

# Topics in European History

Quest University Canada

2012-2013

January Block

Monday-Friday, 9 am – 12 pm

Classroom: A.317

Tutor: André Lambelet

[andre.lambelet@questu.ca](mailto:andre.lambelet@questu.ca)

Office hours: Thursday 1-3 pm and by arrangement

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## About the course

This course seeks to do several things. First, it seeks to provide a reasonably broad background in European history from the French Revolution to the fall of the Berlin Wall. That background is interesting and valuable in itself, but it also provides a foundation for more focused explorations of particular topics. Much of the background will come from Norman Davies' magisterial work, *Europe: A History*.<sup>1</sup>

Second, the course aims to provide a more focused way of thinking about a few themes. These include the development of and changes in collective identities (including class and nation) during the nineteenth and twentieth centuries. So we will look at the development of national sentiment through the lens of first-hand accounts as well as through more theoretical readings.

Third, the course is loosely constructed around several "topical islands." The first of these is the experience of revolutionary war, so we will read Jakob Walter's *Diary of Napoleonic Foot Soldier* in the first week. The second island is the process of and response to industrialization, so we will read workers' accounts to get one part of the picture – but also some takes on socialist and utopian socialist proposals. A third is the rise of Nazism and the consequences of that rise for Europe: this island is built on the propaganda film *Triumph of the Will* and the documentary film *The Sorrow and the Pity*.

Finally – and perhaps most importantly – the course is built on the premise that it can and will change in response to our collective interests. On Wednesday of the first week, we will spend some time thinking about the kinds of issues that we would like to understand better, and we will incorporate the results of that thinking in the plan for the rest of the course. That flexibility is made possible partly by the use of ebooks, which allow us to decide collectively what we want to read.

### **Objectives:**

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- To gain an understanding of major outlines of nineteenth and twentieth century history
- To develop an understanding of the nature of historical arguments
- To develop the ability to research historical problems and identify major areas of historical debate
- To understand the ways in which identities are shaped by historical context
- To learn to identify areas of historical controversy
- To hone research skills, particularly using scholarly journals
- To learn (or sharpen) the skills of writing a longer research paper

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<sup>1</sup> Davies is not just an outstanding historian; he is also a lucid, lively, and often witty writer. His book also provides a host of useful material in the appendices: maps, charts, graphs, etc. It also contains a number of "capsules" that provide specific information – some crucial, some trivial, and most really engaging.

### Materials and texts:

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A bound notebook to keep a daily reading journal.

**Ebooks:** A note about the major texts: these are available in ebook format from Amazon.com/Amazon.ca (Kindle), the iTunes bookstore, Nook, or Google Play. Prices vary, but are generally lower than the paper versions. Kindle, Google Play, and Nook all provide readers that can be used on laptops and portable devices; iBooks (the Apple-branded ebooks) can only be read on the iPhone, iPod Touch, or iPad. If you have access to paper copies, you may also of course use those.

Davies, Norman. *Europe: A History*. Oxford, 1996. Available as an ebook from Kindle, iTunes books, and others.

Walter, Jakob. *The Diary of a Napoleonic Foot Soldier*. Trans. Raeff, Marc. New York: Penguin Books, 1993. (Available through Google Play, Nook, iTunes.)

Later in the course, we may read either:

Mazower, Mark. *Dark Continent : Europe's Twentieth Century*. New York: Knopf, 1999.

Sheehan, James J. *Where Have All the Soldiers Gone? The Transformation of Modern Europe*. Boston: Houghton Mifflin, 2008.

**Online reading:** Some of the course material is on the web; the links are in this syllabus. Other material will be on the course home page. Please check the course home page from time to time; materials may be added there occasionally.

**Film:** We will be viewing at least two films in this class: Leni Riefenstahl's notorious *Triumph of the Will*, and Marcel Ophuls' documentary *The Sorrow and the Pity*. We may use class time for some (though likely not all) of this viewing.)

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## Assignments and Marks

Assignment	Component	Due date	Weight
<b>Journal</b>		Daily	0%
<b>Topic Terms</b>		Wednesday, January 9, 5 pm	5%
<b>Capsules</b>	First capsule	Your choice <sup>2</sup>	5%
	Second capsule	Your choice	5%
	Third Capsule	Your choice	5%
<b>Major essay</b>	Paragraph outlining paper goals	Monday, January 14	5%
	Initial bibliographic search results	Thursday, January 17	5%
	Working bibliography	Monday, January 21	10%
	Annotated bibliography	Thursday, January 24	15%
	Rough draft	Monday, January 28	10%
	Final essay due	Wednesday, January 30	20%
<b>Participation</b>			15%
<b>Total</b>			<b>100%</b>

### Journal: Required

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Your journal is the backbone of your work in this course. The journal is *informal* writing: you may write quickly, without excessive concern for the form or style of your writing. Nevertheless, your journal is serious work and will require significant and sustained effort.

