

The University of North Carolina at Greensboro
His 223—European Revolutions, 1789–1989

Fall Semester 2014
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MWF Noon–12:50, BRYN 128

Office Hours: W, 3:30–5:30pm, by appointment



COURSE DESCRIPTION

This introductory lecture course explores the major themes of European history from the late eighteenth century to the present. In particular, it examines why European political, intellectual, and cultural traditions forged during the eighteenth-century Enlightenment often gave way to destructive tendencies and violent social movements. How did the nineteenth century ideals of “progress” and “civilization” lead to the colonialism, total war, terrorism, and genocide of the twentieth? What precisely was the relationship between the Enlightenment and the Terror, and between republics and revolutions? Why did a number of utopian ideologies designed to perfect society, in practice, devolve into dystopias of psychological suffering and physical destruction?

We will examine a number of political ideologies, including liberalism, conservatism, socialism, communism, and fascism, which Europeans developed in response to the challenges of revolution (industrial and social), nation-building, and international competition. We will also devote attention to how Europeans have imagined the boundaries of “Europe” based on racial, religious, class, gender, and national categories, and how those included and excluded have changed over time. Finally, we will examine how culture broadly speaking, including ideas, fine arts, music, and film both reflected and affected these political developments.

LEARNING OUTCOMES

General Education: GL/GN (Global Perspectives/ Global non-Western Perspectives)

LG1. Foundational Skills: *Think critically, communicate effectively, and develop appropriate fundamental skills in quantitative and information literacies.*

LG3. Knowledge of Human Cultures: *Through study in the social and behavioral sciences, understand individual, social, political, economic, religious, and cultural influences on human societies across the world. Through study in the social and behavioral sciences, humanities, histories, and the arts, understand the historical, cultural, and philosophical traditions that have shaped our diverse society and the importance that abstract ideas and artistic expression have in the process of self-understanding.*

LG4. Personal, Civic, and Professional Development: *Develop a capacity for active citizenship, ethics, social responsibility, personal growth, and skills for lifelong learning in a global society. In so doing, students will engage in free and open inquiry that fosters mutual respect across multiple cultures and perspectives.*

Information and Research Skills Competencies: *students achieve orientation to research skills by completing the Library's Web tutorial and participating in information literacy activities in course.*

<http://library.uncg.edu/depts/ref/tutorial>

History Department

HLG1. *Analyze historical duration, succession, and change in terms of human agency and larger systems or structures in a wide variety of places and periods.*

HLG2. *Use historical thinking to contextualize and analyze primary and secondary sources representing different points of view.*

Course specific

CLG1. *Write a thesis statement (argument) that draws on primary source evidence.*

CLG2. *Develop familiarity with major figures, movements, and events in Modern European history from 1789 to the present.*

CLG3. *Appreciate the historical roots of current political debates and cultural currents.*

CLG4. *Leadership, participation, and group work*

REQUIRED READINGS

The required readings are drawn from a variety of sources and include one book (see below), PDF's and HTML links (designated by an *) and Ereserves (designated by #). Other than the book, the readings are all available online. To manage readings and class assignments, this course will be using a new learning management software, called Canvas. You will need to access Canvas and set your own log in and password at the following link: uncg.instructure.com. Other assessments and assignments will be located on a wordpress site accessible through a link on Canvas and at: <http://online.uncg.edu/courses/learn/wp-admin/>.

Please see below under “Logistics and Technology” for more information about Canvas and these online assignments. Students are also encouraged to purchase a binder in which they keep print-out of these online sources and bring the binder to class for accessibility, organization, and exam review.

The following book is available for purchase at the bookstore. You may choose to purchase this book elsewhere but you need to *purchase the same edition* (check publisher and year) to participate in class discussions:

Karl Marx and Friedrich Engels, *The Communist Manifesto* (Signet, 2011).
ISBN: B00HQ1CLU8

A NOTE ON METHODOLOGY

This class offers a perspective on the study of history that will likely differ from the history classes you have taken until now. The class is constructed from five modules, or units, that center on key time periods in European history along the theme “European Revolutions, 1789–1989.” The modules are primarily organized around **primary sources**, or documents produced by historical actors in their respective times periods. These **primary sources** include political texts and treatises, excerpts from memoirs, poetry, novels, music, fine arts, and film.

