

**EUS 4920/IDS 4920/EUH 4286/EUH \*5935\***  
\*(see additional requirements page for grads)\*  
**European Studies Capstone Colloquium**  
**Spring 2010: European Identities**

Instructor: Rebecca Friedman  
Location: Wolfsonian –FIU classroom (first floor)  
Tuesdays, 11-1:40  
Office: VH 206, telephone (305) 348- 0169  
E-mail: friedmar@fiu.edu  
Office Hours: Thursday 10-12 or by appointment.

**Course Description**

The meaning and reach of “Europe” – as an idea, as a geographic place, as a collectivity – has transformed countless times in modern history and continues to be in flux today. This course explores not only the history and culture of the lands of the European continent, but also the ways in which Europeans have constructed, conceptualized and expressed their various identities over time. We will focus, in particular, on how individuals, groups and nations have multiple identities, including supranational identities (European Union), national, ethnic, and religious ones, to name a few. We will ponder what it means to be European not just for members of majority populations, but also for Muslims in Germany or Ukrainians in Russia or the remaining Jews of Poland. We will ask ourselves how European identities have shifted in the postwar world and how the expansion of the European Union continues to define “Europeanness” for some and not for others. Another focal point of the course will be the ways in which identities are constructed and expressed through material artifacts, in order to take advantage of one of FIU’s main European resources, namely the collections of the Wolfsonian-FIU. Students will be encouraged to use the Museum’s library collections to pursue their research projects for the term.

**Course Readings**

Colloquium participants will do a series of common readings, hear a series of presentations by guest faculty in our classroom and participate in a number of talks and a conference as part of the class requirements. Both readings and presentations will be accompanied by class discussions, and there will be an examination on the content of the readings and presentations.

Common Readings include the following required books:

Anthony Pagden, *The Idea of Europe: From Antiquity to the European Union*

Tony Judt, *Post War: A History of Europe Since 1945*

In addition, there are REQUIRED articles on reserve or available on-line listed in the syllabus.

### **Course Requirements:**

#### **1. Research Paper (50% of grade)**

This class is research-intensive. Students are expected to produce a 15-20 page research paper, working under the guidance of a participating professor, and present their findings to the class. Through the research project they will acquire depth in one area of European Studies while gaining exposure to past and present conceptions of Europe. Students will have the opportunity to sharpen their research, writing and general analytic skills.

The primary goal of this colloquium is to provide a framework within which students can carry out an original, sustained research project in the field of European Studies. Those projects are to be designed by each student, in consultation with a faculty adviser, and **must** address the issues raised in the course. Be sure to start your projects early; it is impossible to execute a serious, high-quality research project in fewer than four weeks.

Students will produce successive drafts of their papers for review by a supervising professor. Students must make contact with a faculty member matching their research interests early in the semester. They must select an advisor and a topic by **February 23rd (you must inform the advisor and start to work with him/her BEFORE SPRING BREAK)**, and register them with Professor Friedman. Students turn in a first draft of their papers to their advisors by **March 30th**, giving the advisors the opportunity to comment and suggest improvements. Final papers are due in class on **April 20**. Students submit one copy of the final paper to Professor Friedman and one to their supervising professor. The assessment of the supervising professor will determine the grade of the paper.

#### **2. Examination (30% of grade)**

There will be one cumulative test toward the end of the semester (on April 6).

The test will be based on collective readings, discussions and guest lectures.

#### **3. Participation (20% of grade)**

Students must attend class and participate in class discussions. A colloquium is about engagement, and if you are not present and participating then you are not engaging. If you either do not come, come sporadically or fail to actively participate, you will receive an unsatisfactory grade for this portion of the course.

As part of this grade, students must come prepared to class each week with 3 discussion questions (that the instructor will collect at the end) based on the

reading for the week (this is only for the weeks where there is assigned reading). I will call upon you periodically to share those questions with your classmates to form the basis of discussions.

In addition, your one-page report of the “European Identities” conference on February 25/26 is part of this grade.

### **Participating Faculty**

The faculty members participating in this course have areas of expertise and individual research specializations which relate to the larger themes of the course. Students should begin immediately considering which faculty member seems most likely to be able to advise them in the design and execution of a substantial independent research project on a topic of genuine interest to that student. Students must select a topic and an adviser by February 23rd, and **formally** register their topics with Professor Friedman. Students should consult with their advisers periodically over the course of the semester. This responsibility for following-up and periodic consultation rests on the students’ shoulders.

