

0UC14 STUDY GUIDE

“Building Europe on Transnational Infrastructures”

2012-2013

www.inventingeurope.eu

HOME ABOUT 6 EXHIBITIONS 34 TOURS

INVENTING EUROPE

Take a tour through the history of technology in Europe

PUSH between the train cars to see the high stakes of standardizing railways >

Guest Curator Tours

Iron Curtain computers

Guest Curated by GÁBOR KÉPES

DIY
by ANDREAS LUDWIG

Cotton cloth
by TONE RASCH

Tuberculosis in Europe
by BART GROB

Browse through the tours in each exhibition

- Daily Lives Exhibition
- Infrastructures Exhibition
- Governance Exhibition
- Media Exhibition
- Globalisation Exhibition
- Knowledge Societies

Partners

Deutsches Museum BOERHAAVE teknisk MUSEUM BEELD BY GELUID NEMO Science Center RK SRIJLANKA Tropical Botanic Garden and Zoo SCIENCE MUSEUM VAPRIIKKI

INVENTING EUROPE

Responsible lecturer:
prof. dr. Johan Schot

School of Innovation Sciences
Eindhoven, September 2012

I. General information:

- Academic year 2012-13, blocks A – B (September to January)
- Study load: 2 ECTS
- 7 weeks of lectures/meetings: day, 15:45 to 17:30 (7th and 8th hour), Auditorium 16
- Examination: assignments
- Questions: during lectures. Try to ask questions as much as possible during lectures. Outside lectures, you can reach us via OASE – you will need to use OASE to submit your assignments, as well.

II. Teachers:

- prof. dr. Johan Schot
- dr. ir. Bram Verhees
- dr. Suzanne Lommers (guest lecturer)
- dr. Alec Badenoch (guest lecturer)

III. Course context

This course is part of the “University Courses” (“universiteitscolleges”), worth 2 ECTS. They aim to buttress, strengthen and stimulate academic competences. You can download a .pdf file with the complete list of target competences here:

<http://bit.ly/qUQuRc>

The course is a spin-off of two research programs of the school of innovation sciences, see www.makingeurope.eu and www.tie-project.nl. The Making Europe program resulted in a virtual exhibit, see: www.inventingeurope.eu. Students will use this website as an example and inspiration for their assignments.

IV. Learning objectives

General Academic Competences

- Students gain competences in research outside their own field (in this case, European Studies and (European) history of technology)
- Students learn to contextualize objects/artefacts within their temporal and social context.
- Students learn to engage in debates and reflections from a multitude of angles and make connections between them.
- Students learn to use their creativity combined with the intellectual skills (reasoning, reflecting, and judgments) as described by the Academic Platform.

Course-specific objectives

- Students develop a critical understanding of the European integration history. They are able to put this history in a long-term perspective using the lens of technology
- Students are able to translate their understanding of European history into a short story (web essay) using critically a variety of sources
- Students learn to write essays for publication on the web, communicating clearly and to-the-point.

V. Assessment

In order to pass the course, students need to participate actively in the assignments and group discussions during the entire course. They have to hand in assignments in time. If not, grades are reduced with 50 percent of assigned points for specific assignment. The assessment consists of three assignments that teach the students the basics for the final group assignment which is a combination of six individual stories/essays put together in a virtual exhibition tour.

3 Assignments: 30% (10% per assignment)

Exhibition tour: 70% (55% individual work; 15% group work)

General feedback on first three assignments is given in class (and with use of peer review). Students will receive individual feedback on their own story/essay and tour in which they participated. The assessment criteria for the tour and a shortlist of tour topics can be found at the end of this study guide.

VI. Study Load: 2 ECTS (= 56 hours)

- Lectures/tutorials: 7 * 2 hours =	14 h
- First assignment	6 h
- Second assignment	6h
- Third assignment	6h
- Tour assignment	24h

VII. Weekly schedule

1. Introduction: Building Europe on transnational infrastructures

Johan Schot

Date: September 17, 2012

Description:

The session provides an overview of the course, introduces the core issues of the course using a EU promotion film as well as an online virtual exhibit about Europe's history of technology.

2. Inventing Europe: A top-down and bottom-up perspective

Johan Schot

Date: September 24, 2012.

Description:

The session has three central aims:

- 1) It introduces the European institutions and explains the workings of European decision-making. It introduces some of the key dates of the process of European integration (= top-down perspective).
- 2) It introduces Europe's hidden integration (= bottom-up perspective) that has a long history which goes all the way back into the nineteenth century. This history not only laid the basis for, but also forms the broader context of the integration activities of the European Union today.
- 3) It introduces the content strategy of the virtual exhibit www.inventingeurope.eu

At the end of this session, the different themes for the final exhibition tour assignment will be introduced shortly.