Rather than assign a textbook, each module also contains at least one **secondary source**, which provides historical narrative about the time period under consideration. The central class goal is to move beyond history-as-dates to understand how these **primary sources** best convey the themes and problems of intellectual, cultural, political, and everyday life of the historical moment and to begin to weigh the **secondary sources** of historians to determine their assessments of these materials.

The lecture will offer some historical narrative to supplement the secondary sources, but the focus will be on group and individual work to analyze the relationship between **primary sources** and this historical narrative. **To be considered prepared for class you need to come to class with the texts (either the book or your print-outs) and with**

your answers to the guiding questions provided online. While these answers will not always be collected, you should be 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 AND TECHNOLOGY

Instead of the Blackboard learning management system, this course will be utilizing a system called Canvas, accessed at uncg.instructure.com. **PLEASE NOTE: It is your responsibility to seek assistance with Canvas if you have difficulties.** If you have questions about accessing or submitting material on Canvas, please contact 6Tech at <https://6-tech.uncg.edu> or 336-256-TECH (8324) and you will be directed to a Canvas representative. **The professor cannot provide technological assistance. You will be held responsible for missed or late assignments due to technological problems.**

Aside from one book required for purchase, the course reading is online, in the form of PDFs, word documents, Ereserve excerpts, and web links.

To access readings, locate the “Modules” section of the course site to find links to each week's online reading material. You may need to configure your browser to allow Canvas to display information from external websites.

Students are required to view and analyze one film in its entirety over the course of the semester: Rainer Werner Fassbinder's The Marriage of Maria Braun (1979). The film will be screened on **Friday November 14th**, during designated class time. *Please note that this class session may go over our allotted time period and prepare accordingly. If you are unable to stay you will need to watch the missed section in the library on reserve.*

Students will meet with assigned groups during class time in the week of **November 17th** to prepare oral presentations on the film. Oral presentations will occur on **Monday, November 24th** and final papers are **due Monday, December 1**, which will represent individual analysis on the assigned film.

PARTICIPATION AND “HYBRID” ONLINE LEARNING

Discussion with partners, in groups, and online is a critical part of assignments and assessments in this course.

Students should not expect to be passive participants in a “traditional” lecture course. Rather, students are required to come prepared having answered the guiding questions

provided along with each assignment reading and to bring questions of their own for discussion. Discussion with partners and in groups will be integrated into class time on Mondays and Wednesdays.

The Friday time slot will generally be reserved for online learning. Unless otherwise noted, Friday classes will not require physical presence but will require online assignments and assessments with strict timed deadlines. (Please note one exception in the syllabus below: Wednesday's 9/24 class involves an online assignment but Friday 10/17 is in class with the professor and Friday 11/14 requires in class presence to watch a film that may go slightly over class time.) The professor will introduce the weekly online component of the class before Friday and will generally be available during the class time via email or chat to answer questions about the assignment. The online learning component uses technology to enhance the learning objectives of the course as stated above, in particular, through the use of map exercises, peer review, and multi-media online exhibits, films, and group forums.

For each module or unit you will be assigned a discussion partner (or group) next to whom you should sit and who will be your point-person for all exercises assigned both in and out of class for the duration of the unit.

Unless otherwise noted the online assignments will comprise part of the 20% participation grade. To be prepared students must read and prepare the guiding questions for the texts on the dates indicated and complete all online assignments. If it becomes apparent that the student is not prepared or has not completed online assignments, this will impact his/her participation grade negatively.

SYLLABUS

UNIT 1: ENLIGHTENMENT AND REVOLUTION

Week 1: The Idea(s) of Europe

M, 8/18: Introduction to the course

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

W, 8/20: 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)*

In class: **Skills discussion 1—The Basics of Reading Historical Documents**

F, 8/22: Online—The Basics of Reading Historical Documents

Reading:

Vanessa Schwartz, “The French Revolution, politics, and the modern nation,” in *France: A Very Short Introduction**

due: Online Assignment #1 online critical reading, to be completed online individually
LG1; CLG1

Last Day to drop course for tuition and fees refund

Week 2: From Ideas to Politics

M, 8/25: 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)#+

W, 8/27: From Revolutionary Terror to Dictatorship

Reading:

Maximilien Robespierre, “Justification of the Use of Terror” (1794)*
Documents of the Sans-Culottes (1793)#+
Proceedings of the National Convention: “Make Terror the Order of the Day” (5 September 1793) #

In class: The Law of Suspects (17 September 1793)