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<sup>2</sup> It's up to you when you want to turn in the capsules – but there are a couple of conditions. There must be at least one class meeting between the capsules: in other words, if you turn in a capsule on Monday, the next time you can turn in a capsule is Wednesday. You may not turn in a capsule on the last day of class. Plan accordingly.

### **Form and content of the journal:**

- Your journal should be handwritten (unless you have an excellent reason for not handwriting – if you have such a reason, you must let your tutor know *at the beginning of the course*).
- You should begin each day's work on a fresh page, and indicate the date and topic.
- You must respond in the journal to *every* required text. You should write down comments about the style or argument of the texts, and jot down questions the piece raises for you: about its subject, about the or about its rhetorical approach.

### **Use of the journal:**

- You may be called upon to share your journal with classmates, either in breakout sessions or in the larger class. (Avoid doodles, inappropriate comments, material likely to cause you or others embarrassment, and so forth.)
- Impromptu presentation: You *may* be called upon to give a very brief précis of one of the assigned readings (or, in the case of the longer works, a précis of part of the work) based on your journal. You must be able to tell us about the author of the work, when it was written, what it says (summarize), and give us a very short assessment: not "I liked it," "It was boring," "The language was old fashioned," or even "I thought this was the best thing I'd read all week." Instead, tell us what you *think* about the document; tell us what questions the document answers or raises; or tell us what is challenging about the document.
- You may (and should) use your journal to help you write your essays and to prepare your group work.
- You must be prepared to submit your journal when called upon to do so.
- You must turn your complete journal in on the last Tuesday of the course. The journal is a pass-fail venture, but failure to turn in a complete journal is grounds for failing the course.

### **Participation**

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The tutor's role is to facilitate discussion and to act as a guide when necessary. Your responsibility is to be prepared to engage in serious discussion of the materials. Participation is a crucial part of this course — not only because you can show what you know and how you think, but also because your participation helps other students learn.

We will be working on writing and textual analysis in small groups; an essential part of what we will do is constructive critique. Part of your grade for participation will be based on your willingness to serve as a serious and constructive critic of other people's work.

You should come to class prepared to contribute to the discussion. This means that you must have read and reflected upon the assigned material; it also means that you should have formulated questions about the material. (It is good practice to write these questions down and bring them to tutorial. Your journal is an excellent place to write down these questions.)

### **Essay**

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You will pick your own topic for your essay, which should be a work of approximately fifteen pages. The process of developing the essay is broken down into several steps, each of which counts towards your grade. We will discuss this on the first day of class, and again from time to time thereafter.

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## **Part 1: Introduction**

### **Day 1: Introduction**

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Syllabus / What is History?

In-class exercise (handout in class)

## **Day 2: What is Europe?**

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Preparation: see handout.

In class: Presentation and discussion of group work on Europe.

**Reading:** Davies: "Preface," "The Legend of Europa," and "Introduction" (pp. xv-46).

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## **Part 2: Revolution and Turmoil**

### **Day 3: Revolution / Topics and Terms**

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We will spend roughly a third of class in the library searching for topics and for terms that will help shape the longer essays.

Our goal over the next three days is to get a sense of the dramatic changes fostered by the French Revolution and the Napoleonic Wars. Today, we will discuss some of the ideas leading to the French Revolution.

You should also begin to read Walter, *Diary of a Napoleonic Foot Soldier*. Do not skip the introduction! (We will discuss this on Friday.)

Reading:

Davies, "IX – Revolution: A Continent in Turmoil", from beginning to "Revolutionary War, 1792-1815" (pp. 675-715)

Abbé Sieyès, "What is the Third Estate?"

