



University of North Carolina at Chapel Hill
Department of History

History/PWAD 268: Gateway Course for the Cluster

WAR, REVOLUTION AND CULTURE: Transatlantic Perspectives, 1750-1850

SYLLABUS

Instructor: Karen Hagemann

Time: Monday & Wednesday: 1:00 – 1:50 pm
Location: BINGHAM (BI) 103
Recitation Sections: Friday, 10:00-10:50 am, 11:00-11:50 am, or 12:00-12:50 pm
Locations: TBA

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Teaching Assistants:

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October 7, 2009

The course explores the dramatic historical changes between 1750 and 1850 and their intersection with and reflection in arts, literature and music in an interdisciplinary and transatlantic perspective.

Aims of the Course

This course will focus on what some historians have called the age of revolution, the period from 1750 to 1850 when wars and revolutions broke out across Europe and the Americas. It introduces students not only to the transnational developments in Europe and the Americas in this period, but also to the multiplicity of approaches to the issues of war, politics and culture represented in the cluster by combining lectures from historians, art historians, and specialists in English, French, German and Russian literature and the history of music. The main aim of this interdisciplinary approach is to explore the relations between the dramatic historical changes in politics, military and society and their intersection with and reflection in arts, literature and music.

Many key beliefs in Europe and the Americas regarding society, gender, and politics were forged in the fires of the American, French, and Haitian Revolutions, the Mexican War of Independence, the Napoleonic Wars, and the European Revolutions of 1830 and 1848. These epochal events shaped conservative, democratic and socialist forms of government, led to current understanding of human rights, and defined the body politic in nation states on both sides of the Atlantic. Literature and art reflected these wars and revolutions; music could provide the rousing sounds for a marching army; the writings of Jean-Jacques Rousseau, Edmund Burke Thomas Jefferson, and Karl Marx provided the spark to the revolutionary powder keg. Women like Olympe de Gouges, Mary Wollstonecraft or Louise Otto-Peters took up the liberal demand for equality and required the same for their sex. Authors like Jane Austen, Heinrich Heine and Leo Tolstoy reflected war and revolution in their novels and poetry. The different arts enlisted revolutionary and conservative ideologies for the very fabric of their production, whether in the paintings of Eugene Delacroix, the drawings of Francisco de Goya or the novels of Mary Shelley. This course will analyze and discuss all of these developments and ask on the one hand, how they were related and reinforced, competed or contradicted each other, and on the other hand, how they affect our lives, national politics, and cultural consumption to this day.

This gateway course will introduce students to this subject with the multidisciplinary approaches of the course cluster *“War, Revolution and Culture: Transatlantic Perspectives, 1750-1850”* (which includes eight courses in arts, history, English, French, and German literature and music). It will make the trans-disciplinary connections among art, literature and history visible and therefore will use a broad variety of texts and media: historical documents such as declarations, journal articles, legal texts and pamphlets, autobiographical accounts, novels and poems, paintings, drawings and cartoons, music and feature films.

Format of the Course

In this course, specialists from different disciplines (art, history, English, French, and German literature and music), who work on the course subject and period, will present lectures. The course, therefore, not only gives students the chance to get an historical overview of the developments between 1750 and 1850 in Europe and the America, but also to get to know the different disciplinary approaches involved in the cluster and the professors who teach a cluster course.

Each class meeting will combine lectures and discussion, which will presume that the students have read the required reading for that day. Lectures will be coordinated with the assigned readings but

will not duplicate them. Instead, the lectures are designed to suggest emphases, to draw attention to especially important points, and to provide additional material on selected issues. This course will feature guest speakers from a variety of disciplines, all experts on some aspect of the age of revolution, many of whom offer a course in the cluster. Moreover, the course will include recitation sections, which will give students the possibility for a deepened discussion of the assigned weekly reading.

