

**The University of North Carolina at Greensboro
His 223–Modern European History**

Spring Semester 2011

MWF 10-10:50 FERG 100

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Office Hours: Tu, 1:00–2:30pm, and 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

- 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.)

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

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

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

Film: 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 lecture and sections 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 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 one compulsory film viewing to which the second paper will be devoted: Jean Renoir: *The Grand Illusion* (1937) (114 minutes). It will be shown on Monday, February 28 in the evening at 6pm. Place TBA. If you cannot make this film viewing you are responsible for viewing the film on reserve at the Teaching and Learning Center in 134 McIver and at <http://www.uncg.edu/tlc/media/>. **You must show up on Friday, March 4th prepared to discuss the film.**

SYLLABUS

Week 1: The Idea(s) of Europe

M, 1/10: Introduction to the course

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

W, 1/12: 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)*

Week 2: From Ideas to Politics

M, 1/17: NO CLASS- UNCG Holiday

W, 1/19: Toward the French Revolution

Reading:

Jean-Jacques Rousseau, *The Social Contract* (1762), Book 1, chapter 1-7; Book 4, chapter 8)*

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)*

Week 3: Aftermath of the Revolution

M, 1/24: 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)*

W, 1/26: Conservatism and Romanticism

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

Friday, January 28: In class, ten-minute Map Quiz

Week 4: Industry, Imagined and Experienced

M, 1/31: 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

W, 2/2: Utopian Responses: Marxism, Socialism, Communism

Reading:

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

Week 5: Ideologies for a New World

M, 2/7: Liberalism: Good for the people?

Reading:

Assorted documents on the Crystal Palace Exhibition (1851)*
Thomas Gisbourne, from *Enquiry into the Duties of the Female Sex* (1797–1810)

W, 2/9: The Idea of the Nation

Reading:

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

Friday, February 11: First Paper Due, 10:00am to section leader

Week 6: States, Nations, and Empires

M, 2/14: Building States, Italy and Germany

Reading:

Giuseppe Mazzini, *Duties to Country* (1860)*
Heinrich von Treitschke, from *Politics* (1879)*

W, 2/16: Empires

Reading:

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

Week 7: The Making of Bourgeois Europe

M, 2/21: Bourgeois Civilization and Its Discontents: Vienna 1900

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

Reading:

Sigmund Freud, from *Five Lectures on Psychoanalysis**
Book: Joseph Conrad, *Heart of Darkness* (1899), Part II

W, 2/23: Bourgeois Civilization and Its Discontents: The Belgian Congo

Reading:

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

Friday, 2/25: Quiz (10 minutes) in class

Week 8: The Sorrows of War

M, 2/28: The Origins of the Great War

Reading:

Wilfred Owen, “Dulce et Decorum Est”*

M, 2/28, 6pm: Film viewing, Jean Renoir: *The Grand Illusion* (1937) (114 minutes)

W, 3/2: 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*

Spring Break: No Class Week of March 7

Week 10: Democratic Experiments

M, 3/14: The Russian Revolution

Reading:

Lenin, from *The State and Revolution*, Endnotes, Preface, Chapter 1, 6, and Postscript*

W, 3/16: 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)*

Week 11: Utopian Visions of Society

M, 3/21: The Rise of Fascism

Reading:

Benito Mussolini, “The Doctrine of Fascism” (1932)*

W, 3/23: Stalinism

Reading:

Joseph Stalin, “Industrialization of the Country and the Right Deviation” (1928), read sections I and II *
Nikolai Bukharin, “Letter to Stalin” (1937)*

Friday, 3/25: Second Paper Due, 10am to section leader

Week 12: The Second World War

M, 3/28: Hitler and the Nazis

Reading:

Hitler, from *Mein Kampf* (1923)*

In class, film excerpt: Leni Riefenstahl, *Triumph of the Will* (1934)

W, 3/30: The Holocaust

Film, in class: from Alain Resnais, *Night and Fog*

Reading:

Documents on the Final Solution*

Week 13: Zero Hour in Central Europe

M, 4/4: 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)*

W, 4/6: From Hot to Cold War

Reading:

Winston Churchill, “The Iron Curtain Speech”*

F, 4/8: Quiz (10 minutes) in class

Week 14: European Visions Abroad and at Home

M, 4/11: End of Empire

Reading:

Frantz Fanon, from *The Wretched of the Earth**

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

W, 4/13: Two Modern Revolutions: 1968 & 1989

Reading:

Ulrike Meinhof, essays from *Everybody Talks About The Weather... We Don't**

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

Week 15: Europe, New and Old

M, 4/18: NO CLASS—Meet in small groups to work on paper

Readings:

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

W, 4/20: NO CLASS—Meet in small groups to work on paper

Readings:

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

Friday, 4/22: NO CLASS

Week 16: Conclusions

M, 4/25: From 9/11 to 9/11: Integration and Disintegration in the New Europe

T, 4/26: Last section meets

Tuesday, April 26: Third Paper Due, 10 am to section leader

Final Exam: TBA

ASSIGNMENTS

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

Quizzes (January 28th, February 25, April 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. Subsequent quizzes will focus on the reading. In most cases, questions will be taken from reading guiding questions given ahead of time.

First Paper Assignment, Thinking like an Historian: (due Friday, February 11): 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 ability to "think" in the historical period.

Second Paper Assignment, Film as Primary Source: (due Friday, March 25): Write a 4-5 page double-spaced response to Jean Renoir, *The Grand Illusion* (1937). When it came out in 1937, Franklin Roosevelt said of *The Grand Illusion*, "Every democratic person should see this film." How does the film give us insight into the conflicting loyalties of World War I? Which loyalties—class or nationality—prove most strong? Conversely, how does the film also reflect Europeans' hopes and fears during the interwar period, including the instability of democracies and majority coalitions, and the rising threat of extreme ideologies, left and right? Your paper will be graded for its use of evidence and analysis.

Third Paper Assignment, Writing a Thesis Statement: (due Tuesday, April 26): 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 (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

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

Attendance

Attendance at lecture and in sections 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 in lectures and section.

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). 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 (both lecture and section) 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:

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

Have a great semester!