

	<p><b>School of Arts &amp; Science</b>  <b>HUMANITIES DEPARTMENT</b></p> <p><b>HIST 122-001</b>  <b>Europe: 1789-Present</b>  <b>Winter 2013</b></p>
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(a)	Instructor:	Susan Johnston	
(b)	Office Hours:	Tuesday: 9:50—10:20, 1:30—2:20; Wednesday: 2:30—3:00, 5:20—5:50; Thursday: 1:30—2:20; Friday 12:00 – 12:20; Other times available by appointment.	
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## 1. Intended Learning Outcomes

Upon completion of this course the student will be able to:

1. Outline critical themes, events, and issues in Europe after 1789, including the intellectual, economic political, cultural and social foundations and developments of Europe.
2. Explore modernization, economic development, industrialization, technological change and their impact on society.
3. Examine political challenges and changes, revolution and counter-revolution, nationalism, and war.
4. Analyze Europe's interactions with other parts of the world, including European colonialism and decolonization and its legacy.
5. Explore the role of ideologies and ideological conflict.
6. Examine economic, cultural, and social development, including the movement toward European integration.
7. Reassess and challenge traditional and existing perspectives on critical events and issues of this period.
8. Demonstrate critical thinking about historical issues and writing by evaluating the arguments put forward by historians, weighing the evidence they present and making judgments about the strength of their arguments.
9. Apply the methodology of history as a distinct academic discipline, understanding its unique outlook, scope and methods and what distinguishes it from other disciplines.
10. Use history to confront the issues of today's world, establishing a context for the present and comprehending the accomplishments, failures, tensions and issues of the present era.
11. Research, write and communicate orally and in writing.

## 2. Required Materials

Kidner, Frank L. et al. *Making Europe: People, Politics, and Culture since 1300*. Boston: Houghton Mifflin, 2009.

Conrad, Joseph. *Heart of Darkness and the Congo Diary*. New York: Penguin Classics, 2007.

Camus, Albert. *The Stranger*. Translated by Stuart Gilbert. New York: Vintage Books, 1946. Available on the History 122 D2L page.

Camosun College, Department of Humanities, History Style Guide: available on the History Website and on the History 122 D2L content page.

Other seminar readings available on the History 122 D2L site.

### 3. Course Content and Schedule

Each week you will attend a two-hour lecture and a one-hour seminar. Prepare for class by reading the assigned readings beforehand. Each chapter of the textbook opens with a map, a timeline, and an outline of chapter topics. If you like, you can download a detailed outline of the chapter from the publisher's website. Lectures will add material and ideas beyond what the book covers. Pay attention to questions and summaries throughout the chapter as they may be used to form short answer and essay questions for the examinations. Seminar readings are taken from the assigned texts plus online sites. For the seminars, answer the questions in Kidner and the questions asked in the syllabus (see below). They form the basis for discussion. Follow the instructions for each week.

#### WEEK ONE

**Jan. 09** Introduction to Modern Europe

**Jan. 11** Seminar introduction

#### WEEK TWO

**Jan. 16** Lecture: Setting the Context (skim Kidner, Ch. 17 and 18)

**Jan. 18** Seminar: Kidner, "Choice," 478-9. What was revolutionary about Lady Montagu's suggestion for inoculation? "Voice," 490-1. Answer the Questions accompanying the selection. Keep in mind what you have read in the two chapters. What do you see as the most important element of the Enlightenment?

#### WEEK THREE

**Jan. 23** Lecture: Revolutionary France and After (Kidner, Ch. 19)

**Jan. 25** Seminar: Kidner, "Choice," 538-9 and "Voice," 548-9 (answer the questions). Compare de Gouges' writing to the 1789 Declaration of the Rights of Man and the Citizen:

<http://www.hrcr.org/docs/frenchdec.html> and the American Colonial Declaration of Independence: <http://www.earlyamerica.com/earlyamerica/freedom/doi/text.html>

What do the three documents share? How do they differ? How are they all products of the Enlightenment?