FEATURE FILMS, DOCUMENTARIES AND IMAGES: Along with the required reading and the primary documents, we will use feature films, documentaries and images as representations of history. **All** films are available as DVD or VHS in the UNC library. You can watch them at home, if you are not able to make it in the evening. Every time after the showing we will talk for 15-20 minutes about the film.

Recommended and Required Reading

Books

The following two books will provide you with an overview of the course subject. We will read chapters from these books in the course as required reading. *You will find both books in the Textbook Department of the **UNC Student Stores** and on reserve in the **Undergraduate Library**:*

On Europe: Eric J. Hobsbawm, *The Age of Revolution 1789-1848* (London: Vintage, 1996)

On the Americas: Lester D. Langley, *The Americas in the Age of Revolution, 1750-1850* (New Haven: Yale University Press, 1998)

Moreover, we will read articles and chapters from other books as required reading. You will find them all as PDF files on **Blackboard**. The Class Schedule (later in this syllabus) lists these reading assignments for each day that the class meets. *You are expected to read ALL required reading.*

Primary Documents

Several times during the semester, we will read and discuss primary documents. They are also required readings. You will find them on **Blackboard** too. *We will inform you every Wednesday evening by email about the primary documents and themes we will discuss in the recitation section. Please check your email.*

Material on the Cluster Website and Blackboard

Website: www.unc.edu/wrc/

To help you to keep track of the diverse historical developments in Europe and the Americas during the period between 1750 and 1850 and get a overview of important events and persons, you will find on the **cluster website** the following background material:

- a **timeline** with links to information about important historical events;
- **maps**, which document the change of the borders in Modern Europe and the Americas, and inform about other important developments;
- basic **biographical information** on some of the most important historical protagonists and authors;
- brief definitions of **key concepts**;
- a selection of **movies and documentaries** on the course subject;
- a **bibliography with selected literature** and primary documents for further reading;
- and **useful links** on the course subject.

Blackboard

We will be using **Blackboard** and the Cluster Website to make course materials, announcements, and other essential information available to you. You are expected to check Blackboard regularly and are responsible for the material that appears on it. On **Blackboard** you will find PDFs of all **course readings** (with the exception of the texts from the two required books) and **guides for all assignments**. You can also see the **grading forms**, which we will use to grade your papers, on **Blackboard**. Please familiarize yourself with the Blackboard site of the course. It is an essential tool for taking this course.

To access **Blackboard**:

1. go to <http://blackboard.unc.edu>
2. type in the name you use for email and your password
3. you will then receive a list of all the courses for which you are registered this semester. Click on History/PWAD 268 (whichever you registered for).
4. if you do not want to use your UNC email address, you must contact the Help Desk at 962-HELP.

Class Schedule

Week 1

Wednesday, Aug. 26, 2009:

Introduction: War, Revolution and Culture, 1750-1850

Friday, Aug. 28, 2009:

Recitation Sections

Week 2

Monday, Aug. 31, 2009:

The Enlightenment in Pre-revolutionary Europe

(Prof. Lloyd Kramer, UNC History Department)

Reading Assignment:

- Dorinda Outram, *The Enlightenment* (New York: Cambridge University Press, 2005), 1-13.

Primary Document:

- Francois-Marie Arouet Voltaire, selections from "Letters on England" (1734)
on: http://www.online-literature.com/voltaire/letters_england/
Letters I, II, III, IV, V, VI, VIII, IX, X, XII, XIII, XIV, XXIII

Wednesday, Sept. 2, 2009:

Absolutism and Political Reform in Pre-revolutionary Europe

(Prof. Terence McIntosh, UNC History Department)

Reading Assignment:

- Derek Beales, "Was Joseph II an Enlightened Despot?" in *The Austrian Enlightenment and Its Aftermath*, eds. Ritchie Robertson and Edward Timms (Edinburgh University Press, 1991), 1-21.