Rebecca Friedman ([friedmar@fiu.edu](mailto:friedmar@fiu.edu))

Felice Lifshitz ([lifshitz@fiu.edu](mailto:lifshitz@fiu.edu))

Maria del Mar Logrono Narbona ([mlogrono@fiu.edu](mailto:mlogrono@fiu.edu))

Jonathan Mogul ([jon@thewolf.fiu.edu](mailto:jon@thewolf.fiu.edu))

Oren Stier ([stiero@fiu.edu](mailto:stiero@fiu.edu))

Markus Thiel ([thielm@fiu.edu](mailto:thielm@fiu.edu))

### **Schedule of Classes and Assignments**

Tuesday Jan 5 (Friedman)

#### **European Identities: What we think about when we think about Europe**

Introduction to the course and to the Idea of Europe

Tuesday Jan 12 (Friedman)

#### **Europe – East/West; North/South and the EU**

*Readings*

Pagden, chapters Introduction, 1, 2, 7, 10

#### ***Introduction of Participating Faculty***

***Tuesday lecture by Emily Braun, “Lines of Force: The Futurist Influence on Modern British Art” at the Wolfsonian 7:00 pm extra credit opportunity***

Tuesday Jan 19 (MMD campus – GL 220)

#### **“The Non-Sense of Walls” : A Faculty Panel**

Please start reading Tony Judt, *PostWar* Part One and take notes and formulate discussion questions. We will have a formal discussion of this on Feb 9<sup>th</sup> when you can turn in your questions.

Tuesday, Jan 26 (MMD Campus – GL 220)

**Lecture by Italian Consul, Hon. Marco Rocca**

Tony Judt, *PostWar*: Continue with Part One and move onto Part Two; take notes and formulate discussion questions. We will have a formal discussion of Parts One and Two on Feb 9<sup>th</sup> when you can turn in your questions.

Tuesday Feb 2 (Mogul)

**The Wolfsonian and Its Resources/Europe and Visual Culture**

*Readings:*

John E. Bowlt, "Stalin as Isis and Ra: Socialist Realism and the Art of Design,"  
The Journal of Decorative and Propaganda Arts, No. 24 (2002), 34-63  
Available through JSTOR

Thomas Row, "Mobilizing the Nation: Italian Propaganda and the Great War,"  
The Journal of Decorative and Propaganda Arts, No. 24 (2002), 140-169  
Available through JSTOR

Tuesday Feb 9 (Friedman)

**The Aftermath of War: What is Europe Now?**

Discussion of *Post War*, Part One and Part Two; please turn in your discussion questions

Tuesday Feb 16 (Lifshitz)

**Medieval Europe on Film**

You must watch one film from Prof. Lifshitz' list (to be distributed on Jan 12<sup>th</sup>)

Tuesday Feb 23 (Stier)

Commemorating the Holocaust: European Ideals and Practices

*Readings:*

Jonathan Webber, "Memory, Religion, and Conflict at Auschwitz: A Manifesto," in  
*Religion, Violence, Memory, and Place*, edited by Oren Baruch Stier and J. Shawn  
Landres (Indianapolis: Indiana University Press, 2006), pp. 51-70.

Jennifer A. Jordan, *Structures of Memory: Understanding Urban Change in Berlin and  
Beyond* (Stanford: Stanford University Press, 2006), pp. 92-133 [Chapter Four:  
"Changing Places: New Memorials Since 1989].

RECOMMENDED (anyone wishing to have Dr. Stier to supervise his/her paper should  
take it as a requirement), James E. Young, *The Texture of Memory: Holocaust  
Memorials and Meaning* (New Haven: Yale University Press, 1993), parts I and II (on  
Germany and Poland, respectively).

