

HIST 394: European Intellectual History (Spring 2012)

MWF 11:15-12:05 pm, Ross Hall 1090

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I. Course Overview and Objectives

This course offers a survey of the modern European intellectual landscape, from the Enlightenment to the 21st century, through evaluation of the writings of key thinkers and major European intellectual and cultural currents. The course is reading-intensive, with a heavy focus on historical evaluation of primary and secondary sources.

In aiming to cover *all* of Europe, and not merely the post-Cold War points west of Berlin, our aim is to interrogate four principal questions. First, what is or what was the nature of the Enlightenment project? Second, where did East European intellectuals fit in “Western” schemes and movements? Third, how did European thinkers conceive of modernity and postmodernity? And lastly, is Marx really dead in the 21st century? And if so, what’s left of the European left?

Objectives of the course are as follows:

- To improve one’s ability to read widely and think historically about primary and secondary sources
- To formulate, explain, and communicate abstract concepts and diverse approaches to history and reading texts
- To enable and encourage students to participate and lead peer-reviewed class discussions of assigned readings in an active learning setting
- To assist students in effective execution of their own original research projects

II. REQUIRED BOOKS FOR HIST 394

Barnett, Vincent. *Marx*. Routledge Historical Biographies. New York: Routledge, 2009.

ISBN: 0415435927

Jacob, Margaret C. *The Enlightenment: A Brief History with Documents* (The Bedford Series in History and Culture). New York: Bedford/ St. Martin's, 2001. ISBN: 0312179979 (\$6 used paperback)

Nietzsche, Friedrich. *Beyond Good and Evil* (Penguin Classics), trans. R.J. Hollingdale. New York: Penguin, 2003. ISBN: 014044923X (\$2 used paperback)

Said, Edward. *Representations of the Intellectual*. New York: Vintage, 1993. ISBN: 0679761276 (\$5 used paperback)

Sartre, Jean-Paul. *Nausea*, trans. Lloyd Alexander. New York: New Directions, 2007. ISBN: 0811217000. (\$7 used paperback)

*** I also have a course packet for HIST 394 available for purchase at The Book Stop.

III. GUIDELINES FOR PARTICIPATION

1. All of the readings are *required* in the packet that has been prepared for the course, available for purchase at The Book Stop on 9th and 16th. If you are unable to purchase the packet, all of the readings are on electronic reserve at Michener Library, under "Seegel" and "HIST 394." **I highly recommend that you BUY the packet.**
2. ***** IMPORTANT: YOU WILL NEED TO BRING THE READING PACKET AND YOUR NOTES TO CLASS! ***** If you sit without the packet, the downloaded and/or printed pdf file, AND without notes of any kind, AND you make no effort to contribute to the discussion, I will assume that you are not prepared. You will receive an "F" for your participation on that day.
3. An upper-level history seminar such as this is only as good as you and your classmates wish to make it. If you do not understand something, please *ask* (either publicly, or privately after class) instead of staying silent.
4. **TIP FOR NOTE-TAKING:** Read through the helpful discussion questions for each reading *before* you read the text itself. Then take notes from the text, and bring your notes to class. Note-taking is not a requirement, but it will ensure that you have not missed main points. Reading carefully and taking notes will inevitably improve your grade on the reading quizzes, ensure that your notes are solid for our THREE OPEN-NOTEBOOK EXAMS, and make it *much* easier for you to write your final research paper on a European intellectual or intellectual movement.
5. In terms of preparation, mutual trust is vital. Do not ruin it for your classmates.

IV. GRADE DISTRIBUTION

Three Quizzes (30%)

You are allowed to bring a *handwritten* open notebook to each of the three *scheduled* exams.