Primary Document:

- C. A. (Carlile Aylmer) Macartney, ed., *The Habsburg and Hohenzollern Dynasties in the Seventeenth and Eighteenth Centuries* (New York: Walker 1970), 145-157, 164-69.

Friday, Sept. 4 2009:

Recitation Sections

Week 3

Monday, Sept. 7, 2009: No Class, Labor Day

Wednesday, Sept. 9, 2009:

The Traditional Culture of Protest: The Politics of the Masses in the Pre-revolutionary Era

(Prof. Wayne E. Lee, UNC History Department)

Reading Assignment:

- Langley, *Americas in the Age of Revolution*, 13-34
- Pauline Maier, "Popular Uprisings and Civil Authority in Eighteenth-Century America," *William and Mary Quarterly* 27 (1970), 3-35.

Primary Document:

- "Account of a Riot in Perth," Purdie & Dixon's *Virginia Gazette*, April 1, 1773.
- William S. Powell, James K. Huhta, Thomas J. Harnham, *The Regulators in North Carolina: A Documentary History* (Raleigh, NC: State Department of Archives and History, 1971), a selection of 19 pages.
- Thomas Jefferson, "Declaration of the Causes and Necessity for Taking up Arms," (1775) in *Papers of Thomas Jefferson*, ed. Julian P. Boyd (Princeton: Princeton University Press, 1950), 1:213-218.

Friday, Sept. 11, 2009:

Recitation Sections

Week 4

Monday, Sept. 14, 2009

The Wars of Independence and the American Revolution

(Prof. Wayne Lee, UNC History Department)

Reading Assignment:

- Langley, *Americas in the Age of Revolution*, 35-83
- "Washington's Remarkable Generation," in Don Higginbotham, *Revolution in America* (Charlottesville: University of Virginia Press, 2005), 13-29
- "War and State Formation in Revolutionary America," in *ibid.*, 79-103

Wednesday Sept. 16, 2009:

Women in the American Revolution

(Prof. Kathleen DuVal, UNC History Department)

Reading Assignment:

- Elaine Forman Crane, "Political Dialogue and the Spring of Abigail's Discontent," *William & Mary Quarterly* 56.4 (1999): 745-769
- Judith VanBuskirk, "They Didn't Join the Band: Disaffected Women in Revolutionary Philadelphia," *Pennsylvania History* 62.3 (1995): 306-329

Primary Document:

- Phillis Wheatley, "To the King's Most Excellent Majesty," 1768, *Memoir and Poems of Phillis Wheatley: A Native African and a Slave*, ed. Margaretta Matilda Odell, p. 43
available on UNC's *Documenting the American South* website, <http://docsouth.unc.edu/>

Friday, Sept. 18, 2009:

Recitation Sections

Week 5

Monday, Sept. 21, 2009, 6:30 pm, location: Hanes Art Auditorium 121

Documentary: American Experience: John and Abigail Adams, USA, 2006, PBS, 120 minutes

For more on the film see: <http://www.imdb.com/title/tt0496601/>

Available in the NC live.org Media collection:

http://media.nclive.org/libproxy.lib.unc.edu/search_videos.php

Wednesday, Sept. 23, 2009

Native Americans in Revolutionary America

(Prof. Wayne E. Lee, UNC History Department)

Reading Assignment:

- Colin G. Calloway, *The American Revolution in Indian Country: Crisis and Diversity in Native American Communities* (Cambridge: Cambridge University Press, 1995), 26-64, 108-28.

Primary Documents:

- "Journal of Lt. William Barton" in Frederick Cook, ed., *Journals of the Military Expedition of Major General John Sullivan Against the Six Nations of Indians in 1779* (reprint, Bowie, MD: Heritage Books,

2000), 4-14.