F, 8/29: Online—The Enlightenment and French Revolution Chronologies

due: Online Assignment #2, 1) Watch video “Terror! Robespierre and the French Revolution” at https://www.youtube.com/watch?v=F_ouNRA1K-I
2) Complete online timeline exercise online
LG1

Week 3: Reactions to the Revolution

M, 9/1: LABOR DAY- UNCG HOLIDAY

W, 9/3: Conservatism and Romanticism

Reading:

Warren Breckman, “A Revolution in Culture”, from *European Romanticism: A Brief History with Documents*, 1–26*

William Wordsworth, Preface to “Lyrical Ballads” (1800) and Lines Composed a Few Miles above Tintern Abby, (1798)*

A Chronology of European Romanticism*

Image: Caspar David Friedrich, “Wanderer above the Sea of God,” ca. 1818

In class: Skills discussion # 2—Reading maps as historical documents

F, 9/5: Online- Maps as historical documents

due: Online Assignment #3, 1) complete map exercise and assessment online; 2) watch library informational videos and complete mini quiz:
<https://library.uncg.edu/tutorials/index.aspx?m=8&p=1>

Begin, book: Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848)
LG1

UNIT 2: THE INDUSTRIAL REVOLUTION

Week 4: Industry, Imagined and Experienced

M, 9/8: Industrial “Revolution”

Reading:

Testimonies on Labor Conditions in Britain during the Industrial Revolution*

Assorted documents on the Crystal Palace Exhibition (1851)#+

Emma Griffin, “The ‘Mechanical’ Age: Technology, Innovation, and Industrialization,” 86–104*

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

W, 9/10: Utopian Responses: Marxism, Socialism, Communism

Reading:

The Peterloo Massacre, 1819*

Isaiah Berlin, “Introduction,” in *Karl Marx*, 1–21*

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

In class: Skills Discussion 3—The Basics of Writing Papers

F, 9/12: Online- “Thinking historically: Lives, Ideas, and Events”

due: Online Assignment #4: 1) Create avatar of 19th century character on chronological timeline and proposal 2) Peer review of your partner’s proposal (Canvas)

HLG1

Week 5: Ideologies for a New World

M, 9/15: Marx and 1848

Reading:

Book: Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848), Part III
Isaiah Berlin, “1848,” in *Karl Marx*, 149–167*

due: revised proposal; character online; and outline

W, 9/17: Writing and Timeline Workshop

online: add Marx’s biographical elements to online chronological timeline

due: draft of paper due

in class: peer review and combine timelines

F, 9/19: Due online, using SafeAssign: First Paper: Thinking like a Historian

HLG2; CLG1

UNIT 3: NATIONALISM AND WAR

Week 6: States, Nations, and Empires

M, 9/22: Building States in Italy and Germany

Reading:

Warren Breckman, “Romantic Nationalism,” in Breckman, ed. *European Romanticism: A Brief History with Documents* 31–37*
Ernest Renan “What is a Nation?” (1882)*

Giuseppe Mazzini, *Duties to Country* (1860), in Breckman, ed. *European Romanticism: A Brief History with Documents* *

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

W, 9/24: Civilizing Missions and Uncivilized Europeans-- **ONLINE**

Reading:

Jules Ferry, Speech Before the French National Assembly (1883)*
The Kaiser on Southwest Africa: Reichstag Speech by Wilhelm II (November 11, 1905)*

Watch:

Watch documentary, “King Leopold’s Ghost” (2006) online (93 min)

F, 9/26: **Online Assignment #5:** 1) post answer to film prompt and add two more posts to discussion forum; 2) and locate a map of “Colonial Europe” and upload with justification (both Canvas)

CLG2

Preregister with Dr. Levine for First Annual Alumni Career Night on Friday, October 24

Week 7: The March to 1914

M, 9/29: Origins of World War I—Part I

Reading:

Christopher Clark's *Sleepwalkers*, Introduction and pp 121–167; 204–214*
The Fleet and Anglo-German Relations: Admiral Tirpitz to Admiral von Stosch (February 13, 1896)*
Alfred von Kiderlen-Wächter on his Foreign Policy Goals – “The Moroccan Crisis” (1911)*

In class: Skills Discussion 4—Analyzing Secondary Sources

W, 10/1: **Origins of World War I—Part II**

Reading:

Fritz Fischer, excerpt from *Germany and the Outbreak of War*, pp 1–22*
The “War Council” (December 1912)*
The “Blank Check” (July 5, 1914)*
Germany and the Ultimatum: Heinrich von Tschirschky and Bögendorff (Vienna) to Gottlieb von Jagow (July 10, 1914))*

In class: Skills Discussion 5—Writing a Thesis Statement

F, 10/3: **Online Assignment #6:** 1) Complete Primary and Secondary Source “Mapping” Assignment; 2) Write preliminary thesis statement/ justification of mapping; and 3) Peer review of partner’s thesis statement.

