include a museum exhibit, series of poems, podcast, artwork, or sculpture. You must have a visual (or audio) that clearly showcases your proposed form, as well as an Artist Statement that communicates how your creative form connects to WWII, and how it remembers and translates the impact of the war to the modern audience. Why did you choose this form and how do you see its impact on the local and international audience?

You must incorporate at least two outside scholarly sources in either Part 1 or 2.

Participation (200 points total)

The participation grade includes homework, in-class activities, and out-of-class activities. These activities include drafts, workshops, and peer reviews. Also, please come prepared for in-class discussions on assigned readings. Being prepared means being in class on time, ready to take notes and participate actively in discussion.

*To ensure full points, students must actively participate in class discussion at least 2 times per class.

Course Policies:

You must complete *all assignments* to receive credit for this course.

1. Attendance

Attendance is mandatory and will be taken daily. I allot 3 absences for the semester before your grade will be affected. After 3 absences, your grade will be lowered a third of a grade for every missed class. This means that an A would be reduced to an A-, a B+ to a B, and so on. If you are going to be absent, please email me, so I'm aware you will not be attending class that day. *Missing a double period classes counts as 2 absences.* You automatically fail the course if you miss 6 classes (failure at the sixth absence).

Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>). This policy is exempt only for those absences involving severe illness, which will require a signed doctor's note or university-sponsored events, such as athletics, band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor *prior* to the date that will be missed.

Please Note:

If you are absent, it is your responsibility to make yourself aware of all due dates ^[L]_[SEP] and turn in assigned work on the assigned due date. If absent due to a scheduled event, students are still responsible for turning assignments in on time. ^[L]_[SEP]

If you still have questions, please contact me by email, see me in office hours, or ask another student. I highly suggest having contact information for at least one other person in the class to help stay updated on any new information.

2. Tardiness

Students who enter class after roll has been taken are late, which disrupts the entire class. *Two instances of tardiness count as one (1) absence.*

3. Class Participation

Since this is an online course, there are some guidelines you should follow:

Avoid distractions during class time: Close all other tabs and put your phone away. Net-surfing or cellphone use is disruptive and will result in grade penalty. Attend from an area with no distractions.

Make sure that whatever is visible (your attire, the background) is reasonable for class.

Try to participate at least twice per class to receive full credit. If you are present in class but not able to participate on a particular day, you can send me a paragraph based on the material we read in class for that day or your thoughts on what we discussed that day to receive participation credit for that day. This does not apply if you missed class for an unexcused absence.

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. The material we look at may contain language and terms that may cause discomfort, and be offensive. I envision the classroom to be a safe and respectful space to discuss the uncomfortable realities and traumatic histories that encompass our lives. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

4. Paper Format & Submission

Final drafts should be polished and presented in a professional manner. All papers must be submitted on time on Canvas and uploaded before scheduled peer reviews. Paper should be in 12-point Times New Roman font and double-spaced. Your final drafts should be polished and presented in a professional manner. I will be discussing the format all your papers should be in, and you should follow that format for all your papers. All drafts should conform to MLA style and will be submitted as an MS Word (.doc or .docx) to Canvas.

5. Late Papers/ Assignments

No late papers or assignments will be accepted. Failure of technology is not an excuse.

6. Assignment Maintenance

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers it is the students' responsibility to have and to make available this material.

7. Plagiarism

UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.

b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.

c. Submitting materials from any source without proper attribution.

d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

Important Tip: You should never copy and paste something from the Internet without providing the exact location from which it came.

8. Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

9. Writing Studio

The University Writing Studio currently holding online appointments and is available to all UF students free of charge.

11. Students with Disabilities

Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give your instructor early in the semester.

12. Mental Health and Wellness

Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

13. UF's policy on Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <https://titleix.ufl.edu/about/title-ix-rights>

14. Policy on environmental sustainability

Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

COURSE SCHEDULE:

- This is only a guide to the expected course of the semester. Changes can be made at any time, so it is up to you to check Canvas often and attend all classes.
- Assignments and readings are due the day they are listed on the syllabus, not the following day.