EXAM ONE: What Was Enlightenment? **10 points**

EXAM TWO: 19th Century Intellectuals **10 points**

EXAM THREE: 20th Century Intellectuals **10 points**

Said Paper (10%)

Reading Comprehension Paper on Modern Roles of Intellectuals (3-4 pp.) **10 points**

Marx Paper (10%)

Reading Comprehension Paper: Marx's Life, Work, Influence (3-4 pp.) **10 points**

Nietzsche or Sartre Paper (10%)

Explain the intellectual basis for Nietzsche's nihilism

OR Sartre's existentialism. (3-4 pp) **10 points**

Reading Quizzes (20%)

20 points

After the first few "warm-up" weeks of the semester and one practice quiz, I will be giving a reading quiz nearly every class. These are not at all difficult, *if you have done the reading*. The question for the day will be **THE EXACT SAME AS THE QUESTION IN BOLD FOR THE SCHEDULED DAY**. Getting a good grade on these quizzes, however, does require some care and reflection. There is a very high chance you may fail if you don't read!

12-15 pp. Original Research Paper on a European Intellectual (15%) **20 points**

TOTAL **100 pts**

V. GRADING CRITERIA AND HELPFUL HINTS

A (90-92 is an A-; 93-96 is an A; 97-100 is an A+) You've done startlingly well, exceeding all expectations. Your work is organized, cogently argued, well-written, and creative. The grade is NOT given for simply following directions or parroting lecture notes.

B (80-82 is a B-; 83-86 is a B; 87-89 is a B+) You've made a good or very good effort. Your work is clearly presented with supporting details, and your performance is solid and consistent. The grade indicates above average mastery of the material.

C (70-72 is a C-; 73-76 is a C; 77-79 is a C+) You've made a fair effort, but missed the point, gone off on a tangent, did not follow directions. You may have had a good idea but presented it in a rushed, careless, or sloppy manner. The grade is given for basic understanding of factual material and competent, if unspectacular, written presentation.

D (60-69) Your effort is lacking. The grade reflects unsatisfactory preparation of factual material, inability or unwillingness to answer specified questions in an assignment, superficial

interpretation or argumentation, and/or poor written work.

F (Below 60) Unacceptable at the college level. See me immediately if you wish to improve.

How to Succeed in This Course! Seegel's Three A's!

A.1.: Be *articulate*. Aim for precision and coherence in everything you write or say. Organize your thoughts. Develop your style.

A.2.: Be *analytical*. Do not simply report or describe. Keep in mind that I do not define knowledge as regurgitated information. (Consider this [The Wikipedia Warning!](#))

A.3.: Be *accountable*. YOU are responsible for what you do or say in the course. Don't be afraid to challenge me or your fellow classmates, but please be courteous.

VI. Important Course Policies

A. Forms of Academic Misconduct: Plagiarism and Cheating

- Plagiarism is defined as the act of taking someone else's written work without proper citation. I follow strictly the UNC Student Code of Conduct: "Students who are judged to have engaged in some form of academic misconduct may be subject to (1) a zero or an "F" on the work in question, (2) an "F" in the course, (3) other academic penalties as outlined in the professor's course requirements and expectations, (4) disciplinary action as specified in the Sanctions for Misconduct section . . . , or (5) any combination thereof. Procedural due process, including the right to appeal, is to be followed in making a determination of whether academic misconduct has occurred."
- Cheating is the act of copying or stealing another's intellectual property, or using aids or references when none are allowed. If I catch you cheating during a quiz or exam (and I should add that I have caught students in the past), you will receive an "F" for the assignment, and depending on the severity, potentially for the entire course.
- UNC's policies and recommendations for academic misconduct will be followed. For additional information, please see the Dean of Students website, Student Handbook link, www.unco.edu/dos/handbook/index.html. According to UNC Guidelines, cases of academic misconduct are offenses which can be referred, at my discretion, to the Academic Dean. Do not dare to risk this, as it may jeopardize your academic status.

B. NO Late Papers

- Deadlines are given *in advance* on the syllabus! Consequently, no late papers will be accepted, except in *rare* case of accident, death in the family, college-related business, or a medical emergency, for which you must bring a *signed* excuse. Your honesty is always *expected*.
- **IMPORTANT:** If you *know* that you will be absent for class on the day the paper is due, you *must* send it to me as an e-mail attachment, or leave it in my office mailbox. The official deadline for every paper is the **START OF EACH CLASS**; therefore, you *must* be ready to hand in the paper when class starts.
- All late papers will receive a ZERO.