#### WEEK FOUR

**Jan. 30** Lecture: The 3 'R's: Reaction, Revolution, and Romanticism (Kidner, Ch. 20)

**Feb. 01** Seminar: Kidner, "Choice," 568-9 and "Voice," 581 (answer the questions). Read Fichte's Address to the German Nation: <http://library.flawlesslogic.com/fichte.htm>. Is nationalism rational? To what does it appeal?

#### WEEK FIVE

**Feb. 06** Lecture: The Triumph of the Nation-State (Kidner, Ch. 22) **ESSAY PROPOSAL DUE**

**Feb. 08** Seminar: **TEST ONE**

#### WEEK SIX

**Feb. 13** Lecture: Industrialization and Society (Kidner, Ch. 21, 23: 657-669)

**Feb. 15** Seminar: Kidner, "Choice," 596-7 and "Voice," 603-4 (answer the questions). Read the *Communist Manifesto* at <http://www.marxists.org/archive/marx/works/1848/communist-manifesto/ch01.htm>. What view of history is embedded in the first pages? Note the view of the 'Discovery of America' and what it unleashed in terms of the industrial age and the consequence for the world. What happens to labour, to the professions, to class division?

#### WEEK SEVEN

**Feb. 20** Lecture: The Culture of Industrial Europe; Empire Building (Kidner, Ch. 23: 669-81, Ch. 24)

**Feb. 22** **READING BREAK NO CLASS**

#### WEEK EIGHT

**Feb. 27** Lecture: Empire Building Continued; Writing History Essays **HEART OF DARKNESS ASSIGNMENT DUE**

**Mar. 01** Seminar: *Heart of Darkness*

#### WEEK NINE

**Mar. 06** Lecture: War and Revolution (Kidner, Ch. 25)

**Mar. 08** Seminar: First World War poetry and literature

### England

Rupert Brooke, *The Soldier*, 1914,

<http://europeanhistory.about.com/library/weekly/blbrookethesoldier.htm>

Eva Dobell, *Advent*, 1916, [http://allpoetry.com/poem/8562073-Advent\\_1916-by-Eva\\_Dobell](http://allpoetry.com/poem/8562073-Advent_1916-by-Eva_Dobell)

Isaac Rosenberg, *Dead Man's Dump*, 1916, <http://www.poemhunter.com/poem/dead-man-s-dump/>

Wilfred Owen, *Dulce et Decorum Est*, 1918, <http://www.warpoetry.co.uk/owen1.html>

### Italy

Giuseppe Ungaretti, *Vigil* (Cima Quattro, 23 December 1915); *Brothers* (Mariano, 11 July 1916);

<http://voicesinwartime.org/node/252>

Giuseppe Ungaretti, *Italy*. [http://allpoetry.com/poem/8542785-Italy-by-Giuseppe\\_Ungaretti](http://allpoetry.com/poem/8542785-Italy-by-Giuseppe_Ungaretti)

### Germany

*Argonne Forest, at midnight* (Written it is believed in 1915 by an anonymous German soldier).

[http://allpoetry.com/poem/8524969-Argonne\\_Forest\\_At\\_Midnight-by-Anonymous\\_European](http://allpoetry.com/poem/8524969-Argonne_Forest_At_Midnight-by-Anonymous_European)

August Stramm, *War Grave and Attack* available at

<http://www.firstworldwar.com/poetsandprose/stramm.htm>

Erich Maria Remarque, *All Quiet on the Western Front* (New York: Little, Brown and Company, 1929) (excerpt) available at

<http://web.archive.org/web/19980116133459/http://pluto.clinch.edu/history/wciv2/civ2ref/aqwf.htm>

How do these poems reflect the change for soldiers from the beginning to the latter stages of the war? How did the war change for ordinary, everyday people? What impact on society generally would result from the experience of the soldiers? What similarities and differences can be accounted for by the national origin of the poets? What information does the excerpt from *All Quiet on the Western Front* give you about the experience of soldiers?