Week 8: The Sorrows of the Great War

M, 10/6: The War in the Trenches

Reading:

The Schlieffen Plan (1905)

Erich von Falkenhayn’s “Christmas Memorandum” (December 1915)*

Unrestricted Submarine Warfare (December 22, 1916)

Due, in class: Revised thesis statement and outline

W, 10/8: The War at Home

Reading:

In class, Wilfred Owen, “Dulce et Decorum Est”*

Due, in class: Draft

In class, writing workshop:

Peer review of draft

F, 10/10: Online submission of second paper via *SafeAssign*

**Due: Second Paper Assignment
HLG2**

Friday, October 10: Last day to drop without academic penalty

UNCG FALL BREAK BEGINS

UNIT 4: INTERWAR IDEOLOGIES

Week 9: Democratic Experiments

M, 10/13: UNCG BREAK—NO CLASS

W, 10/15: The Russian Revolution

Reading:

- Lenin, “A New Phase,” (1917)*
Isaac Babel, “Gedali” from *Red Cavalry* (1926)*

In class: Dostoevsky from *Memoirs of the House of the Dead* (1862)

F, 10/17: The Weimar Republic **LECTURE** (please note this class will meet in person with the professor)

Reading:

- Paul von Hindenburg, “The Stab in the Back” (1919)##
Thomas Mann, “The German Republic” (1922)##

In class: Treaty of Versailles: The Reparations Clauses (1919)##
The Constitution of the German Republic (1919)##

Week 10: Utopian Visions of Society

M, 10/20: The Rise of Fascism

Reading:

- Benito Mussolini, “The Doctrine of Fascism” (1932)*
F. T. Marinetti, “The Futurist Manifesto” (1909)*

W, 10/22: Stalinism

Reading:

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

EXTRA CREDIT: Wednesday evening film screening: Florian Henckel von Donnersmarck, “The Lives of Others” (2006), location TBA.

F, 10/24: **Online Assignment #7:** Interwar Ideologies “Choose your own adventure” using respective interwar chronologies assigned.

Due: Post comic strip as group online
LG3; HLG1; CLG2

Extra credit: Paragraph on “The Lives of Others” due via online submission using proper format (see Canvas).

Friday night: History Department First Annual Alumni Networking Night

UNIT 5: DARK TIMES

Week 11: Hitler and World War II

M, 10/27: The Nazi Revolution

Reading:

Hitler, from *Mein Kampf* (1923)*

Claudia Koonz, excerpt from *The Nazi Conscience*, 1–45*

In class, clip: Leni Riefenstahl, *Triumph of the Will* (1935)

W, 10/29: Ethnic Fundamentalism at Home and Abroad

Reading:

Hitler on Foreign Policy, 1932*

Nuremberg Laws, 1935*

Map: Europe in 1938

F, 10/31: The Road to Genocide

Reading:

The “Willing Executioners” and “Ordinary Men” Debate, sections by Goldhagen and Browning*

**Due: Online Assignment #8: Map exercise and assessment, Europe 1939
LG1; HLG1**

Week 12: The War Against the Jews

M, 11/3: The Holocaust in the East and the West

Watch: “Hitler’s Hidden Holocaust” (45 minutes)

Reading:

Einsatzgruppen Reports*

Wannsee Protocol, 1942*

In class: Oral Testimony from “Yahad in Unum”

W, 11/5: “The Gray Zone”: Surviving the Memories

View online exhibit:

United States Holocaust Memorial Museum: “Some Were Neighbors” at
<http://somewereneighbors.ushmm.org/>

Online Assignment #9: Submit profile of perpetrators, victims, and bystander

F, 11/7: German Weeks, 2014: “Global Impacts of the Fall of the Berlin Wall”

Reading:

Amos Elon, *Journey through a Haunted Land: The New Germany*, 1–12, 13–28, 50–59.*