([http://faculty.smu.edu/rkemper/cf\\_3333/Sieyes\\_What\\_is\\_the\\_Third\\_Estate.pdf](http://faculty.smu.edu/rkemper/cf_3333/Sieyes_What_is_the_Third_Estate.pdf))

Camille Desmoulins, "Better to Die than not Live Free" (<http://www.bartleby.com/268/7/15.html>)

Edmund Burke, Excerpts from *Reflections on the Revolution in France*

(<http://web.archive.org/web/20030420141445/www3.baylor.edu/BIC/WCIII/Essays/reflections.html>)

Recommended reading:

Thomas Paine, *The Rights of Man* (<http://ebooks.adelaide.edu.au/p/paine/thomas/p147r/>)

Mary Wollstonecraft, *The Vindication of the Rights of Woman*

### **Day 4: The Audacity and Apparent Glory of War**

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Reading:

Davies, "IX – Revolution: A Continent in Turmoil", from "Revolutionary War, 1792-1815" (pp. 715-757)

Georges Danton, "Dare, Dare Again, Always Dare" (<http://www.bartleby.com/268/7/20.html>)

The *Levée en Masse*, August 23, 1793 (<http://www.fordham.edu/halsall/mod/1793levee.asp>)

Napoleon, "To the Army in Italy" (<http://www.bartleby.com/268/7/29.html>)

Continue reading Walter, *Diary of a Napoleonic Foot Soldier*. (We will discuss this on Friday.)

Recommended Reading:

Bell, David Avrom. *The First Total War: Napoleon's Europe and the Birth of Warfare as We Know It*. Boston: Houghton Mifflin Co., 2007.

Rothenberg, Gunther E. "The Origins, Causes, and Extension of the Wars of the French Revolution and Napoleon." *The Journal of Interdisciplinary History* 18.4 (1988): 771-93.

### **Day 5: The Diary of a Napoleonic Foot Soldier**

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Finish Walter, *Diary of a Napoleonic Foot Soldier*.

Recommended Reading:

Woloch, Isser. "Napoleonic Conscription: State Power and Civil Society." *Past and Present*, no. 111 (1986): 101-29.

Ségur, Count Philippe-Paul de. *Napoleon's Russian campaign*. Translated by J. David Townsend. London: Michael Joseph Ltd, 1959, pp. v-x, 222-251.

Conner, Susan P. "Les *femmes militaires*: women in the French army 1792-1815." *Consortium on Revolutionary Europe 1750-1850: Proceedings* (1982): 290-302.

Hagemann, Karen. "A Valorous Volk Family: The Nation, the Military, and the Gender Order in Prussia in the Time of the Anti-Napoleonic Wars, 1806-1815." In *Gendered Nations: Nationalisms and Gender Order in the Long Nineteenth Century*, edited by Ida Blom, Karen Hagemann and Catherine Hall, 179-203. Oxford: Berg, 2000.

De Pauw, Linda Grant. *Battle cries and lullabies: women in war from prehistory to the present*. Norman: University of Oklahoma Press, 1998, pp. 131-141.

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## Part 3: Dynamo: Powerhouse of the World, 1815-1914

Monday, January 14 – Thursday, January 17: Industry, Nationalism, Socialism: Masses, Classes, and Crowds

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### ***Day 6: Industrial modernity: the problem of life in the factory***

Davies is broad background reading; our focus is on the experience of industrial life. For this class, please read all three of the first-hand account (Bédé, Bromme, and Luck). Another goal is to understand (and begin to explain) the particularities of each document: please note when each is written, where it is written, and what kinds of work the author of each does. Another of our goals is to begin to understand the nature of class identity, so we want to understand not just what is particular to the documents, but what their authors might have in common – across time (1820s to 1890s), across place (Britain, Germany, and France) and across gender.

To help with that goal, we also want to understand how someone who is not a worker might understand the issues faced by workers – and that's why we're reading Marx's "The working day." (If you have read this before, please skim it.) Note that you aren't expected to slog through all 78 pages: read selectively, asking yourself along the way what kinds of evidence Marx is using.

Reading:

Davies, Chapter X, from beginning (p. 759 / Kindle location 19578) to section beginning with "Philosophy" (p. 789 / Kindle location 20332) (Modernization, Romanticism, Philosophy, Religion, Liberalism, Conservatism)

Bédé, Jacques Etienne. "A Worker in 1820." In *The French Worker: Autobiographies from the Early Industrial Era*, edited by Mark Traugott, 47-91. Berkeley: University of California Press, 1993.

**Selfserve:** Bromme, Moritz. "Moritz Bromme, Woodworker and Metalworker." In *The German Worker: Working-Class Autobiographies from the Age of Industrialization*, edited by Alfred Kelly, 230-251. Berkeley: University of California Press, 1987.

