

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

Spring Semester 2014
Instructor: Dr. Emily J. Levine

MWF 11:00–11:50 SOEB 118

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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

History Department, in general

1. Analyze historical duration, succession, and change in terms of human agency and larger systems or structures in a wide variety of places and periods.
2. Use historical thinking to contextualize and analyze primary and secondary sources representing different points of view.

Course specific

3. Write a thesis statement (argument) that draws on primary source evidence.
4. Develop familiarity with major figures, movements, and events in Modern European history from 1789 to the present.
5. Appreciate the historical roots of current political debates and cultural currents.
6. Develop greater self-understanding and intellectual direction

REQUIRED READINGS

The required readings are drawn from a variety of sources and include two books (see below), PDF's and HTML links (designated by an *) and Ereserves (designated by #). Other than the books, 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.

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

The following books are available for purchase at the bookstore. (These titles may also be available for rental. 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 participate in class discussions:

Karl Marx and Friedrich Engels, *The Communist Manifesto* (Signet, 1998).
ISBN: 0140447571

Christopher Clark, *Sleepwalkers: How Europe Went to War in 1914* (March, 2013).
ISBN: 006114665X

A NOTE ON TEXTS

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. **To be considered prepared for class you need to come to class with the texts (either the books 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

This course is one of many at UNCG participating in experimenting with alternative Learning Management Systems (LMSs). Instead of the Blackboard system, this class will be utilizing a system called Canvas, accessed at uncg.instructure.com. Although the system does use your standard UNCG iSpartan username and email it does NOT use your standard iSpartan password. The first time you access the site, you will need to utilize the "Don't Know Your Password?" link, which will help you set a password. Once you have logged in, you should find this course in your Courses listing.

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 (and teaching assistant) cannot provide technological assistance. You will be held responsible for missed or late assignments due to technological problems.**

Aside from the two monographs, the course reading is online, in the form of PDFs, DOCs 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: Leni Riefenstahl's *Triumph of the Will* (1934); Alain Resnais's, *Night and Fog* (1955); or Gilo Pontecorvo's *The Battle of Algiers* (1966). Students will be assigned to one of three groups responsible to view these films. The films will be held on Reserve at Jackson Library and available to view. Students will meet with groups on **April 16 during class time to view their films** as well as during **the discussion session on April 25th to plan presentations**. Students are welcome to view these films through other means (Netflix, YouTube etc) as long as the versions are identical and shown in their entirety. Oral presentations will address the film on **Monday, April 28th** and final papers **due Tuesday April 29th** will represent individual analysis on the assigned film.

DISCUSSION SECTION AND PARTICIPATION

Discussion sessions are a critical part of the course and generally held during the Friday time slot and led by Katrin Deil, a Ph.D. candidate in the history department. Katrin Deil can be reached at the following address k_deil@uncg.edu. Questions concerning attendance, the status of your grade, and the logistics of those class meetings can be directed to her. All other questions including those concerning the syllabus should be directed to Dr. Levine. On two occasions, and/or where scheduling requires, generally noted in the syllabus below, the professor will hold a lecture in the Friday slot.

There will also be some opportunity for participation in lectures and permanent discussion partners will be assigned at the beginning of class to facilitate in class discussion. All of these contributions will be taken into consideration in comprising the 20% participation grade. To be prepared students must read and prepare the guiding questions for the texts on the dates indicated. If it becomes apparent that the student is not prepared, this will impact his/her participation grade negatively.

SYLLABUS

Week 1: The Idea(s) of Europe

M, 1/13: Introduction to the course

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

W, 1/15: 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, 1/17: Discussion Session

*Last day to change course(s) or course section(s) without special permission
and to get tuition and fees refunded*

Week 2: From Ideas to Politics

M, 1/20: NO CLASS-- Dr. Martin Luther King Jr. holiday

W, 1/22: 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)#

F, 1/24: Discussion Session

Week 3: Reactions to the Revolution

M, 1/27: 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, 1/29: Conservatism and Romanticism

Reading:

Edmund Burke, “Reflections of the Revolution in France” (1791)*
Readings in Romanticism, TBD*

viewing, in class
Paintings by Fuseli, Delacroix, Turner et al

In class: Skills discussion 2—Art as a Historical Document

F, 1/31: Discussion Session

In class, Map and ID Quiz

Week 4: Industry, Imagined and Experienced

M, 2/3: Industrial “Revolution”

Reading:

Testimonies on Labor Conditions in Britain during the Industrial Revolution*
Assorted documents on the Crystal Palace Exhibition (1851)#

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

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

W, 2/5: Utopian Responses: Marxism, Socialism, Communism

Reading:

The Peterloo Massacre, 1819*

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

F, 2,7: Discussion Session

Due: Paper Proposal Due (character, position, examples)

Week 5: Ideologies for a New World

M, 2/10: NO LECTURE—Meet with permanent partner to exchange papers

W, 2/12: Liberalisms: Good for the people?