Week 1	Unit 1: Orientation and Framing	Assignments
1/6	Syllabus and course overview “Beware of the Dog” (1944) –Roald Dahl (Canvas) Illustrated version of Universal Declaration of Human Rights (UDHR) https://www.un.org/en/udhrbook/ - 30	
Week 2	Unit 2: On the Front and at Home in Western Europe	
1/11	<i>Small Island</i> (Beginning-Chapter 12)	
1/13	<i>Small Island</i> (Chapter 13-20)	
Week 3		
1/18	<i>Small Island</i> (Chapter 21-29)	Response 1 due
1/20	<i>Small Island</i> (Chapter 30-35)	
Week 4		
1/25	<i>Small Island</i> (Chapter 36-45)	
1/27	<i>Small Island</i> (Chapter 46-End) Secondary Reading: Alicia Ellis, “Identity as Cultural Production in Andrea Levy's <i>Small Island</i> .” https://www.brunel.ac.uk/_data/assets/pdf_file/0010/198064/6_AliciaEllis_Identity-as-Cultural-ProductionLevy_-FINAL1.pdf	Comments due on Perusall
Week 5	Unit 3: Bloodlands of Eastern Europe	
2/1	Preface to <i>Bloodlands: Europe Between Hitler and Stalin</i> (Canvas) <i>Ivan’s Childhood</i> (1962)- Stream on your own	Response 2 due
2/3	Preface to <i>Red Famine</i> - Anne Applebaum (Canvas)	

	“The Rings” –Marsha Forchuk Skrypuch (Canvas)	
Week 6		
2/8	<i>Bloodlands</i> Ch 2 (Canvas) “The Nose” (Canvas)	
2/10	Peer Review	Draft for Peer review due (by 4:00pm)
Week 7		
2/15	<i>Bloodlands</i> Ch 9 (Canvas) George Stevens, <i>Nazi Concentration Camps (1945)</i> : https://www.dailymotion.com/video/x21dfgb	
2/17	“New Threads on an Old Loom” –Annamaria Orla-Bukowska (Canvas) “The Counter-Monument” –Young (Canvas)	Mid Term Analysis Paper Due 11:59 PM
Week 8	Unit 4: Impacts of WWII on East Asia and Contemporary Debate	
2/22	<i>White Chrysanthemum</i> p1-60	Response 3 due
2/24	<i>White Chrysanthemum</i> p61-96	
Week 9		
3/1	<i>White Chrysanthemum</i> p97-160	Response 4 due
3/3	<i>White Chrysanthemum</i> p161-205	
Week 10		
3/8	Spring Break: No Class	
3/10	Spring Break: No Class	
Week 11		
3/15	<i>White Chrysanthemum</i> p206-End	
3/17	“Changing Labor Processes of Women’s Work: The Haenyo of Jeju	Comment

	Island” by Gwi-Sook Gwon (Canvas Files)	s due on Perusall
Week 12		
3/22	Introduction to <i>Embodied Reckonings</i> (Canvas Files)	Response 5 due
3/24	Digital Museums on “Comfort Women” https://awf.or.jp/e2/index.html (Digital Museum: The Comfort Women Issue and the Asian Women’s Fund) https://comfort-women.org/ (Washington Coalition for Comfort women Issues)	
Week 13	Unit 5: Post War Reverberations & Memory	
3/29	<i>Invisible Woman</i> p1-43	Response 6 due
3/31	<i>Invisible Woman</i> p44-79	Response 7 Outline for Final Paper Due
Week 14		
4/5	<i>Invisible Woman</i> p80-End	Response 8 due
4/7	“Others-From-Within From Without” –Michelle M. Wright (Canvas) “The Subject in Black and White: Afro-German Identity Formation in Ika Hügel-Marshall's Autobiography Daheim Unterwegs: Ein Deutsches Leben." (Canvas Files) Why Mixed-Race Children in Post-WWII Germany Were Deemed a ‘Social Problem’ (Online Article) https://www.history.com/news/mixed-race-babies-germany-world-war-ii	
Week 15		
4/12	“Reading the Past Against the Grain: The Shape of Memory Studies” – Barbie Zelizer (Canvas) “Finding Meaning in Memory: A Methodological Critique of Collective Memory Studies” –Wulf Kansteiner (Canvas)	