**Selfserve:** Luck, Lucy. "Lucy Luck, straw-plait worker." In *The annals of labour: autobiographies of British working-class people, 1820-1920*, edited by John Burnett, 67-77. Bloomington: Indiana University Press, 1974.

**Selfserve:** Marx, Karl. "The Working Day." In *Capital: A Critique of Political Economy, Volume I*, trans. Ben Fowkes, 341-416. New York: Vintage, 1976.

Background / Additional reading:

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Accampo, Elinor. *Industrialization, Family Life, and Class Relations: Saint Chamond, 1815-1914*. Berkeley: University of California Press, 1989.

<http://ark.cdlib.org/ark:/13030/ft8f59p261/> (entire text available online!)

Bayly, C. A. *The Birth of the Modern World, 1780-1914: Global Connections and Comparisons* (Malden, MA: Blackwell Pub.), 2004.

Prost, Antoine, Gerard Vincent, Arthur Goldhammer, Philippe Aries and Georges Duby, eds. *A History of Private Life. . Vol. V: Riddles of identity in modern times.* Cambridge, Mass.: Belknap Press of Harvard University Press, 1991.

Thompson, E. P. *The Making of the English Working Class.* New York,: Pantheon Books, 1964.

**JSTOR:** Vries, Jan De. "The Industrial Revolution and the Industrious Revolution." *The Journal of Economic History* 54, no. 2 (1994): 249-270.

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### **Day 7: Utopias and Socialism**

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Background:

Davies, from "Philosophy" (p. 789 – Kindle location 20352) to "Nationalism" (p. 812 – Kindle location 20944), and "Socialism" (835 loc 21539-842)

Today, we look at some ways that 19th-century thinkers sought to alleviate the pressures or solve the problems posed by industrialization.

One of the early attempts to deal with the problem of factories and industry is Robert Owen's. Owen attempted to put his principles to work at New Lanark. Your first reading (available on CHP) is his "Address on opening the Institution for the Formation of Character, at New Lanark."

One of the most famous solution is the utopian solution of Charles Fourier. You have two readings here: one by Jonathan Beecher, whose introduction to Fourier's writing is helpful and lucid; and Fourier himself, who is less straightforward. Both are available on CHP.

Another utopian is Etienne Cabet, whose *Voyage to Icaria* served as an inspiration to people seeking an alternative to the difficulties of modern life. The chapter on CHP is just one part of his book, but might give you a flavor of his ideas.

Finally, you should read (or re-read) Marx and Engels' *Communist Manifesto*. (Versions available online – try <http://ebooks.adelaide.edu.au/m/marx/karl/m39c/> or <http://www.marxists.org/archive/marx/works/1848/communist-manifesto/>)

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### **Day 8: Nationalism**

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Primary sources: Mickiewicz, Kakhosky, Mazzini on nationalism. (On CHP.)

Background:

Davies, "Nationalism" (812 Kindle loc. 20352) to "Socialism" (835 Kindle loc. 21539, "European Jewry" (842 Kindle loc. 21734) to "International Relations" (865 Kindle loc. 22358)

In class: music and nationalism(s): Smetana, Tchaikovsky, Wagner, Verdi.

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### **Day 9: Crowds**

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Barrows, Susanna. "Chapter 1: The Crowd in the Late Nineteenth Century." In *Distorting Mirrors: Visions of the Crowd in Late Nineteenth-Century France*, 7-42. New Haven: Yale University Press, 1981.

Le Bon, Gustave. *The Crowd: A Study of the Popular Mind.* London: Benn, 1952, 23-34.

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### **Day 10: War**

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Davies, "International Relations" to end of chapter

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## Part 4: Tenebrae: Europe in Eclipse, 1914-1945

Friday, January 18—Thursday, January 24: *The War to End all Wars; Twenty Years' Truce; the Specter of Nazism; Barbarity* – read Chapter IX of Davies as we go.

### Day 11

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Readings from Jünger, Barbusse, Kolontai

### Day 12

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Bridenthal, Renate. "'Professional' Housewives: Stepsisters of the Women's Movement." In *When biology became destiny: women in Weimar and Nazi Germany*, edited by Renate Bridenthal, Atina Grossman and Marion Kaplan. 153-73. New York: Monthly Review Press, 1984.

Bridenthal, Renate, and Claudia Koonz. "Beyond *Kinder, Küche, Kirche*." In *When biology became destiny: women in Weimar and Nazi Germany*, edited by Renate Bridenthal, Atina Grossman and Marion Kaplan. 33-65. New York: Monthly Review Press, 1984.