Reading:

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

Documents for and against Jewish Emancipation*

F, 2/14: LECTURE: For love of the Nation

Reading:

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

Immanuel Kant, “Perpetual Peace” (1795)*

Due: First Paper: Thinking like a Historian

Week 6: States, Nations, and Empires

M, 2/17: Building States in Italy and Germany

Reading:

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

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

W, 2/19: Civilizing Missions and Uncivilized Europeans

Reading:

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

The Kaiser on Southwest Africa: Reichstag Speech by Wilhelm II (November 11, 1905)*

Adam Hochschild, *Leopold’s Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa*, excerpts*

In class: Skills Discussion 4—Analyzing Secondary Sources

F, 2/21: Discussion Session

In class: Quiz

Week 7: The March to 1914

M, 2/24: Origins of World War I—Part I

Reading:

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)*

Book: Christopher Clark’s *Sleepwalkers*, Introduction and pp 121–167; 204–213*

W, 2/26: **Origins of World War I—Part II**

Reading:

The “War Council” (December 1912)*

The “Blank Check” (July 6, 1914)*

Germany and the Ultimatum: Heinrich von Tschirschky and Bögendorff (Vienna)

to Gottlieb von Jagow (July 10, 1914))*

Book: Christopher Clark's *Sleepwalkers*, pp 367–398, 451–470*

In class: Skills Discussion 5—Writing a Thesis Statement

F, 2/28: Discussion Session

Due: Thesis Statement

Week 8: The Sorrows of the Great War

M, 3/3: The War in the Trenches

Reading:

The Schlieffen Plan (1905)

Erich von Falkenhayn's "Christmas Memorandum" (December 1915)*

Unrestricted Submarine Warfare (December 22, 1916)

Book: Christopher Clark's *Sleepwalkers*, 471–487, 551–554

W, 3/5: The War at Home

Reading:

Bulletins from the Front, 1&2*

Solder's Describe Combat II*

Book: Christopher Clark's *Sleepwalkers*, 555–562

In class, Wilfred Owen, "Dulce et Decorum Est"*

F, 3/7: Discussion Session – Meet with permanent partners for peer critique

Last day to drop course(s) without academic penalty

Due: Second Paper Assignment

Week 9: UNCG SPRINGBREAK—NO CLASS

Week 10: Democratic Experiments

M, 3/17: SECTION

Due: Second Paper Assignment- second version with peer critique

W, 3/19: 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)*

F, 3/21: LECTURE: 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)#

Week 11: Utopian Visions of Society

M, 3/24: The Rise of Fascism

Reading:

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

W, 3/26: Stalinism

Reading:

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

F, 3/28: Discussion Session

In class: Quiz

Week 12: Dark Times

M, 3/31: Hitler and the Nazis

Reading:

Hitler, from *Mein Kampf* (1923)*
Gerd Gemunden, “How to View a Film,”*
Film: Leni Riefenstahl, *Triumph of the Will* (1934)

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

W, 4/2: The Second World War

Reading:

Hitler on Foreign Policy, (1932)
Hitler’s “Scorched Earth” Decree (Nero Decree) (March 19, 1945) and Albert Speer’s Response (March 29, 1945)*

F, 4/4: Discussion Session

Week 13: The War Against the Jews

M, 4/7: The Holocaust

Reading:

Nuremberg Laws; 1935*
Excerpts from a training guide for the SS, 1940*
Wannsee Protocol, 1942*

W, 4/9: “The Gray Zone”: Surviving the Memories

Reading:

Heinrich Böll, “Breaking the News” (1947)*
Primo Levi, “The Gray Zone”*

Film: Alain Resnais, *Night and Fog* (1955)

F, 4/11: Discussion Session

In class: Quiz

Week 14: Zero Hour in Europe

M, 4/14: From Hot to Cold War

Reading:

Winston Churchill, “The Iron Curtain Speech”*

W, 4/16: NO LECTURE—Meet with film groups

F, 4/18: UNCG SPRING HOLIDAY

Week 15: Europe, New and Old

M, 4/21: End of Empire

Reading:

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

Film: Gillo Pontecorvo, *The Battle of Algiers* (1966)

W, 4/23: Two Modern Revolutions: 1968 & 1989

Ulrike Meinhof, "From Protest to Resistance" (1968)*
Václav Havel, excerpt, "The Power of the Powerless," (1979)*

F, 4/25: Discussion Session

In class: Quiz

Week 16: Conclusions

M, 4/28: ORAL PRESENTATIONS

T, 4/29: EXAM REVIEW

Due: Third Paper Assignment

Final Exam: TBD

ASSIGNMENTS

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

Quizzes (*January 31, February 21, March 28th, April 11th, and April 25th*): 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 students continuously show up to class unprepared. **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 Friday, February 14th*): 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 Friday, March 7): Write a 4-5 page double-spaced paper that addresses the debate about the origins of World War I. In this paper you may wish to address the following questions: What were the causes (short- and long-term) for the war? How have historians accounted differently for the beginning of the war? What unique role does Germany place in these debates? 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 using evidence from the primary and secondary sources..

Third Paper Assignment, Film as Historical Analysis: (due Tuesday, April 29th): Write a 4-5 page double-spaced response to one of the following films, as assigned to your group: Leni Riefenstahl's *Triumph of the Will* (1934); Alain Resnais's *Night and Fog* (1955); or Gilo Pontecorvo's *The Battle of Algiers* (1966). Each of these films blends documentary and fictional footage to create an artifact that is both a reflection of the director's imagination and the particular historical context in which it was created. Following Gerd Gemunden's essay "How to View a Film," you will want to identify how this film can be viewed as a historical source.

Oral Presentation (Monday, April 28th): During our final class on **Monday, April 28th**, 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 (Date TBD): 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

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 and/or having an academic violation placed on the 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.

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, 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.

OFFICE HOURS

Office hours will be held on Wednesdays from 3:00–5pm. This is an open time when students are welcome to come visit the instructor with questions about the readings and class discussion. Appointments are encouraged but not required in this time slot. You may wish to visit the professor 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 and scales:

Attendance (including punctuality)	5%
Oral presentation	10%
Participation	10%
Quizzes: (average)	10%
First Paper:	15%
Second Paper:	15%
Third Paper:	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

Have a great semester!