## WEEK TEN

**Mar. 13** Lecture: Upheaval and Experimentation (Kidner, Ch. 26 )

**Mar. 15** Seminar: Kidner, "Choice," 716-17 and "Voice," 733-4 (answer questions on Lenin); Kidner, "Choice," 744-5 and "Voice," 762-3 (answer questions on Kollontai). What did they offer that may have attracted followers? What challenged the conventional, contemporary European way of life?

## WEEK ELEVEN

**Mar. 20** Lecture: Democracy Under Siege (Kidner, Ch. 27)

**Mar. 22** Seminar: **TEST TWO**

## WEEK TWELVE

**Mar. 27** Lecture: Europe Divided (Kidner, Ch. 28) **THE STRANGER ASSIGNMENT DUE**

**Mar. 29** Seminar: *The Stranger* by Camus

## WEEK THIRTEEN

**Apr. 03** Lecture: Lifting the Iron Curtain (Kidner, Ch. 29)

**Apr. 05** Seminar: Kidner, "Choice," 838-9 and "Voice," 853-4 (answer the questions). Does his writing suggest reasons why the "iron curtain" was destined to fall? Why did it fall? Are such projects as the Soviet system doomed? **RESEARCH ESSAY DUE**

## WEEK FOURTEEN

**Apr. 10** Lecture: Europe in a Globalizing World; Class discussion on research topics (Kidner, Ch. 30)

**Apr. 12** **EXAM REVIEW**

### 4. Basis of Student Assessment (Weighting)

A. Tests	35% (10% Test 1, 10% % Test 2, 15% Test 3)
B. Seminar Participation	15%
C. Research Proposal and Essay	30%
D. Book Analyses	20% (10% each)

**A. Tests** are non-cumulative, will cover both lecture and seminar material, and will consist of short-answer and essay questions. You would do well to answer the questions for each chapter of the text. Pay special attention to the introduction and conclusion of each chapter which provide

clues for issues and themes of importance. The final test will be held during the college examination period.

**B. Seminar attendance** is monitored. More than three absences results in the loss of the 15% participation mark. If you cannot attend please consult with me. The seminars are forums for discussion. Hence, you are to be prepared (and will be asked) to answer the questions accompanying the assignment for each seminar (see above). It is a good idea to make a written summation of the questions so that you have some sense of what to add to discussions.

### **C. Research Essay**

This assignment involves researching and evaluating the status of a current issue in Europe or you can choose to write a traditional history essay. Choose one of the following:

1. Focussing particularly on Muslim communities, compare immigration policy in two of the following: France, Germany, England, or Holland.
2. What are the issues surrounding the potential expansion of the EU to include Turkey? How are both parties dealing with the opposition to this move? Why are there these positions? Is this possible? Why would Europe be so keen on it?
3. Is there a new cold war arising from the Putin approach to foreign relations? Is there an attempt by Russia to recreate the old empire? Is Europe taking an independent position from that of the US?
4. How is the EU dealing with Climate change?
5. How has the economic meltdown in some EU nations affected Europe?
6. Research essay on a topic of your choice within the timeframe covered by the course. Please see the instructor if you choose this option as your choice must be approved by the instructor before you begin work on the project.

### **The approach/essay proposal: due February 6 (5 marks)**

1. Literature search: find a minimum of five scholarly sources (monographs and academic articles) on the subject. These sources must not include book reviews or articles from *History Today*.
2. Internet search: use the net to find web-sites dealing with the topic. Find three reputable ones – try to get many sides of the issue. **NOTE: THIS SECTION MAY NOT BE APPLICABLE TO ESSAY OPTION 6. CHECK WITH THE INSTRUCTOR.**
3. Find at least 4 reports in European and Canadian newspaper and magazine articles on the topic. These sources can be found online or in print. Note that Camosun keeps current issues of *Time* and *McLean's*. **NOTE: THIS SECTION IS NOT APPLICABLE TO ESSAY OPTION 6. CHECK WITH THE INSTRUCTOR.**
4. Create an annotated bibliography (list the above sources and describe what they are as well as their value for understanding the issue).
5. Provide a one paragraph introduction to your topic and how you might approach it: where, when, what, and how.