- Jeanne Winsen Adler, ed., *Chainbreaker's War: A Seneca Chief Remembers the American Revolution* (Hensonville, NY: Black Dome Press, 2002), 81-111

Friday, Sept. 25, 2009:

Recitation Sections

Week 6

Monday, Sept. 28, 2009:

The French Revolution

(Prof. Jay Smith, UNC History Department)

Reading Assignment:

- Hobsbawm, *Age of Revolution*, 53-76

Primary documents:

- Jean-Paul Marat, "Proposed Declaration of the Rights of Man and Citizen," in Marc Allan Goldstein, *Social and Political Thought of the French Revolution, 1788-1797* (New York, 1997), 151-156, and
- "Declaration of the Rights of Man and Citizen," in *ibid*, 160-162.
- "The 'September Massacres'" in Keith Michael Baker, ed., *The Old Regime and the French Revolution* (Chicago, 1987), 296-302.

The first book report is due.

Wednesday, Sept. 30, 2009:

Women in the French Revolution

(Prof. Karen Hagemann, UNC History Department)

Reading Assignment:

- Barbara Caine and Glenda Sluga, *Gendering European History, 1780-1920* (Leicester: Leicester University Press, 2000), 7-32.

Primary Documents:

- "Petition of Women of the Third State Estate to the French King, January 1, 1789" in Lynn Hunt, *The French Revolution and Human Rights* (Boston: Bedford Press, 1996), 60-63.
- Olympe de Gouges, "Declaration of the Rights of Woman and the Female Citizen" (1791)
<http://www.pinn.net/~sunshine/book-sum/gouges.html>

Friday, Oct. 2, 2009:

Class, 1:00-1:50 p.m., Location: BI 106

Documentary: "The French Revolution: Impact and Sources," Britain 1997 (25 minutes)

Background Information on the UNC Media Collection Website:

http://www.lib.unc.edu/house/mrc/films/full.php?film_id=10978

Week 7

Monday, Oct. 5, 2009 and Wednesday, Oct. 7, 2009:

The French Revolution and the Revolutionary Wars in European Art

(Prof. Mary Sheriff, UNC Department of Art)

Assignment:

- In preparation for this lecture, students will search on the web or at the library for information about each of the works listed below, which you will find on our Blackboard site under “course documents”. For each work, students will write a paragraph in which they summarize the subject matter represented. Students will then choose one work and write a one-page typed essay in which they discuss why they think the work is or is not an effective representation of the person or event. An excellent essay will demonstrate that you have looked closely at the work and are able to point to particular elements of the painting that render the work effective for you. These elements might include: depiction of emotion through facial expressions, gestures and poses of the figures; overall composition or arrangement; clear focal point and relation among the figures; pleasing color; interesting contrasts; effective use of symbolism, effective illusionism.

1. Jacques-Louis David, The Tennis Court Oath, 1792
2. Francisco Goya, The Executions of May 3, 1808, 1814
3. Antoine Gros, Napoleon on the Battlefield of Eylau, 1807
4. Caspar David Friedrich, The Graves of the Ancient Heroes, 1813
5. Anne-Louis Girodet, Portrait of Jean-Baptiste Belley, Deputy of Santo Domingo to Convention of France. 1797

Please hand in the paper in two copies latest on Wednesday, Oct. 7, 2009. Don't forget to mention your name, the class, date and title of the painting you discuss. The paper will become part of your participation grade.

Friday, Oct. 9, 2009:

Recitation Sections in the Ackland Museum.

We will have a guided tour with a special exhibition for our class. Please come 5 minutes earlier

Week 8

Monday, Oct. 12, 2009:

Revolution and War in the French Caribbean

(Prof. Laurent Dubois, Duke University)

Reading Assignment:

- Laurent Dubois, “An enslaved Enlightenment: rethinking the intellectual history of the French Atlantic,” *Social History*, 31/1 (February 2006): 1-14

6:30 pm, location: Howell 104

The Early British Abolitionist Movement

Feature Film: Amazing Grace, UK, Germany, USA, 2006, director: Michael Apted, 118 minutes

For more on the film see: <http://us.imdb.com/title/tt0454776/>

Wednesday, Oct. 14, 2009:

NO CLASS**Friday, Oct. 16, 2009:*****Recitation Sections*****Week 9****Monday, Oct. 19, 2009:*****Revolution and War in French Literature***

(Prof. Philippe Barr, UNC Department of Romance Language and Literatures)

Reading Assignment:

- Beaumarchais, Pierre Augustin Caron de, *The Marriage of Figaro*, translated and introduced by Stephen Mulrine (London: Nick Hern Books, 2001), Act 1: p. 3-30 and Act V: p. 122-127.