***Please turn in your formal declarations of topic/advisor to me today***

**EU CONFERENCE ON EUROPEAN IDENTITIES – MUST ATTEND  
THURSDAY NIGHT SESSION AND AT LEAST ONE PANEL ON FRIDAY (1  
page report due on Tuesday March 2<sup>nd</sup>)**

Tuesday March 2 (Lagrono)

**Islam in Europe**

*Readings:*

Sami Zemni and Christopher Parker “Islam, the European Union, and the Challenge of Multiculturalism” in *Islam, Europe's Second Religion*

Azouz Begag from *Ethnicity and Equality: France in the Balance*, chapters 1 and 2 (Fear of the Police and Identity Comes and Goes)

Tuesday March 9 (Thiel)

**The ABCs of the EU, Diversity and Human Rights**

*Readings:*

“Europe & European identity”, in: Dunkerley et al., *Changing Europe: Identities, Nations and Citizens* (Routledge, 2002)

“Introduction” in Elizabeth Pruegl & Markus Thiel (eds). *Diversity in the European Union*. (Palgrave, 2009)

Tuesday, March 16

**NO CLASS**

**Spring Break**

Please read *either* Part Three OR Four of Judt, *Post War*

Tuesday March 23 (guest lecture)

**Post-Colonial Theory and Issues of European Cultural identity**

Dr. Misel Pavlovski, Professor of graduate cultural studies in the Institute of Macedonian Literature at "St Cyril and Methodius" University of Skopje, Macedonia.

Tuesday, March 30

**The Waning, Fall and Aftermath of a Divided Europe**

Rough Drafts Due to Friedman/Supervising Professor

Discussion of Tony Judt, *PostWar*, Parts Three and Four. Please bring your discussion questions to class

Tuesday, April 6

**Examination in Class**

Tuesday April 13

**Student Presentations**

Tuesday April 20

**Student Presentations**

\*EUH 5935\*

Please see the syllabus for: **EUS 4920/IDS 4920/EUH 4286**

**Additional Requirements and Expectations for Graduate Students**

Graduate students will be expected NOT ONLY to complete an original, high quality, piece of research similar to that of their undergraduate colleagues in the European Studies Certificate Program specified above, but also to contextualize their research within the existing scholarship. Moreover, graduate students will be held to higher standards of originality and research creativity when writing their papers. In order to do this, the following additional assignments are required for graduate students:

***Reading and Writing:***

Graduate Students will NOT be required to take the in-class exam, but WILL be required to write an additional “review of the literature/scholarship” paper on their research topic (8-10 pages). This will mean accessing what other scholars have written on their subject. This should involve a substantial amount of research and reading, and as such will require graduate students to meet bi-weekly (in a group) with the Professor in order to share their progress and discuss the readings. The details of this schedule will be negotiated once the term begins.

As a group, we will share some common readings and also choose several that will be individually catered to your specific research interests and agendas.

***Oral Presentations and Class Discussions:***

Graduate Students will take the lead in presenting research to the class as a whole. In addition, graduate students will be required to lead the discussion of the readings assigned by Professor Friedman once during the semester.

## **How To Conduct Research at the The Wolfsonian–FIU**

### **A guide for FIU students**

The Wolfsonian staff is pleased to provide you with resources for your class assignments. The first thing that you should know is that The Wolfsonian has two collections – a research library and an object collection. These collections are physically separate and are administered by different staff members. The conditions for finding out about the two collections and doing research on them are also different.

#### **Library (open by appointment)**

The Wolfsonian's library is where you will find not only rare books and periodicals, but also items such as postcards, brochures, and pamphlets. The library has closed stacks, meaning that students and other researchers do not have direct access to the stacks where these materials are housed. Visitors work in a reading room and are assisted by the librarians, who bring them requested titles for use on-site. Please keep in mind that our library staff is small and may not be able to fill all requests immediately, especially when there are multiple researchers at work. The reading room is open to all researchers, including FIU students, **by appointment**, Monday through Friday. To contact the librarians and arrange a visit, call 305-535-2641 or email [frank@thewolf.fiu.edu](mailto:frank@thewolf.fiu.edu). The librarians also frequently open the library to researchers on Saturdays; call in advance to arrange a Saturday visit.

You can get information about the library's collection over the internet. The library's home page, <http://www.wolfsonian.org/collections/c9/index.html>, has a link to an online catalog. Many of the records in the catalog have digital images linked to them.

#### **Object collection**

The Wolfsonian's object collection contains paintings, sculptures, posters, design drawings, decorative arts, household appliances, furniture, and many other kinds of items. The object collection is stored partly at the main museum building, and partly at an off-site facility.