C. Format for Papers

- All papers *must* be double-spaced, with one-inch margins and Times New Roman 12-point font. Failure to comply and/or deliberate manipulation of the font or margins will result in grade reductions.

D. Citing Properly

- Upper-level history courses at UNC follow the Chicago Manual of Style. There are two ways to access this for the course: (1) Purchase the user-friendly manual for \$3 in the History Department Office, Ross Hall 3270. (2) On the UNC Libraries website at <http://library.unco.edu/> click on “Citation Styles” at the right, and then go to “Chicago Manual of Style Online.”

E. Extra Credit

- NO individualized extra credit will be offered for the course. There are no exceptions.

F. Disability Support Services

- Students who believe that they may need accommodations in this class are encouraged to contact Disability Support Services (970) 351-2289 as soon as possible to ensure that accommodations are implemented in a timely fashion.

G. Facebook Policy

- Students attempting to “Facebook befriend” me as their professor should be cautioned. This is a serious boundary issue for professors at UNC, and strictly not permissible *for any and all students who are enrolled my courses*. If, after you have taken all of my courses you wish to take (or else upon your graduation from UNC), you wish to “Facebook request” a friendship, I am open to considering that. This does not, of course, mean that I will reciprocate it.

H. Seegel’s “Open Door Policy,” or What You Can Expect of Me

- “Open door” entails decent customer service, but it does not mean that the store is always open. I am not on call to answer your emails 24/7. Please keep in mind that I will respond to you on the clock, between 9 a.m. - 5 p.m., Monday through Friday.
- “Open door” means that if you have a scheduling conflict with my regular office hours, I will do my best to make an individual appointment with you.
- “Open door” means that you should *never* hesitate to come and see me.

VII. OUR SCHEDULE FOR SPRING 2012

WEEK ONE: Introducing European Intellectual History

Mon., Jan. 9: Introduction to European Intellectual History, Syllabus; Thomas Friedman Reporting (DVD), “Does Europe Hate Us?” (Discovery Channel, 2004)

- **READ Foucault on “Truth and Power,” for Wednesday, 1/11**

PREP QUESTIONS for 1/11

Explain Foucault's interpretation of the role of intellectuals.

1. **Intellectuals.** Explain the difference Foucault draws between the “general” and “specific” intellectual. What, according to Foucault, was the traditional role of European public intellectuals?
2. **Truth to Power?** Is it possible, according to Foucault, for intellectuals to speak “truth” to “power”? Why or why not?

Wed., Jan. 11: Paths and Contingencies in Modern Intellectual History

Reading Quiz #1 on Foucault, “Truth and Power”

FILM: *Sunshine* (dir. Istvan Szabo, Hungary, 1999) – pt. 1

Fri., Jan. 13: FILM: *Sunshine*, pt. 2

- Start reading Said, *Representations of the Intellectual*

Week Two: Laboratories of Progress

Mon., Jan. 16: MLK DAY – NO CLASS

Wed., Jan. 18: FILM: *Sunshine*, pt .3

- Continue reading Said, *Representations of the Intellectual*

Fri., Jan. 20: FILM: *Sunshine*, pt. 4 and Discussion

- Continue reading Said, *Representations of the Intellectual*

Week Three: Intellectuals and Enlightenment

Mon., Jan. 23: Discussion on Said, *Representations of the Intellectual*

- **PAPER #1 (3-4 pp) IS DUE on Said -- QUESTION:** What, according to Said, are the modern roles of intellectuals? What are the intellectual's proper habits of mind? What positions do they have or face in society, and how are they to function as political actors?
- **Read for 1/25 (Quiz 2):** Immanuel Kant, “What is Enlightenment?” (1784) in Jacob, 202-8; and Michel Foucault, “What Is Enlightenment?” (1984) in Rabinow, ed., *The Foucault Reader*, 32-43 (course packet)

PREP QUESTIONS FOR 1/25

Was the Enlightenment a liberating event? If so, for whom, and why? Explain.

