

LEARNING OUTCOMES

- construct basic historical narrative of Modern Europe from 1789 to the present
- understand the difference between primary and secondary sources
- make broad thematic connections and construct critical arguments using a variety of historical material
- appreciate the historical roots of current political debates and cultural currents
- develop greater self-understanding and intellectual direction

REQUIRED READINGS

Online readings, Blackboard, designated by* (*A note to freshman: you need to activate your computing account in order to gain access to Blackboard.*)

The following books are available for purchase at the bookstore. (Several of these titles are also available for purchase as Ebooks through the bookstore. Consult the bookstore staff for more information.)

Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848)

Also free online at:

<http://www.marxists.org/archive/marx/works/1848/communist-manifesto/index.htm>

Joseph Conrad, *Heart of Darkness* (1899).

Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (1905).

George Orwell, *Homage to Catalonia* (1938).

Ian Baruma, *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006).

Films: Louis Malle, *Au revoir les enfants* (1987); Florian Henckel-Donnersmarck, *The Lives of Others* (2006); Mathieu Kassovitz, *La Haine* (1995).

RECOMMENDED READING

The following textbook has also been made available at the bookstore:

John Merriman, *A History of Modern Europe, Volume Two: From the French Revolution to the Present* (3rd ed.).

A NOTE ON SOURCES

The textbook is strongly recommended, though not strictly required. Merriman offers a detailed analysis of events that will augment the lectures. (If you own an earlier version of this textbook or a different textbook of Modern Europe – such as Chambers, Kishlansky, Hunt, or another text – feel free to read it instead of Merriman.)

The class lectures will offer some but not exclusively historical narrative. Instead they will focus on primary sources, documents produced by historical actors in their respective time period. They include political texts and treatises, memoirs, poetry, novels, music, and film.

Time will be allotted during class to discuss and analyze these sources in their historical context. Two required film screenings will be held on **Monday, November 8, 6-8pm** and on **Monday, November 15, 6-8pm**. If you cannot make these screenings, you must make arrangements to view the films on reserve at the University Teaching and Learning Center at 134 McIver *before* the days on which we are discussing them. *You must come to class prepared to discuss the assigned sources on the days specified.*

SYLLABUS

Week 1: The Idea(s) of Europe

M, 8/23: Introduction to the course

In class, short film: Ettore Scola, '43-'97 (1996/1997)

W, 8/25: The Birth of Ideology

Reading:

Jean-Jacques Rousseau, from *The Social Contract* (1762)*

“Nègre,” Entry to the *Encyclopédie* (1772)*

Johann Friedrich Blumenbach, “The Degeneration of Races” (1776)*

Immanuel Kant, “What is Enlightenment?” (1784)*

Week 2: From Ideas to Politics

M, 8/30: Toward the French Revolution

Reading:

Emmanuel Sieyès, “What is the Third Estate?” (1789)*

“Declaration of the Rights of Man and the Citizen” (1789)*

Olympe de Gouges, “Declaration of the Rights of Woman” (1791)*

W, 9/1: From Revolutionary Terror to Dictatorship

Reading:

Documents of the Sans-Culottes (1793)*
Proceedings of the National Convention: “Make Terror the Order of the Day” (5 September 1793) *
The Law of Suspects (17 September 1793)*

Week 3: Aftermath of the Revolution: Conservatism and Romanticism

M, 9/6: No class, Labor Day holiday

W, 9/8: **Map quiz in class**, listening to Beethoven’s Symphony No. 9 in D Minor (“Ode to Joy”) / Reading Romantic poetry

Reading:

Edmund Burke, from Reflections on the Revolution (1790)*
William Wordsworth, “The French Revolution” (1809)*

Week 4: Industry, Imagined and Experienced

M, 9/13: Industrial “Revolution”

Reading:

Testimonies on Labor Conditions in Britain during the Industrial Revolution*
Assorted documents on the Crystal Palace Exhibition (1851)*
Thomas Gisbourne, from Enquiry into the Duties of the Female Sex (1797–1810)*

W, 9/15: Utopian Responses: Marxism, Socialism, Communism

Reading:

The Trial of the Saint-Simonians in the Court of Assizes of Paris (1832)*
Book: Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848)

Week 5: Ideologies for a New World

M, 9/20: 1848: Springtime for the People?

Reading:

From the Memoirs of Prince Metternich*
Documents from Hungary, 1848–1849*
Documents on the Status of European Jewry and the Debate over Jewish Emancipation*

W, 9/22: Building States, Italy and Germany

Reading:

Ernest Renan “What is a Nation?” (1882)*
Giuseppe Mazzini, *Duties to Country* (1860)*
Heinrich von Treitschke, from *Politics* (1879)*

Week 6: Imagined Communities

M, 9/27: The Rise of the Nation

Reading:

Jules Ferry, Speech Before the French National Assembly (1883)*
Book: Joseph Conrad, *Heart of Darkness* (1899), Part I

W, 9/29: Empires

Reading:

Rudyard Kipling, “The White Man’s Burden” (1899)*
Book: Joseph Conrad, *Heart of Darkness* (1899), Parts II and III

Week 7: The Making of Bourgeois Europe

M, 10/4: Building the Modern City

Viewing: Impressionist painting by Pissaro, Manet, Monet, Seurat et al

W, 10/6: Bourgeois Civilization and Its Discontents: Vienna 1900

Reading:

Book: Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (1905),
Chapters 1 and 2
Viewing: Klimt paintings

Friday, 10/8: Midterm Paper Due, 4P.M. by email
Instruction Ends for Fall Break 6:00 PM

Week 8: The Making of Bourgeois Europe, cont.

M, 10/11- No class, UNCG holiday

W, 10/13: Bourgeois Civilization and Its Discontents: The Revolt Against Positivism

Reading:

Friedrich Nietzsche, from *The Gay Science* (1882)*
Book: Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (1905), Chapters
3–5

Week 9: The Sorrows of War

M, 10/18: The Origins of the Great War

Reading:

Remarque, from *All Quiet on the Western Front* (1929)*
Wilfred Owen, “Dulce et Decorum Est”*

W, 10/20: War in the Trenches

Reading:

Ernst Junger, *Storm of Steel: From The Diary of a German Storm-Troop Officer on the Western Front* (1920), ix–xiii, 46–63, 300–318*

Week 10: Democratic Experiments

M, 10/25: The Russian Revolution

Reading:

Lenin, from *The State and Revolution**

W, 10/27: The Weimar Republic

Reading:

Treaty of Versailles: The Reparations Clauses (1919)*
The Constitution of the German Republic (1919)*
Ernst Troeltsch, “The Dogma of Guilt” (1919)*
Paul von Hindenburg, “The Stab in the Back” (1919)*
Thomas Mann, “The German Republic” (1922)*
Carl von Ossietzky, “Defending the Republic: The Great Fashion” (1924)*
Prince Bernhard von Bülow, “Revolution in Berlin” (1931)*

Week 11: Utopian Visions of Society

M, 11/1: The Rise of Fascism

Reading:

Benito Mussolini, “The Doctrine of Fascism” (1932)*
Begin Book: George Orwell, *Homage to Catalonia* (1938), Chapters 1–9

W, 11/3: November 3: Stalinism

Joseph Stalin, “Industrialization of the Country and the Right Deviation” (1928),
read sections I and II *
Nikolai Bukharin, “Letter to Stalin” (1937)*
Finish Book: George Orwell, *Homage to Catalonia* (1938), Chapters 10–end

Week 12: The Second World War

M, 11/8: Hitler and the Nazis

Reading:

Hitler, from *Mein Kampf* (1923)*

Film, in class: from Leni Riefenstahl, *Triumph of the Will* (1934)

M, 11/8: 6pm: Film Screening–Louis Malle, *Au revoir les enfants* (1987), MHRA 1214

W, 11/10: The Holocaust

Reading:

Documents on the Final Solution*

Guest Lecture: Stacie Keevil, “Resistance and the Case of the Warsaw Ghetto Uprising”

Film discussion: Louis Malle, *Au revoir les enfants* (1987)

Week 13: From Hot to Cold War

M, 11/15: Surviving the Memories

Reading:

Heinrich Böll, “Breaking the News” (1947)*

Primo Levi, “The Memory of the Offense,” and “The Grey Zone” from *The Drowned and the Saved* (1986)*

M, 11/15: 6pm: Film Screening– Florian Henckel-Donnersmarck, *The Lives of Others* (2006), MHRA 1214

W, 11/17: Zero Hour in Central Europe

Reading:

Winston Churchill, “The Iron Curtain Speech”*

Music: “Ford Mustang” by Serge Gainsbourg*

Film discussion: Florian Henckel-Donnersmarck, *The Lives of Others* (2006)

Week 14: European Visions Abroad

M, 11/22: End of Empire

Reading:

Frantz Fanon, from *The Wretched of the Earth**
Simone de Beauvoir, from *The Second Sex**

W, 11/24- No Class, Thanksgiving Break

Week 15: Europe, New and Old

M, 11/29: Political Fragmentation, 1968–1989

Reading:

Ulrike Meinhof, essays from *Everybody Talks About The Weather... We Don't**
Vaclav Havel, "The Power of the Powerless," (1979)

Film, in class: from Uli Edel, *The Baader Meinhof Complex* (2008)*

M, 11/29: 6pm: Film screening–Mathieu Kassovitz, *La Haine* (1995)- Extra credit, MHRA 1214

W, 12/1: Anti-Immigration and Ethnic Cleansing

Readings:

Book: *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006), Chapters 1–4
Roy Gutman, from *A Witness to Genocide* (1993)*

Friday, 12/3: Second Paper Due, 4 P.M. by email

Week 16: Conclusions: Enlightenment and Fundamentalism

M, 12: 6:(Last Day of class), The EU: A New Utopia?

Reading:

Book: *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006), Chapters 5–7, Postscript

W, 12/8: Extra Credit Assignment Due, 4 P.M. by email

Final Exam: TBA

ASSIGNMENTS

Map Quiz (in class, September 8): A brief map quiz will be given in the third week. I will distribute a map ahead of time for you to memorize countries, important cities, rivers, and other geographical features.

Mid-term Paper Assignment: (due October 8 by email): Choose a historical character – such as a conservative politician, a liberal reformer, a worker, or a factory owner – from the early 19th century. In the voice of your character, write a 4 to 5 page double-spaced response to the claims made by Marx and Engels in *The Communist Manifesto*. Do you agree or disagree with their arguments? What might you find provocative or dangerous about their assertions? Remember to be true to the ideas and “mentalities” of the time period; be careful not to impose your 21st century sensibilities on your character. It is essential to demonstrate both an appreciation of your character’s interests and goals, as well as an understanding of the arguments and claims of Marx and Engels. Your paper will be graded on creativity, persuasiveness, and historical context.

Second Paper Assignment: (due December 3 by email): Choose a film viewed since the midterm paper. (You may choose a film that we only watched part of in class if you view it in its entirety.) Write a 4 to 5 pages paper in which you place the film in its historical context for which you may use your lecture notes, the assigned books, and John Merriman’s *A History of Modern Europe*. What is the historical event being portrayed? How does the film relate to the main themes of the course? Who are the main historical actors being presented? What is the key dilemma, controversy, or issue at stake? How successful is the filmmaker in presenting these issues? In analyzing the film, you may wish to consider: the perspective of the director (nationality, gender, personal experience etc), the genre of the film (documentary, fiction, feature film), and the audience.

Final Exam (date TBA): There will be a final exam for this class with definitions of key terms and events mentioned in lectures, identification of passages from texts, images (film and painting) discussed and viewed in class, and one short essay on themes traced throughout. Each of these sections will be weighed equally.

RULES AND PROCEDURES

Late Work

All students are required to complete all assignments for the course on the due date specified. Late assignments will be subject to a half letter grade reduction.

Attendance

In accordance with new statewide regulations, students are permitted a minimum of two excused absences due to religious observance. If you plan to be absent due to religious observance, please notify me in advance by email.

If such unfortunate circumstances as an illness or a death in the family prevent you from attending class or completing your work, please come see me.

Academic Integrity

All students are expected to abide by the UNCG Honor Code. Please visit the following link: Academic Integrity Policy: <http://academicintegrity.uncg.edu/complete/>. Depending

on the severity of the offense, students risk receiving a final grade of F for the course or being expelled from the university.

Cell phones & Laptops

Please turn off your cell phone before class begins. Please use your laptops only to take notes. Students who abuse technology in the classroom risk earning a failing grade for participation/attendance and being removed from the course.

Adverse Weather Conditions

If you think that the university might be closed due to weather, either call the UNCG Adverse Weather Line at (336) 334-4400 or check the university's website (www.uncg.edu). If the university is open, I will hold class.

PARTICIPATION AND GRADING

Attendance and participation is an essential part of this class. Class time will be divided between the instructor's lectures, which will provide crucial historical context, and discussions of the texts (reading, viewing, listening) assigned for that day. Students will be expected to come to class prepared to ask and answer questions, to engage one another in friendly debate, to express opinions, and to learn from one another.

Attendance at lecture is mandatory. You may miss up to three classes throughout the semester without penalty. Missing more than three sections will result in a lower final grade.

Grading will be weighed according to the following formula:

Attendance (including punctuality) and Participation	15%
Map Quiz:	10%
First Paper:	15%
Second Paper:	30%
Final Exam:	30%