Wednesday, Oct. 21, 2009:***The Early American Republic, the Transatlantic World and the Revolution in Europe***

(Prof. Kathleen DuVal, UNC History Department)

Reading Assignment:

- Jack P. Greene, "The American Revolution," *American Historical Review* 105.1 (2000): 93-102.
- Eliga H. Gould, "A Virtual Nation: Greater Britain and the Imperial Legacy of the American Revolution," *American Historical Review* 104.2 (1999): 476-489

Primary Documents:

- "Massachusetts Slaves petition," 1773, in *The Black American: A Documentary History*, ed. Leslie Fishel (Glenview, IL: Scott, Foresman, 1970, 1976), 45.
- "Thomas Jefferson to Rufus King, July 13, 1802," in *The Writings of Thomas Jefferson*, ed. Paul Leicester Ford (New York: Putnam, 1892-99), 8: 164.

Friday, Oct. 23, 2009: No Class, Fall Break**Week 10****Monday, Oct. 26, 2009:*****War, Collaboration and Reform: Europe in the Period of the Napoleonic Wars***

(Prof. Terence McIntosh, UNC History Department)

Reading Assignment:

- Hobsbawm, *Age of Revolution*, 77-98

Primary Document:

- Jacob Walter, *The Diary of a Napoleonic foot Soldier*, ed. and with an introduction by Marc Raeff (New York: Doubleday, 1991), 3-30.

Wednesday, Oct. 28, 2009, 6:00 pm, location: Howell 104***Feature Film: War and Peace, Italy and USA, 1956, director King Vidor, 208 minutes.***

Adaptation to the novel by Leo Tolstoy, first published from 1865 to 1869.

For more on the novel see: http://en.wikipedia.org/wiki/War_and_Peace

For more on the film see:

http://www.lib.unc.edu/house/mrc/films/full.php?film_id=5350

Friday, Oct. 30, 2009:

Recitation Sections

Week 11

Monday, Nov. 2, 2009:

War, Nation and Gender in the Period of the Napoleonic Wars

(Prof. Karen Hagemann, UNC History Department)

Reading Assignment:

- Karen Hagemann, "'A Valorous Volk Family': The Nation, the Military, and the Gender Order in Prussia in the Time of the Anti-Napoleonic Wars, 1806-15," in *Gendered Nations. Nationalisms and Gender Order in the Long Nineteenth Century*, eds. Ida Blom, Karen Hagemann and Catherine Hall (Oxford and New York, 2000), 179-205.

Primary Document:

- Ernst Moritz Arndt, "What is the German's Fatherland?" trans. Theodore Sutro, (New York: John Sarell, 1870).

The second book report is due.

Wednesday, Nov. 4, 2009:

English Romantic Poets Respond to the Napoleonic Wars

(Prof. Jeanne Moscal, UNC Department of English)

Reading Assignment:

- Jane Rendall, "From Eighteen Hundred and Eleven to Eighteen Hundred and Thirteen: British Women Writing War and Empire," in *Gender, War, and Politics: The Wars of Revolution and Liberation - Transatlantic Comparisons, 1775 – 1820*, ed. Karen Hagemann, Gisela Mettele, and Jane Rendall (Basingstoke, 2009) (forthcoming).