In class: *Triumph of the Will*.

### Day 13

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Bartov, Omer. "The Conduct of War: Soldiers and the Barbarization of Warfare." *The Journal of Modern History* 64, (1992): S32-S45.

Browning, Christopher R. "The Nazi Decision to Commit Mass Murder: Three Interpretations: The Euphoria of Victory and the Final Solution: Summer-Fall 1941." *German Studies Review* 17, no. 3 (1994): 473-481.

Optional:

Kershaw, Ian. "Hitler and the Uniqueness of Nazism." *Journal of Contemporary History* 39, no. 2 (2004): 239-254.

*The Sorrow and the Pity*

### Day 14

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View Disc 1 of Ophuls, *The Sorrow and the Pity*

### Day 15

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View Disc 2 of Ophuls, *The Sorrow and the Pity*

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## Part 5: Divisa et Indivisa: Europe Divided and Undivided, 1945-1991

Read Davies

### Day 16

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Writing workshop – rough drafts

## Day 17

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Kundera, Milan. "The Tragedy of Central Europe." *New York Review of Books* 31, no. 7 (April 26 1984).

Funder, Anna. "Bornholmer Bridge." In *Stasiland*, 19-30. Melbourne: Text Publishing Company, 2002.

## Day 18

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Final drafts due.

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# Doing well in this course

## Curiosity and initiative

### Reading

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Reading is a vital part of your education. *It is not a passive activity.* You will be expected to understand and assimilate the assigned material. You will be asked to master the material in a comprehensive and sophisticated way.

Ask yourself the following questions when you read or study a work:

- Who wrote or created it? (If you don't know, look him or her up.)
- When was it written or produced? (Ditto.)
- What does the work say?
- How is the work structured?
- What is the form of the work?
- What kinds of imagery does the work use?
- What questions is it attempting to answer?
- What is the author's argument? What are the argument's strengths and weaknesses?
- What kinds of evidence does the author provide for her or his argument? What kinds of sources does the author use?
- To what kinds of arguments is the author responding?

Pay careful attention to the clues the author gives you:

- Read (and decipher) the title. What does it tell you about the piece you are reading?
- If the piece is a book, read the introduction and conclusion of the book; if the piece is an article or a chapter, read the first and last paragraphs. These should help you figure out what the piece's argument is. Ask yourself what the thesis of the piece is.
- Read the entire work (or all of the assigned portions). Try to decide which parts or passages are most important. If you own the work, make notes in the margins next to important or interesting parts. (Do not do this in library books!)
- Write down your responses to the work in your journal. Think of note-taking as a way of organizing your thoughts. You need not write down everything; instead, jot down notes about interesting ideas, problems in the argument, or surprising aspects of the piece.
- Re-read the work. You will find that a second (and often, a third and fourth) reading greatly improve your understanding.
- Finally, summarize the author's argument in a few lines. If you can complete a sentence beginning "The author of this book/article argues...", you have read intelligently and productively.

If you do all this, you should be ready for *classroom discussion*.

## Writing

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The heart of history as a discipline is the written word. Historians must be able not only to read carefully but write clearly. In other words, they must be able to understand and use words precisely. Sloppy expression — in writing and in discussion — is as big a problem in the history as getting formulae wrong is in chemistry; sloppy expression results in papers that fizzle out rather than illuminate.

You may consult your tutor if you have specific questions; we also urge all students to make use of the Learning Commons and Peer Tutors.

Writing well requires at least three things: *content*, *expression*, and *structure*.

**Content:** You need to have read carefully (and, it should go without saying, taken notes) before you begin to write. You must *think* about what you have read. You must *understand the question* you are asked to answer. And, of course, you must have something to say. All of this will give your paper *content*.

You must supply *evidence* in the form of (properly-cited) quotations. That evidence will, in the main, come from the assigned readings for this course. If you use evidence from elsewhere, you must be sure that the evidence is *reliable*. (Please do not think that Wikipedia, sources drawn haphazardly from the web, or other sketchy sources will help persuade your reader of the merits of your work!)

**Expression:** *How* you say things is crucial. If your writing obscures your meaning, then it is impossible for your reader to evaluate the content of your paper. Style matters: it makes your content accessible and your ideas intelligible.

Papers for this course must be written in formal, standard English. You must:

- punctuate properly;
- use proper grammar;
- make appropriate word choices.

If you are not certain of a word's precise meaning, look it up in a good dictionary before handing in your paper. (If you don't yet own a good dictionary, get one.)