Attend and online post: Symposium on Fall of the Berlin Wall

LG4; CLG3

Week 13: Zero Hour in Europe

M, 11/10: From Hot to Cold War

Reading:

Winston Churchill, “The Iron Curtain Speech”*

Amos Elon, *Journey through a Haunted Land: The New Germany*, 84–92, and 93–108.*

Map: Division of Germany and Berlin in 1945

http://ghdi.ghi-dc.org/map.cfm?map_id=329

W, 11/12: Two Modern Revolutions: 1968 & 1989

Reading:

Ulrike Meinhof, “From Protest to Resistance,” (1968)*

Vaclav Havel, “The Power of the Powerless,” (1979)*

In class: Skills Discussion #6—Film as a Historical Source

F, 11/ 14: Postwar Germany, Gender, and Film

Reading:

Gerd Gemunden, “How to View a Film,”*

Fassbinder mini bio*

Film, in class: Rainer Werner Fassbinder, “Marriage of Maria Braun” (1979)
(please note, Friday’s class may go over allotted class time)

Week 14: Europe, New and Old

M, 11/17: WORK ON ORAL PRESENTATIONS IN CLASS

Due: Post answers to question on film

W, 11/19: WORK ON ORAL PRESENTATIONS IN CLASS

Due: Post to forum on film

F, 11/21: **Online Assignment #10:** groups submit draft of Prezi presentation
HLG2; CLG4

Week 15: Conclusions

M, 11/24: ORAL PRESENTATIONS

Due: 1 page individual write-up of film analysis, methodology, and contribution

THANKSGIVING UNCG HOLIDAY

M, 12/1: EXAM REVIEW

Final Exam: Friday, December 5, noon–3pm

ASSIGNMENTS

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

Online Assignments: These exercises and assessments will generally take place on Friday and will vary from map and term identifications to short answer questions to multimedia group projects. I reserve the right to add additional in class “pop” quizzes should students continuously show up to class unprepared. **There are no make-up online assignments. If you miss the quiz you receive a “0” for that quiz.**

Most of the Online Assignments will count towards the participation grade. The following assignments will be graded: **Online Assignments #3, #7, #8 and #9.**

First Paper Assignment, Thinking like an Historian: (*due: September 19th*): Create a fictional 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. ***Successful papers will address at least three (3) points made in the Manifesto.*** Your paper will be graded on creativity, argumentation, and ability to “think” in the historical period.

Second Paper Assignment, Writing a Thesis Statement: (due: October 10th): Write a 4-5 page double-spaced paper that addresses the debate about the origins of World War I. How do Clark and Fischer present two different accounts of the origins of war. How do they differ in their sources and methodology? Do they consider both short- and long-term causes? For this paper you will be required to come up with your own thesis statement that makes a claim about the validity of one of these positions. Your paper will be graded first and foremost for its ability to present a cogent and coherent argument using evidence from the primary and secondary sources..

Oral Presentation (in class: November 24th): During our final class, students will present as groups on their film for 7–10 minute presentations (with 3–5 additional minutes for questions), worth 10% of the overall course grade and given as a group. The oral presentation should present a group answer to the historian’s questions about the film as stated in the third paper assignment. All students must speak at some point during the presentation. Students are encouraged to consult the University Speaking Center for assistance in this endeavor. Power Point presentations are encouraged but not required.

Final Exam (Friday, December 5): 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 called on for discussion.

Academic Integrity and Plagiarism

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 zero for the assignment, an F for the final grade of F for the course and/or having an academic violation placed on their record.

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.

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, discussions of the texts (reading, viewing, listening) assigned for that

week, and workshops of specific historical skills, including thesis writing and paper preparation.

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.

Grading will be weighed according to the following formula and scales:

Attendance (including punctuality)	5%
Class participation (including online activities)	10%
Graded online assignments: (average)	15%
First Paper:	15%
Second Paper:	20%
Oral presentation	15%
Final Exam:	20%

59.5	D-
62.5	D
66.5	D+
69.5	C-
72.5	C
76.5	C+
79.5	B-
82.5	B
86.5	B+
89.5	A-
92.5	A

OFFICE HOURS

Office hours will be held on Wednesdays from 3:30–5:30pm, by appointment. This is an open time when students are welcome to come visit the instructor with questions about the readings and class discussion. If you cannot make the regularly scheduled office hours, please feel free to make another appointment.

Have a great semester!