Primary Documents:

- Anna Laetitia Barbauld, *Eighteen Hundred and Eleven* (1812)
<http://www.gutenberg.org/etext/14100>

Friday, Nov. 6, 2009:

Recitation Sections

Week 12

Monday, Nov. 9, 2009:***Latin American Wars of Independence I***

(Prof. John Charles Chasteen, UNC History Department)

Reading Assignment:

- Langley, *Americas in the Age of Revolution*, 147-190

Primary Documents:

- A collection of different primary documents students find on Blackboard.

Wednesday, Nov. 11, 2009:***Latin American Wars of Independence II***

(Prof. John Charles Chasteen, UNC History Department)

Reading Assignment:

- Langley, *Americas in the Age of Revolution*, 191-213, 239-260.

Primary Documents:

- A collection of different primary documents students find on Blackboard.

Friday, Nov. 13, 2009:***Recitation Sections*****Week 13****Monday, Nov. 16, 2009, location: Person Recital Hall, 181 E Cameron Avenue*****Music in Revolutionary Times: Beethoven and his Contemporaries***

(Prof. Stefan Litwin, UNC Music Department)

Reading Assignment:

- Conrad L. Donakowski, "Beethoven's Revolutionary Music," in Stuart A. Kallen, ed., *The Age of Revolution* (San Diego: Greenhaven, 2002), 107-110.

Students are asked to listen before class to the following selections (available through Blackboard):

- Piano Concerto No. 1 in C major, op. 15, by Ludwig van Beethoven.
http://w3.rz-berlin.mpg.de/cmp/beethoven_piano_con1.html
[http://en.wikipedia.org/wiki/Piano_Concerto_No._1_\(Beethoven\)](http://en.wikipedia.org/wiki/Piano_Concerto_No._1_(Beethoven))
- Piano Concerto No. 5 in E-flat major, op. 73 by Ludwig van Beethoven.
http://w3.rz-berlin.mpg.de/cmp/beethoven_piano_con5_1.mp3
[http://en.wikipedia.org/wiki/Piano_Concerto_No._5_\(Beethoven\)](http://en.wikipedia.org/wiki/Piano_Concerto_No._5_(Beethoven))
- The Symphony No. 3 in E flat major (Op. 55) by Ludwig van Beethoven (known as the Eroica Symphony)
http://w3.rz-berlin.mpg.de/cmp/beethoven_sym3.html
[http://en.wikipedia.org/wiki/Symphony_No._3_\(Beethoven\)](http://en.wikipedia.org/wiki/Symphony_No._3_(Beethoven))

Wednesday, Nov. 18, 2009, 6:30 pm, location: Howell 104***Transatlantic Slave Trade and the Abolitionism Movement******Feature Film: Amistad, USA, 1997, director: Steven Spielberg, 152 minutes***

For more on the film see: <http://www.imdb.com/title/tt0118607/> or

http://www.lib.unc.edu/house/mrc/films/full.php?film_id=306

Recommended Assignment:

- David Eltis, "Revolution, War, Empire: Gendering the Transatlantic Slave Trade, 1776–1830," in *Gender, War, and Politics: The Wars of Revolution and Liberation - Transatlantic Comparisons, 1775 – 1820*, ed. Karen Hagemann, Gisela Mettele, and Jane Rendall (Basingstoke, 2009) (forthcoming).

Friday, Nov. 20, 2009:

Recitation Sections

POLLS: Which historical character would you like to meet?

Every student in class should choose one of the **HISTORICAL CHARACTERS** (female and male artists, writers and poets, citizens, politicians, and soldiers, revolutionaries, and rebels) we have discussed during the course and **PLACE BY Nov. 20, 2009, 6:00 PM** a note on the **DISCUSSION FORUM ON BLACKBOARD** with the complete name and the date of the birth and death of this historical actor.

