



SCHOOL OF HISTORY, PHILOSOPHY, POLITICAL SCIENCE AND INTERNATIONAL RELATIONS

HISTORY PROGRAMME - TRIMESTER 2, 2008

HIST 318: Special Topic: Mobilising the Masses: Propaganda in Twentieth Century Europe CRN 1948

Teaching staff:

Co-ordinator: Giacomo Lichtner
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Lecturer: Andrew Francis
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Lecture Times: Monday, 9:00 – 9:50
Venue: Murphy Lecture Theatre 101 (MY101)

Office Hours: *will be announced at the first lecture and posted on Blackboard. You are also welcome to telephone or email us to arrange an appointment.*

Contacting staff:

For any enquiries you may have about your work for HIST 318 contact your course co-ordinator during office hours or make an appointment by email.

Tutorials:

Monday	10:00 - 11:50	1	OK523
Tuesday	10:00 - 11:50	2	KK103
Tuesday	2:10 - 4:00	3	KK106

(OK = Old Kirk; KK= New Kirk Building)

Additional information:

General notices will be given in lectures. Formal notices containing course information will be posted on the main History Programme noticeboard, 4th floor, Old Kirk Building and outside Old Kirk 419.

Course Aims and Content:

This paper explores the developments of political propaganda in twentieth century European society. It will focus predominantly on techniques of persuasion utilised in Britain, Germany, France, the Soviet Union, Italy and Spain. It will make use of the concept of propaganda to understand the developments of the political process in democratic as well as totalitarian states. A number of case studies will be examined highlighting the development of a vast array of techniques and the use of different media, including posters, film, radio, literature, photography and music.

Course Objectives:

HIST 318 aims to develop and refine students' abilities in many areas. Students will:

- Acquire a general understanding of the history of modern propaganda;
- Evaluate the strengths and limitations of political propaganda;
- Evaluate, where possible, the extent to which popular opinion was manipulated to further a national cause;
- Recognise a variety of approaches adopted by propagandists over the last ninety years;
- Develop further skills in analysing primary materials including moving and still images;
- Improve their ability to weigh up conflicting arguments and make reasoned judgements about their relative merits;
- Consolidate a high level of competency in written and oral communication, and historiographical analysis.

Key texts and readings:

There is no assigned textbook in HIST 318.

HIST 318 Book of Readings available from Student Notes Shop on the ground floor of the Student Union Building.

Customers can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to customers or they can be picked up from the shop the day after placing an order online. Opening hours are 8.00 am – 6.00 pm, Monday – Friday during term time (closing at 5.00 pm in the holidays), 10.00 am – 1.00 pm Saturdays. Phone: 463 5515

Other course materials:

It is recommended that students purchase the History Programme's booklet *Writing History Essays* from Student Notes.

Assessment:

(a)	Documentary Analysis (1500 words) Due Date: <u>Monday 11 August, 2008</u>	35 %
(b)	Research Proposal Due Date: <u>Monday 1 September, 2008</u>	10 %
(c)	Research Essay (no less than 3,000 words, no more than 4,000 words) Due Date: <u>Tuesday 7 October, 2008</u>	45 %
(d)	In-Class Contribution No due date	10%

There is no registry examination for HIST318.

Relationship between assessment and course objectives:

In the **documentary analysis** exercise students will be asked to demonstrate that they can critically assess primary sources. Choosing EITHER a poster OR a film from a given sample, the student will:

- Explain what the document is,
- Place it in its historical context,
- Select and comment upon the most significant points, references and allusions in the text or image,
- Assess its value to the student of modern propaganda history,
- And communicate their ideas in a clear and well-argued style.

The **research proposal** is designed to assist the student in identifying and developing a suitable research project. In completing the proposal, the student will be expected to:

- Apply critical thinking to the selection of a feasible topic,

- Display a good understanding of the range of sources that will be needed to complete the research project successfully,
- Demonstrate the ability to plan ahead and organise one's thoughts and workload.

By completing the **research essay** students will demonstrate their ability to design and complete an independent research project. The student will be expected to:

- Engage critically with a broad range of relevant secondary sources and place the topic within this historiographical context,
- Identify, assess and utilise appropriately relevant primary sources,
- Build and sustain a coherent argument,
- Present their work in clear prose, supported by appropriate citation of sources and bibliography, as set out in *Writing History Essays*.