1. **Kant's Enlightenment.** In what respects does Kant advertise the Enlightenment as an inherently liberating project? Explain.
2. **Foucault's Enlightenment.** Foucault objects to Kant's explanation of the Enlightenment project as inherently liberating. He says, “Kant . . . proposes to Frederick II, in scarcely veiled terms, a sort of contract – what might be called the contract of rational despotism with free reason” (Foucault, 37). Instead, he proposes that we must analyze ourselves as

“beings who are historically determined, to a certain extent, by the Enlightenment” (Foucault, 41). Explain Foucault’s objection to Kant.

3. **Modernity.** Foucault also objects to the moderns’ “will to ‘heroize’ the present” (Foucault, 40). Why does Foucault seem to think that “modernity” is not inherently liberating?

Wed., Jan. 25: Enlightenment Legacy, Part I (**Quiz 2**)

Read for 1/27 (Quiz 3): Voltaire, Letter XXIII (On the Regard That Ought to Be Shown to Men of Letters), “Letters Concerning the English Nation,” in Jacob, *The Enlightenment*, 135-137; and Jacob, Introduction, *The Enlightenment*, 1-50

PREP QUESTIONS FOR 1/27

1. **Voltaire’s Enlightenment.** From the Introduction and primary source, be able to explain Voltaire’s general outlook on the Enlightenment.
2. **Enlightenment Norms.** Be able to explain changing attitudes toward religion, science, gender and sexuality, class, education, revolution, public sphere, and what provides historical evidence of those changing norms. We will discuss these in the context of 17th and 18th century Europe.

Fri., Jan. 27: Enlightenment Legacy, Part II (**Quiz 3**)

Read for 1/30 (Quiz 4): Jean-Jacques Rousseau, “The Social Contract,” in Jacob, *The Enlightenment*, 177-201; and Jacob, *The Enlightenment*, Introduction, 51-72

PREP QUESTIONS FOR 1/30

1. **Rousseau’s Contract.** Be able to contrast Rousseau’s understanding of the Social Contract with those of Hobbes and Locke. Pay attention to key concepts like sovereignty, and the general will.
2. **Civic Religion.** What does Rousseau mean by this idea? Does it have anything to do with nationalism? Why does he seem to approve of this, in the context (1762) in which he is writing?

WEEK FOUR: Enlightenment to Romanticism

Mon., Jan. 30: Enlightenment Legacy, Part III (**Quiz 4**) – **discussion on Rousseau and review for exam**

Wed., Feb. 1: **EXAM ONE** (Enlightenment); **bring your HANDWRITTEN NOTES**

- **Read for 2/3 (Quiz 5):** Stromberg, *EIH*, Ch. 1, pp. 14-43; Adam Mickiewicz, *Pan Tadeusz*, trans. & intro. Kenneth R. Mackenzie (New York: Hippocrene Books, 1998), Introduction (5 pp.), 2-4.

PREP QUESTIONS for 2/3

What was the style and historical context of romantic nationalism?

1. **Russo-Polish War of 1830-1.** Explain the historical context surrounding the text. What happened to Poland in 1795? Why did Mickiewicz leave Poland after 1831?
2. **Language and the Nation.** In what ways are the tropes of romanticism and romantic nationalism reflected in this classic Polish text? How might language be an important aspect of identity in Central and Eastern Europe?
3. **Lithuania, “My Country.”** Why does Mickiewicz, supposedly a Pole who is writing in Polish, yearn for “Lithuania” as his “precious” country? Is this mere literary dramatization or entertainment (i.e. a literary device)? What kind of literature is this?

Fri., Feb. 3: Romanticism (**Quiz 5**)

- **Read for 2/6 (Quiz 5):** Mary Shelley, *Frankenstein* (New York: W.W. Norton, 1996), 85-89; Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1979), 221-225.

PREP QUESTIONS for 2/6

How did Shelley’s *Frankenstein* refashion the genesis of modernity and the male genius as artist or writer?

1. **Frankenstein as Modern Monster.** