



## LEARNING OUTCOMES

- construct basic historical narrative of Modern Europe from 1789 to the present
- situate and analyze primary sources (documents written by historical actors)
- write a thesis statement (argument) that draws on primary source evidence
- make broad thematic connections between a variety of sources over time
- appreciate the historical roots of current political debates and cultural currents
- develop greater self-understanding and intellectual direction

## REQUIRED READINGS

Online readings and Ereserve, available on Blackboard, designated by\* (You will need to activate your computing account in order to gain access to Blackboard and disable pop-up blocks to permit readings to open in a separate window.)

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.)

You may choose to purchase these books elsewhere but you need to *purchase the same edition* (check publisher and year) to facilitate class discussion:

Karl Marx and Friedrich Engels, *The Communist Manifesto* (Signet, 1998).

Joseph Conrad, *Heart of Darkness* (Modern Library, 1999).

Ian Buruma, *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (Penguin, 2007).

**Film, in class:** Jean Renoir: *The Grand Illusion* (1937) (114 minutes)

## A NOTE ON PRIMARY SOURCES

This class offers a perspective on the study of history that will likely differ from the history classes you have taken until now. Rather than use a textbook, the class is organized around minimal historical narrative, key themes, and **primary sources**, or documents written by historical actors in their respective times periods.

The lectures, as a result, will offer some but not exclusively historical narrative. Instead they will focus on those events that you need to know in order to situate the **primary sources**, which will include political texts and treatises, memoirs, poetry, novels, music, fine arts, and film, in their specific time period. Lectures will then identify those “conditions of possibility” in a given time period that produced those **primary sources**.

Time will be allotted during class to analyze these **primary sources** in their historical context. **It is imperative that you come to class prepared to discuss the sources on the days designated in the syllabus.**

By the end of the semester, you will learn to situate a **primary source** in its historical context (where it comes from), what questions to ask of the documents (analysis), how to construct an argument that draws on a variety of sources (thesis), and to make broad thematic connections using this material (critical thinking).

## LOGISTICS OF SOURCES

Rather than assign you an expensive textbook, you are being asked to purchase three slim monographs (all of which you can purchase used). In addition, the majority of the readings assigned for the class are available through Online Readings or EReserves on Blackboard. **It is your responsibility to access these sources, print them, and bring them to the classes during the weeks in which they are discussed.** If you have questions about accessing material on Blackboard, please see 6Tech online [https://6-tech.uncg.edu/ra/login\\_raremedy.jsp?lang=en](https://6-tech.uncg.edu/ra/login_raremedy.jsp?lang=en) or call 336-256-TECH (8324).

In lieu of the cost of a textbook, students are encouraged to purchase a binder in which they keep these sources and bring the binder to class for accessibility, organization, and exam review.

**There will be two films viewed in class to which second paper will be devoted: Jean Renoir: *The Grand Illusion* (1937) and Lewis Milestone, *All Quiet on the Western Front* (1930). Excerpts from these films will be shown in class the week of October 13.** If you miss class you are responsible for viewing the films on reserve at the Teaching and Learning Center in 134 McIver and at <http://www.uncg.edu/tlc/media/>. Either way, you may wish to consult the films again at the Teaching and Learning Center or online, if possible, in advance of the second paper.

## SYLLABUS

### Week 1: The Idea(s) of Europe

T, 8/23: Introduction to the course

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

Th, 8/25: The Birth of Ideology

#### Reading:

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

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

Immanuel Kant, “What is Enlightenment?” (1784)\*; “Perpetual Peace” (1795)\*

## **Week 2: From Ideas to Politics**

T, 8/30: Toward the French Revolution

### **Reading:**

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

Th, 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: Reactions to the Revolution**

T, 9/6: Conservatism and Romanticism

### **Reading:**

Edmund Burke, “Reflections of the Revolution in France” (1791)\*  
William Wordsworth, “Tintern Abbey” (1798); and “The World Is Too Much with Us” (1807)\*  
Samuel Taylor Coleridge, “Kubla Khan or, a Vision in a Dream: A Fragment,” (1816)\*

### **Viewing, in class**

Paintings by Fuseli, Delacroix, Turner et al

Th, 9/8: Conservatism and Romanticism II

### **Thursday, September 8: In class, fifteen-minute Map and ID Quiz**

In class, listening to Beethoven’s *Symphony No. 9 in D Minor* (“Ode to Joy”)  
Friedrich Schiller, “Ode to Joy” (1785)\*

## **Week 4: Industry, Imagined and Experienced**

T, 9/13: Industrial “Revolution”

### **Reading:**

Testimonies on Labor Conditions in Britain during the Industrial Revolution\*

**Book:** Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848), Part I and II

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

**Reading:**

The Peterloo Massacre, 1819\*

Assorted documents on the Crystal Palace Exhibition (1851)\*

**Book:** Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848), Part III and IV

**Week 5: Ideologies for a New World**

T, 9/20: Liberalisms: Good for the people?

**Reading:**

John Stuart Mill, from *On Liberty* (1859)\*

Thomas Gisbourne, from *Enquiry into the Duties of the Female Sex* (1797–1810)

Documents for and against Jewish Emancipation\*

Th, 9/22: The Idea of the Nation

**Reading:**

Ernest Renan “What is a Nation?” (1882)\*

**Thursday, September 22: First Paper Due, at the beginning of class!**

**Week 6: States, Nations, and Empires**

T, 9/27: Building States, Italy and Germany

**Reading:**

Giuseppe Mazzini, *Duties to Country* (1860)\*

Heinrich von Treitschke, from *Politics* (1879)\*

Jules Ferry, Speech Before the French National Assembly (1883)\*

**Th, 9/29: NO CLASS**

**Book:** Begin Joseph Conrad, *Heart of Darkness* (1899), Part I

**Week 7: The Making of Bourgeois Europe**

T, 10/4: Bourgeois Civilization and Its Discontents: Vienna 1900

**Viewing:** Gustav Klimt, *Beethoven Frieze* (1902)

**Reading:**

Sigmund Freud, from *The Interpretation of Dreams* (1899–1900)\*

**Book:** Joseph Conrad, *Heart of Darkness* (1899), Part II

Th, 10/6: Bourgeois Civilization and Its Discontents: The Belgian Congo

**Reading:**

**Book:** Joseph Conrad, *Heart of Darkness* (1899), Part III

**Thursday, October 6: Quiz (10 minutes) in class**

**Week 8:** The Origins of the Great War

**T, 10/11: NO CLASS—UNCG HOLIDAY**

Th, 10/13: **Class vs. Nation**

**Reading:**

General Friedrich von Bernhardi, *Germany and the Next War* (1914)\*

The “Blank Check” (July 6, 1914)

The Austro-Hungarian Ultimatum to Serbia (July 23, 1914)\*

**In class:** From film, Jean Renoir: *The Grand Illusion* (1937)

**Week 9: The Sorrows of War**

T, 10/18: The 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\*

Erich Maria Remarque, *All Quiet on the Western Front* (1929) \*

Th, 10/20: Artistic and Literary Responses

**Reading:**

Finish Junger and Remarque if necessary

Wilfred Owen, “Dulce et Decorum Est”\*

**In class:** From film, Lewis Milestone, *All Quiet on the Western Front* (1930)

**Week 10: Democratic Experiments**

T, 10/25: The Russian Revolution

**Reading:**

Prince Ukhtomskii, "Russia's Imperial Destiny," (1891)\*  
Little Jewish Girl in the Russian *Pale* (1890)\*  
Lenin, from *What is to be done?* (1902); *State and Revolution* (1918)\*

Th, 10/27: The Weimar Republic

**Reading:**

Treaty of Versailles: The Reparations Clauses (1919)\*  
The Constitution of the German Republic (1919)\*  
Paul von Hindenburg, "The Stab in the Back" (1919)\*  
Thomas Mann, "The German Republic" (1922)\*

**Thursday, October 27: Second Paper Due, at the beginning of class!**

**Week 11: Utopian Visions of Society**

T, 11/1: The Rise of Fascism

**Reading:**

Benito Mussolini, "The Doctrine of Fascism" (1932)\*  
F. T. Marinetti, "The Futurist Manifesto" (1909)\*

Th, 11/3: Stalinism

**Reading:**

Nikolai Bukharin, "Letter to Stalin" (1937)\*  
George Orwell, "Looking back on the Spanish Civil War" (1942)\*

**Week 12: The Second World War**

T, 11/8: Hitler and the Nazis

**Reading:**

Hitler, from *Mein Kampf* (1923)\*

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

Th, 11/10: The Holocaust

**Reading:**

Documents on the Final Solution\*

**Week 13: Zero Hour in Central Europe**

T, 11/15: Surviving the Memories

**Reading:**

Heinrich Böll, “Breaking the News” (1947)\*  
Primo Levi, “The Memory of the Offense,” and “The Gray Zone” from *The Drowned and the Saved* (1986)\*

Th, 11/17: From Hot to Cold War

**Reading:**

Winston Churchill, “The Iron Curtain Speech”\*

**Thursday, November 17: Quiz (10 minutes) in class**

**Week 14: European Visions Abroad and at Home**

T, 11/22: End of Empire

**Reading:**

Frantz Fanon, from *The Wretched of the Earth*\*  
**Book:** *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006), Chapters 1–4

**In class, from film:** Gilo Pontecorvo, *The Battle of Algiers* (1966)

**Th, 11/24: THANKSGIVING – NO CLASS—UNCG HOLIDAY**

**Book:** *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006), Chapters 5–6

**Week 15: Europe, New and Old**

T, 29: Two Modern Revolutions: 1968 & 1989

Ulrike Meinhof, “From Protest to Resistance” (1968)\*  
Vaclav Havel, excerpt, “The Power of the Powerless,” (1979)\*  
**Book:** *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006), Chapter 7 and Postscript

Th, 12/1: From 9/11 to 9/11: Integration and Disintegration in the New Europe

**Book:** Finish *Murder in Amsterdam* if necessary

**Monday, December 5: Third Paper Due, 5pm, Prof. Levine’s office MHRA 2117**

**Tuesday, December 13, Final Exam: Noon–3pm, SOEB 226**

## ASSIGNMENTS

**Essay questions are provisional. Actual assignments will be handed out the week before they are due.**

**Quizzes (September 8, October 6, November 17):** A brief map and id 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. Subsequent quizzes will focus on the reading with ids and short questions. In most cases, questions will be taken from reading guiding questions given ahead of time. I reserve the right to add additional “pop” quizzes should it prove necessary. **There are no make-up quizzes. If you miss the quiz you receive a “0” for that quiz.**

**First Paper Assignment, Thinking like an Historian: (due Thursday, September 22):** Choose a historical character – such as a conservative politician, a liberal reformer, a worker, or a factory owner – from the early 19<sup>th</sup> 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 21<sup>st</sup> 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 ability to “think” in the historical period.

**Second Paper Assignment, Analyzing Historical Documents: (due Thursday, October 27):** Write a 4-5 page double-spaced paper that compares various responses to World War I. How did the war lead to two drastically different ideological responses—pacifism and nationalism? How was art—poetry, film, and propaganda, in particular—used to mobilize opinion for either of these sides? And what did these aesthetic and politics responses reveal about the nature of the experience with war? Your paper must include substantial analysis of at least two of the several documents we read and discussed in the courses devoted to this subject. Your paper will be graded for its use of evidence and analysis.

**Third Paper Assignment, Writing a Thesis Statement: (due Monday, December 5):** Write a 4-5 page double-spaced response to *Murder in Amsterdam: The Death of Theo van Gogh and the Limits of Tolerance* (2006). How does this source reveal the challenges to the “New Europe”? What are the various ways that Europeans are defined? How does the debate between fundamentalism and Enlightenment echo the relationship between the French Revolution and the Terror with which we began the class? For this paper you will be required to come up with your own thesis statement. Your paper will be graded first and foremost for its ability to present a cogent and coherent argument.

**Final Exam (Tuesday, December 13):** 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**

**No late work is accepted.** All students are required to complete all assignments for the course on the due date specified.

### **Attendance**

**Attendance at class is mandatory.** You may miss up to three classes throughout the semester without penalty. After you miss three classes, you lose a point for every class missed from your participation grade (see below). **I reserve the right to withdraw you from the course if you miss six or more classes.**

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.

### **Punctuality**

It is imperative that you come to class on time. The lecture starts at the beginning of the hour and ends ten minutes before the hour on the dot. If you arrive late, you miss vital information about assignments given at the beginning of class. Similarly, it is also appreciated if you do not pack up your things until after the lecture is complete. **In an effort to encourage punctuality, three late arrivals will constitute one absence, and therefore, the removal of one participation point, as described above.**

### **Cell phones & Laptops**

**There are no laptops permitted in this classroom.** Students are encouraged to take notes on paper and transfer your notes to laptops during your exam preparation.

Your cell phone must be turned off before class begins and remain out of view. **If your phone is viewable or goes off in the classroom, you will receive a failing grade for participation/attendance on that day and you will be asked to leave.**

**Students who abuse technology in the classroom risk earning a failing grade for participation/attendance and being removed from the course.**

### **Name Cards**

You will receive a name card on the first day of class. It is your responsibility to keep the name card and bring it to class. You must keep the name card in front of you at all times and should expect to be “cold called” for discussion.

### **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.

### **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](http://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 thematic overview, and discussions of the texts (reading, viewing, listening) assigned for that week.

**Students will receive guiding questions for the readings and are expected to come to class prepared to answer and discuss the guiding questions.** The class goals are to engage one another in friendly debate, to express opinions, and to learn from one another.

**Participation will be noted on a daily basis in accordance with these expectations.**

## **OFFICE HOURS**

Office hours will be held on Tuesdays from 3:30–5pm. They are an open time when you are welcome to come visit the instructor with questions about the readings and class discussion. You are encouraged to see the instructor, in particular, if you are having difficulty with the readings or speaking in class, or in anticipation of an upcoming paper. If you cannot make the regularly scheduled office hours, please feel free to make another appointment.

**Grading will be weighed according to the following formula:**

Attendance (including punctuality)	5%
Participation	10%
Quizzes:	10%
First Paper:	15%
Second Paper:	15%
Third Paper:	15%
Final Exam:	30%

**Have a great semester!**