Week 14

Monday, Nov. 23, 2009:

The Industrial and the Democratic Revolution in Europe in the 1830 and 1840s

(Prof. Lloyd Kramer, UNC History Department)

Reading Assignment:

- Hobsbawm, *Age of Revolution*, 168-181, 109-131

Primary Document:

- Karl Marx, selections from *The Communist Manifesto* (English edition, 1888), <http://marxists.org/archive/marx/works/1848/communist-manifesto/index.htm>
Parts I, II, IV

Primary document report is due.

Wednesday, Nov. 25, 2009:

Thanksgiving Holiday

Week 15

Monday, Nov. 30, 2009,

The Mexican-American War, 1846-1848

(Prof. Prof. Cynthia Radding, UNC History Department)

Reading Assignment:

- Brian DeLay, "Independent Indians and the U.S-Mexican War," *American Historical Review* 112.1 (February 2007): 35-68.

Primary Document:

- José María Roa Bárcena, "Memories of the North American Invasion," in Cecil Robinson, ed., *The View from Chapultepec. Mexican Writers on the Mexican-American War* (Tucson: University of Arizona Press, 1989), 44-49.

POLLS: Whom of the historical characters you would like to meet?

Every student in class should choose one of the **HISTORICAL CHARACTERS** (female and male artists, writers and poets, citizens, politicians, and soldiers, revolutionaries, and rebels) we have discussed during the course and **PLACE BY Nov. 29, 2009, 6:00 PM** a note on the **DISCUSSION FORUM ON BLACKBOARD** with the complete name and the date of the birth and death of this historical actor.

6:30 pm, location: Howell 104

Feature Film: *Les Misérables*, UK, Germany, USA, 1998, director: Billie August, 134 minutes

Adaptation to the novel by Victor Hugo, first published 1862.

For more information on the novel see: http://en.wikipedia.org/wiki/Les_Mis%C3%A9rables

For more on the film see: <http://us.imdb.com/title/tt0119683/>

http://www.lib.unc.edu/house/mrc/films/full.php?film_id=2829

Wednesday, Dec. 2, 2009:

The Social and Political Revolutions of the 1830s and 1840s in German Literature

(Prof. Jonathan M. Hess, Department of Germanic Languages)

Reading Assignment:

- Heinrich Heine, "The Grenadiers," in *Poetry and Prose*, eds. Jost Hermand and Robert C. Holub (New York: Continuum, 1982), 2-5.
- Ibid, "Loreley," 8-9.

On the German poet of Jewish origin, Heinrich Heine: <http://www.kirjasto.sci.fi/hheine.htm>

Friday, Dec. 4, 2009:

Recitation Sections

Week 16

Monday, Dec. 7, 2009:

Early Feminists: Women in the Democratic Revolutions and the Civil Wars of 1848/49 in Europe

(Prof. Karen Hagemann, UNC History Department)

Reading Assignment:

- Gabriella Hauch, "Did Women have a Revolution? Gender Battles in the European Revolution of 1848/49," in: Axel Körner (ed.), 1848: A European Revolution: International Ideas and National Memories of 1848, Houndmills: Palgrave Macmillan, 2000, 64-84.

Primary Documents:

- Bell, Susan G. and Karen M. Offen, eds. *Women, The Family and Freedom: The Debate in Documents*. vol. 1: 1750-1880; vol. 2: 1880-1950, Stanford: Stanford UP, 1983, 260-264 (documents 77 and 78)

Final Essay is due December 9, 2009. Bring two copies to class.

Wednesday, Dec. 9, 2009:

Final Session: Which historical character would you like to meet?