**Structure:** Good papers will have a crisp **introduction**. This introduction will let readers know the topic or subject of the paper *and* will let readers *what problem* that the paper aims to discuss. (This is the *thesis statement*.) The introduction should let readers *what the limits* of the discussion will be.

Good papers will have a solid **conclusion**. A conclusion is not just a summary of what has been discussed before: it emphasizes the importance of the thesis statement, provides the essay with a sense of completeness (it *concludes*) the thoughts of the essay), and leaves the reader with a final sense of what the paper is about. (The conclusion should answer the dreaded "so what?" question — it should give the reader a sense of why s/he read it.)

Good papers will be built around solidly-constructed **paragraphs**. Paragraphs are the building blocks of good writing: they are built around one thought or idea.

Moving from paragraph to paragraph also requires good **transitions**. Transitions connect the ideas in an essay, and allow the reader to understand the flow of your ideas.

**Overall:** It takes time and effort to write well. Good writing, you will scarcely need to be reminded, is *re-writing*. Plan to write at least two drafts before you submit an essay. And ask for help: ask your peers to read your drafts critically and unsparingly; get advice from the Learning Commons; and raise questions in class.

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## Course policies

Your tutor expects you to:

- Have read the syllabus and all handouts and therefore be aware of policies, homework, and due dates.
- Check PowerCampus and your Quest email account frequently; changes to the syllabus and to homework assignments will be posted there.

- Attend every class.
- Arrive on time.
- Be prepared.
- Make use of the tutor's office hours.
- Obtain notes and handouts in the event of an absence.
- Have a completed rough draft in hand on writing workshop days.
- Turn in assignments at the beginning of class on the due date given in the syllabus.

**Please:**

- Be courteous.
- Turn off your cell phone before class.
- Help keep the classroom neat and tidy.

**Please do not:**

- Bring food into the classroom. (Beverages are ok; library rules apply for the academic building. If you are not familiar with those rules, it's time to go to the library and ask.)
- Use laptops, iPads, electronic tablets, netbooks, smart phones, stupid phones, Wii controllers, Gameboys, or other devices in class for non-class related purposes.

If you have a disability for which you seek accommodation, please let the tutor know. If you have a physical disability, please consult the Dean of Student Affairs; if you have a learning disability, please consult the Director of the Learning Commons.

***Communicating with the tutor***

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Email is a good and useful tool. Please remember, though, that you should treat email to your tutor as a formal means of communication, one that demands courtesy and respect: you must use proper salutations, forms of address, punctuation, grammar, and syntax. Good writing begins with everyday practices.

I check my email regularly. Do not, however, expect immediate replies, especially to late-night or weekend emails.

***Absences***

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There are — infrequently — valid reasons to miss class: illness, family emergencies, war, famine, pestilence, and so forth. If you have a really good reason for missing class, your case will be stronger if you notify your tutor *before* you miss class. You are in any event responsible for obtaining notes, handouts, and assignments. Missing class without a valid excuse may result in an "F."

***You must complete all assignments.***

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Failure to hand in all assignments will result in an "F" for the course. (This includes the journal, which must be turned in – complete—on the last Tuesday of the course.)

***Academic integrity***

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As the Quest University Calendar notes, "Quest is committed to the principle of academic integrity, itself grounded in the fundamental values of honesty, trust, fairness, respect, and responsibility in all academic work." We depend on the honesty and responsibility of all of our members — scholars and teachers alike.

In keeping with the Quest Honour Principle, you will do your own work, and you will conscientiously and meticulously credit sources. Citing sources is not optional in academic work — it is a fundamental principle. As you should know, plagiarism is, broadly speaking, passing off someone else work or ideas as your own, failing to properly identify and credit the source of material you submit, or using cited material improperly. Please be aware that failure to observe the rules of citation will result in charges of plagiarism or academic dishonesty.

Charges of plagiarism or of academic dishonesty are not taken lightly, and may have dire consequences: failure on the assignment, failure of the course, and worse. To avoid this sort of unpleasantness, please be sure to read "University Policies: Quest Honour Principle and Protocol" in the University Calendar. If

you have questions about citation, crediting sources, or anything else relating to academic integrity, please ask before you turn in the work. (Information about plagiarism can also be obtained from the Learning Commons.)

If the principle of citation is the same across academic disciplines, the particular format of citation varies from discipline to discipline, and even within disciplines. The practice in this course will be to use the MLA style.