The **oral contribution** will be assessed according to a response sheet that each student will submit each week in class. This will require the student to assess briefly the primary source provided. This assignment is designed to test students' ability to

- Make a consistent contribution to the classroom
- Express one's opinion clearly and coherently, engaging with one's peers in a respectful and critical manner.
- Assess the primary sources provided in the book of readings

Electronic Submissions:

Electronic submission of written work is not normally acceptable, and is allowed **only with the prior permission of the Course Co-ordinator**. Exceptions may be granted where serious circumstances (e.g. illness) prevent you from submitting the essay in person. In this case a **paper**

copy of the work must also be submitted by a date agreed with your lecturer. **PLEASE NOTE THAT RESPONSIBILITY FOR ENSURING THAT THE LECTURER RECEIVES A READABLE COPY OF WRITTEN WORK REMAINS WITH THE STUDENT.**

Penalties:

Students will be penalised for late submission of essays - **a deduction of 5% for the first day late, 2% per day for the following 8 days**, from marks awarded for the essay. Thereafter, the essay can be accepted for mandatory course requirements **BUT WILL NOT BE MARKED**. However, penalties may be waived if there are valid grounds, e.g., illness (presentation of a medical certificate will be necessary) or similar other contingencies. In such cases prior information will be necessary.

Workload guidelines:

In accordance with Faculty of Humanities and Social Sciences Guidelines, this course has been constructed on the assumption that students will devote **16 hours per week** to HIST 318. This includes one one-hour lecture and one two-hour tutorial per week.

Mandatory requirements for passing the course:

To pass the course each student must:

- Complete the assignments specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work);

and

- Attend at least 7 tutorials

Faculty guidelines permit you to miss up to 3 tutorials without penalty. Extra absences will result in a student failing terms, except in cases of serious illness (supported by a medical certificate), or serious personal crisis. THERE IS NO PROVISION ON THIS COURSE FOR MAKE-UPS TO COMPENSATE FOR ADDITIONAL ABSENCES EXCEPT UNDER THOSE CIRCUMSTANCES. You should allow for the possibility of unforeseen illness when using up your quota of permissible absences.

Academic integrity and plagiarism:

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning
- cancellation of your mark for an assessment or a fail grade for the course
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.victoria.ac.nz/home/study/plagiarism.aspx

General University policies and statutes:

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar on the VUW home page at

www.victoria.ac.nz/home/about_victoria/calendar_intro.html

or go to: <http://www.victoria.ac.nz/home/about/policy/default.aspx>

For information on the following topics, see the corresponding Blackboard files (or similar files or course website pages):

- Academic Grievances
- Student and Staff Conduct
- Meeting the Needs of Students with Impairments
- Student Support.

LECTURE PROGRAMME

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|----|-----------------|---|-----|---------------------|---|
| 1. | 7 July | Introduction: definitions of Propaganda (A. Francis and G. Lichtner) | 10. | 22 September | Winning the Peace: propaganda and decolonisation (A. Francis) |
| 2. | 14 July | World War One: propaganda and Total War (A. Francis) | 11. | 29 September | Reinterpreting the past: propaganda and the post-bellum war film (A. Francis and G. Lichtner) |
| 3. | 21 July | Birth of a Nation: propaganda and the USSR (A. Francis) | 12. | 6 October | Conclusion (G. Lichtner) |
| 4. | 28 July | Making Italians: racial propaganda and the fascist Empire (G. Lichtner) | | | |
| 5. | 4 August | Ideological Warfare: the Spanish Civil War (G. Lichtner) | | | |
| 6. | 11 August | One People, One Nation, One Ministry of Propaganda: Nazi Germany (A. Francis) | | | |

MID-TRIMESTER BREAK

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| 7. | 1 September | The People's War: Great Britain in WWII (A. Francis) |
| 8. | 8 September | British Cinema and WWII (A. Francis and G. Lichtner) |
| 9. | 15 September | 'Give me your watch, I'll tell you the time': France in WWII (G. Lichtner) |

TUTORIAL PROGRAMME

Discussion of Readings:

The format of the discussion will be flexible. However, each week all students will be expected to complete a response sheet about the primary sources provided. All students will be required to familiarise themselves with the prescribed readings and discussion will focus on the main arguments and theoretical issues raised in those.