Graded Assignment 1 (for lecture 2):

Read carefully the literature and explore two websites:

- Tensions of Europe - Intellectual Agenda (Spring 2005). Available on OASE.
- www.inventingeurope.eu This site represents the hidden integration of Europe (read several stories and tours, look at metadata, sources and explore museum connections).
- http://europa.eu/about-eu/index_en.htm This is the official EU site. Explore the pages on its history and on its institutions.

Try to answer the following questions on the basis of the literature:

1. What is a top-down perspective on European integration history?
2. What is a bottom-up perspective on European integration history?
3. Write down a brief statement about what you think is the major added value of a bottom-up perspective in respect to a top-down perspective to Europe's integration history.
4. Identity one story (or tour) on www.inventingeurope.eu and explain why it reflects your point of view on the added value of a bottom-up perspective.

Required length: (between 750-1000 words).

Submit the statement via [OASE](#). Hand the assignment in no later than September 21, 12:00 sharp. Late delivery results in lowering the grade for this assignment by 50 percent.

Further reading suggestions:

Badenoch, Alexander, and Andreas Fickers. "Introduction: Europe Materializing? Toward a Transnational History of European Infrastructures." In *Materializing Europe: Transnational Infrastructures and the Project of Europe*, edited by Alexander Badenoch and Andreas Fickers, 1-25. London: Palgrave, 2010.

Misa, Thomas, and Johan Schot. "Inventing Europe: Technology and the Hidden Integration of Europe. Introduction." *History and Technology* 21, no. 1 (2005): 1-22.

Transnational Infrastructures and the Rise of Contemporary Europe (<http://www.tie-project.nl/>)

3. Using sources: (audio-visual) artifacts and their contextualization

Guest speaker: Alec Badenoch

Date: October 1, 2012.

Description:

In this session, we will focus on interpreting and using a variety of artefacts as primary sources, especially (digitized) material objects, images, sound--recordings, and audio-visual documents. What is an artefact, and when is it a *source* or an object? How do you interpret artefacts? What does an artefact tell you when you view it in its various social and historical context? There are several ways of using artefacts to tell stories: 1. Artefacts tell their own stories; 2. Artefacts connect people; 3. Artefacts mean many things; 4. Artefacts capture moments; 5. Artefacts reflect change.

At the end of the session we review the formation of groups & selection of tours.

Non-graded Assignment:

Formation of groups and selection of tour

After the session of Lecture 2, Students will need to form groups of 4-6 students for the final assignment: the exhibition tour. Each group needs to subscribe to one of the themes which are listed at the end of this study guide and which have been introduced during Lecture 2. Maximum two groups can pick the same theme. **Each group hands in: 1) Names of group members; 2) A group name; 3) Theme of their choice, and brief explanation why this theme?** Subscription happens via OASE and no later than 28 September 2012, 12:00 sharp.

Read carefully the Object of History guide at <http://objectofhistory.org/guide> (you might have to click on "guide" to see the page correctly) in preparation for the guest lecture by Alec Badenoch. Also, explore www.inventingeurope.eu with an eye to the relation between visual and textual history telling.

4. Writing stories: temporal and social contextualization

Johan Schot, Bram Verhees, Suzanne Lommers

Date: October 8, 2012.

Description:

This session continues with educating students the basic skills of academic research and writing for publication on the web. We start with a group discussion and feedback on the object assignment and the different ways to contextualize the object. The lecture then educates students the skills for writing a good web story about their selected object. Firstly, students learn to search for sources in academic databases like the newspaper database of the Dutch Royal Library and the online database JStore. Secondly, students learn that a web text is inherently different from writing for print. They learn to make a key point, be brief, explicit, appealing and direct without wandering in false statements and fantasies.

Graded Assignment 2 (for Lecture 4):

Read carefully the objects of history guide that you find at <http://objectofhistory.org/guide> and then see for yourself how the various objects are contextualized on www.inventingeurope.eu.

EACH STUDENT (so: not group-wise, however we encourage discussion in the group) explores www.inventingeurope.eu and selects from the various “Tours” or from the “Explore our partners’ collections” and “Explore Europeana” an object, image or video that intrigues him or her. Tell us:

- 1) What you find intriguing about this object;
- 2) Give the metadata for your object;
- 3) Analyze your object. Which of the 5 ways of using artefacts to tell stories has been used with respect to the object that you have chosen?

Submit via OASE. Hand the assignment in no later than October 5th, 12:00 sharp. Late delivery results in lowering the grade by 50 percent.

5. The Virtual Exhibit: How to create a tour?

Johan Schot, Bram Verhees, Suzanne Lommers

Date October 15, 2012.

Description:

During the first part of the session we will discuss as a group, several of the stories about the objects that were handed in. What makes these stories good texts? What things can be improved? You will need this exercise to create skills for your final assignment.

Taking the Inventing Europe Virtual Exhibit as a practical exercise, the second part of this session continues to discuss how to write a proper tour, which is the final assignment for this course. Each tour needs to strike a balance between objects, object contextualization, a tour story line, and 6 different tour stories in the area of European history of technology, European integration and infrastructure building.

Graded Assignment 3 (for Lecture 5):

Read carefully Section VIII of this study guide, explore the mentioned links in Section VIII and read the excerpt of *The Web Content Style Guide*, Gerry McGovern, which will be made available via OASE.

Create a 150-word historically inspired web story about your object which is inherently different from the way it was categorized originally when you found it on www.inventingeurope.eu. Use the newspaper search engine at www.kb.nl as well as JStore to find RELEVANT articles and see if the “further reading” box contains interesting titles for your topic. The story needs to be based on at least one source that has been critically examined and needs to respond to the requirements for stories as explained in the reading material and Section VIII and IX of this study guide.

Submit your web story via [OASE](#) no later than October 12, 2012, 12:00 sharp. Late delivery results in 50 percent lowering of grade.

6. Tour and tour story writing: problems and opportunities

Johan Schot, Bram Verhees, Suzanne Lommers

Date: November 12, 2012.

Description:

At the start of the session, each group gets its assignment returned with individual feedback.

This session provides an opportunity to ask questions and discuss problems in the process of finding sources and writing tours. Note that the tour will have repercussions for the individual story you write. The story needs to fit the general theme of the tour and will need fine-tuning with the other tour stories. You can submit your questions beforehand on OASE.

Assignment 4, part 1. (for Lecture 6):

Hand in as a group: the title and topic of your tour and the sources on which you want to base the tour. Specify for each tour story the title, the object, a one-sentence key story statement, and at least 2 sources on which the tour story will be based. Don't forget to specify who is writing which tour story. As a back-up, also specify your groups SECOND CHOICE of topic (we don't want two groups to have the same topic).

PLEASE NOTE that this might mean that you have to select a new object, because your original

object does not fit the tour subject. The object has to be from one of the partners of the Inventing Europe Virtual Exhibit.

Hand the assignment in no later than November 5, 12:00 sharp. Late delivery results in lowering the grade by 50 percent. Submit via OASE.

7. Tour and tour story writing: The presentation

Johan Schot, Bram Verhees, Suzanne Lommers

Date: December 17, 2012

Description:

During today's session all groups present their tour to their fellow students, the teachers, and possibly an expert judge from a Dutch cultural heritage institution. Each group gives a 10 minute presentation in which they show and sell their tour. We will consider publishing the best tours on www.inventingeurope.eu, if they meet the exhibition's standards.

After each presentation, groups will receive feedback from fellow students and the external judge. The groups will have their assignments returned with individual feedback. Use the feedback wisely to finish off your final assignments. Some three weeks after this lecture, you have your final deadline:

Assignment 4 (part 2) for Lecture 7:

The assignment consists of two parts:

1)

Hand as a group: your tour with a great title and short tour introduction. The tour also includes per group member: a temporally and socially contextualized 200-word story about an object, and additional available metadata for each object. Each group member bases his/her individual story on 2 to 3 different sources and explains per sources why they have chosen this source. The tour stories together have to make one coherent exhibition tour.

DEADLINE: before December 10, 2012, at 9:00 a.m. sharp. If you do this, then you will receive our feedback, which you can use for improving your tour. Submit via OASE.

2)

Prepare a 5-minute presentation in which you present to your fellow students and an external cultural heritage expert your exhibition tour.

DEADLINE final tour:

Your final tour is due on January 14, 2012, at 12:00. Late delivery will result in a reduction of the grade of 1 point. Submit via OASE.

VIII. Guide to Writing Your Web Article

1. TECHNIQUES FOR WEB ARTICLE WRITING

Many approaches to writing web articles exist, and only with practice can you find the one most suitable for you. However, some general observations can be made. Only very few people are able to collect and read a number of relevant texts and subsequently churn out a coherent web article in one go. For the large majority of people, web essay writing is not a batch process, but a continuous one. Their ideas and arguments develop *as they write*. Writing is not just about jotting down your thoughts: it actually *shapes* your thoughts as you write paragraphs, revise them and shuffle them around. This is of course a time-consuming process, so what you should take away from this is that you should start working on your story/essay *early on* in the lecture series.

The internet provides many guides to going about this. You are of course free to look up and use guides to web writing yourself, but keep in mind that (1) the quality of these guides varies a lot, and (2) there are many different types of (and criteria for) proper web articles. The criteria you will have to adhere to are listed at the end of this document (see: requirements). The Harvard College Writing Center *Brief Guide to Writing the History Paper* is a four-page .pdf file which explains the general challenges of writing about history, talks about primary and secondary sources, and provides some useful general tips. It is not specifically about 'web writing', but contains useful information about 'history writing' in general (e.g. use past tense etc.):

- <http://isites.harvard.edu/fs/docs/icb.topic649329.files/BG%20Writing%20History.pdf>

A web article is inherently different from an article created for print. Characteristics of a good WEB article according to author of *The Web Content Style Guide*, Gerry McGovern, are:

- 1: Writing for the Web is different
- 2: Shorter is better
- 3: Be direct
- 4: Web headings that work
- 5: Use subheads
- 6: Web paragraphs are different
- 7: Keep your sentences simple
- 8: Edit yourself

You will find a short summary of these points at

<http://nzchinasociety.org.nz/wp-content/uploads/2011/07/writing-for-the-web.pdf>. We will also make an excerpt of the *Web Content Style Guide* available on OASE.

2. FINDING SOURCES

We distinguish between *primary* and *secondary* sources. Primary sources are documents that were produced in the period of time you are studying. For example, if you're studying the establishment

of Euratom, the 1957 Euratom treaty text itself would be a primary source. Secondary sources are documents that were produced *after* the period under study and reflect on it with some degree of (academic) distance. In the same example, Lawrence Scheinman's 1967 book about Euratom and nuclear integration¹ would be a secondary source. Note that the difference between primary and secondary sources is not an absolute one, but relative to your object of study: if you're studying American scholarly perspectives on European treaties in the 1960s, Scheinman's book 'becomes' a primary source!

The above example highlights the importance of *source criticism* and *contextualizing* your sources (i.e. placing them in their proper historical context). While reading your sources, ask (and answer as many as possible) questions like:

- What kind of source is this?
- When was it made and where was it published?
- Who wrote/made it, and with what purpose?
- What is the historical context of the source, and how does its author fit into that?
- Which *facts* does it convey, and which *opinions*?
- What stands out? (e.g. What is surprising about it? What does it *leave out*?)
- How does it compare to other sources? How does it compare to the present?

To learn more about (types of) sources in general, locating, evaluating and integrating them, you may want to visit *The Harvard Guide to Using Sources*:

- <http://usingsources.fas.harvard.edu/icb/icb.do>

Please disregard the 'locating sources' section in the left navigational column, as access to the Harvard libraries is of course restricted to Harvard students.

2.1 ACADEMIC ARTICLES

Academic articles and primary sources like EU reports are important sources for writing academic web texts and contextualizing objects/artefacts. You can find historical academic articles in various online search engines that either refer to an actual location in a library or that immediately provide you with an online version of the article. The (digital) archives and search systems which students at the Eindhoven University of Technology have access to, can be found here:

- http://w3.tue.nl/nl/diensten/bib/digibib/zoeksystemen/a_z/ Please explore the search engine JStore.

European reports can be valuable sources. You can find these in various places:

¹L. Scheinman, 1967, *EURATOM: Nuclear Integration in Europe*, New York: Carnegie Endowment for International Peace.

- The *Archive of European Integration* (AEI) is an electronic repository and archive for research materials on the topic of European integration and unification. You can find it here: <http://aei.pitt.edu/>
- Links to official papers from EU institutions and bodies - from decisions by the European Ombudsman to speeches by the President of the European Parliament – can be found here: http://europa.eu/documentation/official-docs/index_en.htm
- The *CVCE* is an interdisciplinary research and documentation centre dedicated to the European integration process. It can be found here: <http://www.cvce.eu/>

2.2 NEWS MEDIA

You may also want to look at news media, as these can be valuable sources (e.g. about public opinion regarding your subject, or as a way to introduce the topic by linking it to current events). Many (international) newspapers have their own digital archives. A few useful ones are:

- For international newspapers you may want to consult the following portal, which contains links to Dutch as well as international newspapers that have digitized their archives over longer periods of time. A 'euro' symbol (€) in the link means that the archive requires a subscription fee: ignore these. <http://kranten-historisch.startpagina.nl/>
- For digitized Dutch newspapers from the 17th to 20th century go to <http://kranten.kb.nl>. Access is free.
- For a small fee, you can also register with the Royal Library (www.kb.nl) and get access to an enormous amount of international newspapers, digitized scientific articles, and academic e-books. We STRONGLY SUGGEST (but do not require) that you register: it will benefit the quality of your sources. Students get a 50% discount (and pay €7.50/yr) see here: http://www.kb.nl/hpd/downloads/promotiemateriaal/KB_studentsen_RGB_120dpi.pdf

2.3 VISUAL SOURCES

Some of your sources will be images, and you need to critically 'read' these as well. Many of the questions posed under the heading “Finding sources” apply to images, as well. As practice, try it on Figure 1, an anthropomorphic, satirical map created in 1870 by French illustrator Paul Hadol.

We build this course around the Object of History Guide that can be found at <http://objectofhistory.org/guide/>

NOUVELLE CARTE D'EUROPE DRESSÉE POUR 1870



Fig 1. Paul Hadol, *Nouvelle carte d'Europe dressée pour 1870*, 1870. Hand-colored lithograph on paper, 31.8 x 52 cm. Victoria and Albert Museum, London. <http://collections.vam.ac.uk/item/O185089/print-nouvelle-carte-deurope-dressee-pour/> (last accessed September 28, 2011).

IX. TOUR REQUIREMENTS - 0UC14

1. FORMAL REQUIREMENTS

- Below a number of predefined themes are listed. Each tour has one of the following themes:

1. electricity
2. CERN
3. Cars
4. E-roads
5. Railways
6. Nuclear energy
7. Television
8. Telephone
9. Waterways - shipping
10. Telegraph
11. Photography/camera's
12. Transistor radio's
13. International Telegraph Union
14. Kitchens
15. Eurovision network
16. Astronauts: From Yuri Gagarin and Neil Armstrong to André Kuipers
17. Radio Veronica (pirate broadcasting)
18. Royal Dutch Shell / Henri Deterding / Shell in a global world
19. Air travelling
20. Eurovision Song Contest: About harmony or competition?

- Each tour has a **title** and **short tour introduction** of around 50 words.
- Each tour includes **per group member** a historically and socially contextualized 200-word story **about an object**, plus additional available metadata for each object (see: next paragraph).
- These individual stories are based on **at least 2** different sources **per story**. For each source, the student explains **why** it was selected.
- Each of the stories responds to the requirements for writing for the web (see also: section VIII):
 - Start with a ‘strap line’
 - Key of the story in the first three sentences
 - Nice examples
 - Write concisely
- The 4-6 individual stories **together** have to make one **coherent** exhibition tour (like the examples in the Virtual Exhibit).

2. USE OF SOURCES / LANGUAGE

- The 6 objects of your tour have to be chosen from different tours in the Inventing Europe Virtual Exhibit. This means that you CANNOT select 2 objects from 1 Inventing Europe tour.
- The objects need to be adequately documented. That is: the **metadata** for the object should be provided if available (but does not count towards the 200 word limit). See the Virtual Exhibit for examples on how this should be done (i.e. click on the various objects).
- Each of the 6 tour stories should be based on **at least 2 different sources**, chosen by the student after critical source examination.
- All sources need to be used in **substantial** ways, which means that superficial references do not count. This is admittedly a somewhat vague criterion, but a good rule of thumb is that if *you* feel that you're using a source just to up the reference count, we will likely feel the same way.

3. LANGUAGE

- The tour must be written in **English or Dutch**. Please mind your spelling and grammar. We realize English is not a first language for many of you (and will judge your tours with that in mind) but anything more than a few typos is unacceptable and unnecessary in this age of spellcheckers. If there's a red line under a word, please check it – too many errors and we will simply send the document back to you.

4. ORIGINALITY

- Meeting the requirements as set out in this guide should ensure passing the course. For a **high grade**, originality is an additional criterion. The more original your story/tour is, the higher we will grade it.
- **Plagiarism** (i.e. using precise phrases, or rephrased argumentations, of other authors

without proper referencing) is frowned upon and is *always* reported to the examinations committee, which will take appropriate action. Without sounding overly suspicious, we would ask you to keep in mind that the stories will be *automatically* checked for plagiarism against the internet and various databases including one containing stories by your peers at this and other universities.

5. DEADLINES

- The various deadlines **need** to be met: failure to do so will result in lowering the grade.
- Deadlines are clearly indicated in the assignment boxes throughout this study guide.