The objects that are most accessible for your research are those items that are on display in our galleries. The fifth-floor galleries are dedicated entirely to items from the museum's collections. The sixth and seventh floors are for temporary exhibitions – sometimes these exhibitions use materials from The Wolfsonian's collection, and sometimes they are borrowed from other museums. There is also a small gallery on the third floor, outside of the library reading room. If you would like more information than what you can find in the label about an item in the galleries, or if you would like a digital image, contact Jon Mogul, academic programs coordinator, at 305-535-2613 or [jon@thewolf.fiu.edu](mailto:jon@thewolf.fiu.edu); or Regina Bailey, assistant director for special projects, 305-535-2649, [regina@thewolf.fiu.edu](mailto:regina@thewolf.fiu.edu). In making a request for information or an image, please provide adequate identifying information about the object including the accession number (a unique number that you will find on the object's label). Please note that we do not have digital images of many of the items on display in our galleries. Requests may take up to a week to fill.

You may also contact our staff members for information about or digital images of objects in the museum's collection that are not on display in the galleries. For reasons relating to condition, storage location, and other factors, we can offer researchers direct access to these objects only under special circumstances.

### **Visiting The Wolfsonian**

The Wolfsonian is located at 1001 Washington Avenue (on the corner of 10<sup>th</sup> St.) in Miami Beach. There is metered parking, as well as a number of paid parking lots and garages, nearby. From 9:00 am–6:00 pm, Monday through Friday, visitors can find free parking in the residential streets west of Washington Avenue (Pennsylvania Avenue, Euclid Avenue, etc.). Residential decals are required evenings and weekends and unregistered automobiles may be ticketed or towed at those times.

If you arrive at a time when the museum is open, you may enter through the front door and give your name and the name of the person you are here to see at the box office. If you arrive when the building is closed to the public, go to the rear of the building through the alley off 10<sup>th</sup> Street, where you will find an entrance adjacent to the loading dock. Ring the buzzer and a member of the security staff will let you in.

### **Using Images from The Wolfsonian's Collection**

You are welcome to use images from the museum's collection for your assignments, as long as you observe the limitations and conditions described below. Note that every museum sets its own policies about the use of digital images, but the conditions described here will, in most cases, apply to your use of images from other institutions as well.

Images of items in The Wolfsonian's collection are protected by copyright laws. The Wolfsonian expressly prohibits the copying, display, publication, distribution, modification, or exploitation of these images, except for the purposes of fair use as defined in the copyright laws. Fair use of copyrighted materials includes the use of protected materials for limited, noncommercial educational purposes, such as teaching, scholarship, research, criticism, commentary, and news reporting. This means that you may use our images—either those that you copy from our library catalog or website, or those that one of our staff members provides you—in your class assignments. But you may not publish or make commercial use of these images without the express permission of The Wolfsonian.

Images, like printed sources that you use in your research, must be properly identified and credited. Proper identification of an image includes both a caption and a credit line. The caption provides descriptive information about the object and must include an accession number—a unique number that identifies each object in the collection. If you find an image in the online library catalog, the record for that object will indicate its accession number (near the bottom of the record). If a staff member provides you with an image, he or she will indicate the accession number along with other relevant information for the caption.

A credit line, which indicates the source of the image, is also necessary, and usually comes after the caption. The credit line for every object in The Wolfsonian's collection should begin as follows:

**The Wolfsonian–Florida International University, Miami Beach, Florida.**

After that, you need to indicate the particular collection within the museum to which the object belongs. For items you find in the online library catalog, you can find this information by looking at the field labeled "Call Number Prefix." This field may indicate the name of a collection, such as "The Laurence Miller Collection," or "The Vicki Gold Levi Collection," or "Mitchell Wolfson, Jr. Loan." Most likely, though, that field will not name a particular collection, but will instead contain some other kind of notation (like "RARE" or "TRAV"). In these cases the object belongs to the Mitchell Wolfson, Jr. Collection.

Here are a couple sample captions:

Design drawings and photographs of Alacran chaise longue. From Eliot Noyes, *Organic Design in Home Furnishings* (New York: Museum of Modern Art, 1941), 41. The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection. TD1989.117.9.

Norman Rockwell (designer), *Save Freedom of Speech*, poster, 1943. Published by the U.S. Office of War Information, Washington, DC. The Wolfsonian–Florida International University, Miami Beach, Florida, The Mitchell Wolfson, Jr. Collection. 1993.1.102.