4/14	Peer Review	Draft for Peer review due (by 4:00pm)
Week 16		
4/19	Course Evaluations and Wrap Up: Chapter 1: The Politics of Memory and the Poetics of History (Canvas)	Final Project Due 4/20 11:59 PM

Grading Scale

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

Assessment Rubric

	A Level Paper	B Level Paper	C Level Paper	D Level Paper	Failing Paper
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Thesis	Thesis is clear and specific, presenting a thoughtful, critical, engaging, and creating interpretation of the text.	Thesis is clear and specific, but less critical and/or creative than the A level paper	Thesis is unspecific and demonstrates a lack of critical and creative thinking	Thesis is vague and demonstrates a lack of understanding about the text	Thesis is not presented
Supporting Ideas in Paragraph	Support in paragraphs relate back to the thesis and provides in-depth, critical thinking about the text and sources	Support is general and logical, but lacking in-depth critical thinking	Support is weak and illogical; or does not provide critical thinking;	Support is weak and does not show an understanding of the text	No support is given in paragraphs
Incorporation of Sources	All sources are gracefully incorporated in the paper, explaining the source and author; quotes seamlessly flow into the language of the writer; quotes demonstrate careful thinking and have in depth analysis that relates back to the main thesis	Sources are sufficiently incorporated but not introduced, or given context; quotes are awkward in placement and language; quotes do not show in depth analysis or do not relate back to the thesis	Quotes seem misplaced; Paragraphs are heavy with quotes but inadequate analysis of the quotes; quotes are not related to thesis	Quotes are randomly chosen and placed; there is no analysis of the quote	No quotes are provided
Organization of Paragraphs	Paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences that introduce the main idea of each paragraph. Each paragraph seamlessly	Paragraphs exhibit unclear structure and topic sentences do not introduce the main idea of each paragraph. Paragraphs seem	Paragraph transitions are too abrupt; topic sentences are clumsy or paragraphs start abruptly with	Topic sentences are missing and conclusion does not summarize ideas at all or shows a lack of understanding of the text	Topic sentences are missing or body paragraphs or conclusion is missing

	connects to the next; conclusion restates the thesis, summarizes the overall ideas, and clearly states why the thesis matters to the larger societal issues or concerns	disjointed; conclusion does not restate the thesis, or does not summarize the overall ideas and why the thesis matters to the larger societal issues or concerns	quotes; conclusion does not restate the thesis and does not summarize overall ideas and implications of the thesis		
Style and Tone	Sophisticated academic style and tone at all times. Paper has word usage that is appropriate and relevant to course material.	Paper relies on word usage that does not fit well with the context and genre. Sentences may be overly long or short with awkward construction. Paper may also use words incorrectly.	Paper relies on word usage that is inappropriate for the context, genre, or discipline. Sentences are overly long or short with awkward construction. Paper uses words incorrectly.	Inappropriate style, language, and use of words that do not show an understanding of course material	Paper does not have formal, academic writing style or has offensive language
MLA Formatting/ Citations	No errors; Paper has properly cited in-text citations and works cited	Few errors	Some errors	Many errors	Missing works cited, in-text citations and lack of formatting
Grammar/Mechanics	No errors	Few errors	Some errors	Many errors	Number of errors makes the paper unreadable