### **The final product: due April 5 (25 marks)**

1. Your essay will be approximately 2000 words. It will have a thesis (argument) that answers one of the questions posed above. That is, it will argue a point of view and then defend it, including counter arguments.
2. The essay will contain at least 20 footnotes -- citing specific information, ideas, or quotes.
3. Include a title page and a bibliography. **Attach your essay proposal even if your topic has changed substantially.**
4. Grammar, spelling, and syntax are critical to a good paper. Marks will be lost for deficiencies in these areas.
5. The final grade will be determined on the basis of quality of work and presentation, use of sources, a clear and strong thesis, consistent argument, proper transitions, and originality of approach.
6. Please note that regular consultation with the instructor will keep the project on target. The instructor will discuss library resources and research.

### **D. Book Analysis -- *Heart of Darkness* (Conrad) and *The Stranger* (Camus)**

The books, *Heart of Darkness* (Conrad) – **due March 01** -- and *The Stranger* (Camus) – **due Mar. 29**, are to be read for the seminars on those dates. For each book, you will hand in a short analysis. Instructions are appended to this outline. Issues to think about when reading each book: What is the message, theme, and main point? What is the author's view of life? What

ultimately is important? Is the date of publication significant for the theme? What other contextual elements may be significant? What about the author's personal background?

#### 4. Grading System and Other Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	1
0-49	F	Minimum level has not been achieved.	0

#### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. <i>(For these courses a final grade will be assigned to either the 3<sup>d</sup> course attempt or at the point of course completion.)</i>
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

#### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at [camosun.ca](http://camosun.ca).

#### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

**History 122 Novella analysis instructions for  
Joseph Conrad's *Heart of Darkness* and Albert Camus' *Stranger***

Reading and analyzing fiction in a history class requires students to ask different questions of the material than they would ask in an English class. In History 122, you have been asked to read and comment on two novellas, Joseph Conrad's *Heart of Darkness* and Albert Camus' *Stranger*. Each review should be 750 to 800 words long.

**Resources:** You will read your textbook for context and the novellas. Do not plagiarize – unless you plan to fail this assignment. The internet provides literary reviews but I will consider use of those sources as cheating. The purpose here is to read the novella as a primary source and mine it for evidence of that time and place.

Accordingly, your analysis should consider the following questions? How does the novella fit into its timeframe? How does the author deal with gender, ethnicity, race, class, imperialism and colonialism? How is the book useful to you the historian? Does it give you some insight into the time period?

**Format:** Your introduction should **briefly** introduce the author and novella (2-3 sentences max), and then present your thesis about the novel's use as evidence of a particular place and time. The body of the short essay will then address the questions above to show what the novella does tell you about relationships in those societies and the purpose/intent of the main characters. The conclusion should briefly summarize the insights gained.

Do include specific examples from the book as evidence to support your ideas. Provide footnotes for those examples. Attach a cover page which contains your name, the course number—History 122, and contains a bibliography entry for the novella. Remember, this analysis is not a summary of the book – you are looking to identify how the author deals with time and place and assess what the book contributes to our knowledge of European society.

**Process:** To begin, read your textbook so that you can put the author and book into its context. Then, carefully read the book, keeping in mind that you are trying to identify the author's intent and how he explores certain key themes. Make notes as you go. In particular, remember to note examples of the topics noted above so that you can later quote from the book. In your notes be sure to use quotation marks when citing directly from the book so that you do not inadvertently plagiarize when you write your analysis. As you go, note the page numbers you referenced to obtain your material.

Now, prepare a draft review. Look it over, check for sentence clarity, spelling, grammar, etc. Make sure you clearly articulate your ideas so the instructor can decipher your intent. Read it aloud; have someone else read it aloud – be sure it sounds clear.

Now it is time to do your final draft. Again, completely check your work for clarity, spelling and grammar. Please refer to the Camosun College History Style Guide for assistance with format and referencing.

If you have any questions or need assistance, please see the instructor at least one week before the assignment is due. If you wish to use the writing centre, please take these instructions with you.