Week 1 (week beginning 26 February) No tutorial

Week 2 (week beginning 5 March) WWI

William Coupe, German Cartoons of the First World War in *History Today*, Vol. 42, August 1992, pp.23-30
 Arthur Ponsonby ed., *Falsehood in War-Time*, London, 1928, pp.78-82; 68-70; 103-113

Week 3 (week beginning 12 March) The USSR

Peter Kenez, *Cinema and Soviet Society, 1917-1953*, Cambridge, 1992, pp.78-98
 Richard Taylor, *The Politics of the Soviet Cinema, 1917-1929*, Cambridge, 1979, pp.26-42

Week 4 (week beginning 19 March) Italian Fascism

Talbot, *Censorship in Fascist Italy, 1922-1943*, Basingstoke, 2007; pp.105-131, 222-225
 Richard Bosworth, 'War, Totalitarianism and 'Deep Belief' in Fascist Italy, 1935-1943', in *European History Quarterly*, 2004; 34; pp. 475-505
 Faccetta Nera, in Stanislao Pugliese ed., *Fascism, anti-fascism and the Resistance in Italy: 1919 to the present*, Oxford, 2004, pp.191-193

Week 5 (week beginning 26 March) The Spanish Civil War

Anthony Beevor, *The Battle for Spain*, London, 2006; pp. 238-250
 Alan Davies, 'The First Radio War: Broadcasting in the Spanish Civil War, 1936-1939', in *Historical Journal of Film, Radio and Television*, Vol. 19. no. 4, 1999; pp. 473-513

Week 6 (week beginning 2 April) Nazi Germany

David Welch, *The Third Reich: Politics and Propaganda*, London, 1993, pp.65-82, 179-183

MID-TRIMESTER BREAK

Week 7 (week beginning 23 April) Great Britain

Steven Fielding, 'The Good War', in Nick Tiratsoo ed., *From Blitz to Blair: A New History of Britain Since 1939*, London, 1997, pp.25-52, 219-220
 King George VI's Broadcast to the Empire, 3 September 1939, from <http://www.doverpages.co.uk/king.htm>
 George Orwell, *The Lion and the Unicorn: Socialism and the English Genius*, London, 1982, pp.35-70

Week 8 (week beginning 30 April) British Cinema in WWII

James Chapman, 'British Cinema and the People's War', in Nick Hayes and Geoff Hill eds, *'Millions Like Us?' British Culture in the Second World War*, Liverpool, 1999; pp. 33-61
 Jo Fox, 'Millions Like Us? Accented Language and the "Ordinary" in British Films of the Second World War' in *Journal of British Studies*, 45 (October 2006); pp. 819-845

Week 9 (week beginning 7 May) France during WWII

MAP: OCCUPIED FRANCE, source:

<http://www.mmc.edu/~hmorgenstein/escape/EscapeMaps/map11.htm>
 Brett Bowles, 'German Newsreel Propaganda in France, 1940-1944' in
Historical Journal of Film, Radio and Television, Vol. 24, No.1, 2004, pp.45-
 67

Julian Jackson, *France: The Dark Years, 1940-1944*, Oxford, 2001, pp.570-
 599

Week 10 (week beginning 14 May) The post-war settlement and decolonisation

Excerpts from: Winston Churchill, *Iron Curtain Speech*, 5 March 1946;
 source: www.historyguide.org/europe/churchill.html

David Carlton, *Britain and the Suez Crisis*, Oxford, 1989, pp. 113-131

Martin Evans, *Memory of Resistance: French Opposition to the Algerian War (1954-1962)*, Oxford, 1997, pp. 181-203

Week 11 (week beginning 21 May) The post-bellum war film

Nicholas Pronay, 'The British Post-Bellum Cinema: a survey of the films relating to World War Two made in Britain between 1945 and 1960', in *Historical Journal of Film, Radio and Television*, Vol. 8, No.1, 1988

Week 12 (week beginning 28 May) No tutorial