Critical Survey of the Course and the Cluster Idea

Course Assignments

- | | |
|--------------------------------------|-------------------------------|
| • Class attendance and participation | 20% of the final course grade |
| • Report on a primary document | 15% of the final course grade |
| • Book report 1 | 20% of the final course grade |
| • Book report 2 | 20% of the final course grade |
| • Final Essay | 25% of the final course grade |

Class attendance and participation:

Your participation grade will reflect your attendance and active participation in class and the recitations sections. Read the required reading assignment, bring the assigned book or article to class with you, and be prepared to discuss it. The secondary source reading provides you with background information, which helps you to understand the primary documents. *Bring to each class and recitation section 2-3 questions on the reading, which you would like to discuss.* If you find that you have difficulty speaking in class or recitation section, *please* submit these questions 24 hours before class on the *Discussion Forum on Blackboard*. This will be next to the regular participation be important part for of participation grade.

Report on a primary document:

Write a brief report on a primary document assigned in the syllabus. Your report should be 4 pages (approx. 1500 words, typed and double-spaced). Be aware that we will grade you on your writing on this assignment.

Two book report:

Every student will be responsible for writing two book reports, the first on the book by Hobsbawm and the second on the book by Langely. The book reports should be no longer than 6 pages each on standard paper and has to be typed double-spaced. In addition you will get one or two questions on each books to which you need to respond.

Final Examination

Grading

The written, visual and oral exercises are intended to help you to develop the skills of systematic inquiry, critical analysis, and clear expression. Accordingly, evaluations will be based on three four major, closely-related criteria:

- mastery of the relevant material
- development of an argument or point of view that is pertinent to the issue at hand and that has breadth, coherence, and insight, and
- expression of ideas in clear, concise, even engaging prose.
- coherent and appropriate form

These criteria will translate into grades as follows:

A—excellent. Outstanding in all four areas. Offers integrated, insightful coverage based on ample, sound evidence.

B—good. Strong in all four areas or notable strengths in one balanced by significant weakness in another.

C—average. Adequate performance in one or more areas offset by serious weakness in others that leaves the presentation fragmented, murky, or narrow.

D—poor. Notable problems in all four areas. Remedial work needed to improve substantive understanding or basic communication.

F—unacceptable. Serious flaws in all four areas. No evident engagement in the assignment.

Rules of the Road

1. **Read this syllabus carefully. You should consider it a contract between you, the professor and the teaching assistants.** Your enrollment in the course signifies your agreement to adhere to it. Keep it for reference.
2. **Attendance** will be taken in every class and recitation section. **Not more than three missed classes and/or recitation section will be accepted. After three missed classes, your participation grade will go down five points for every day you miss class or a recitation section.** Thus, if you have a B+, your participation grade will fall to a B or if you have a C, your grade will fall to a C-. *However, you can make-up excused absences in lecture classes and recitation sections, see for more on Blackboard.*
3. **No late papers or other written work will be accepted except in the case of documented dire emergencies.** Remember to make back-up copies of your drafts and papers; a hard disk crash a day or two before papers are due is not an acceptable excuse for turning in a late paper.
4. **Plagiarism:** to take or pass off as one's own the ideas or writings of another; to copy the exact words or to use key phrases from another author; to steal key ideas, even if you put them in your own words. If you do any of these things, without using a footnote to indicate your source, you are guilty of plagiarism. The exact words of another author must be put in quotation marks. Be forewarned that it is extremely easy to trace sources of plagiarism on the web. It is your responsibility to familiarize yourself with the Honor Code (<http://instrument.unc.edu>).
5. **Cheating:** In case of cheating, you will flunk the exam. We will also report delinquents to either the UNC Honor Court or the Duke Dean of Academic Affairs. Students may not bring any material related to the course to the final examination except if it is contained in a closed book bag or knapsack. It is your responsibility to be familiar with, and act according to, the universities' honor codes.
6. **Finally - Electronics:** I support "old school" communication and note-taking during classes. Pen, paper and face-to-face dialogue reduces unnecessary distractions. Thus, the use of a laptop and cell phones are *not* allowed during classes and recitation section. Please turn off all electronic devices including, but not limited to, iPhones, cell phones, Ipods or any other devices that ring, buzz or ding. These devices should be properly secured *in your backpack* and may not be used to make or take calls or for notation during discussion.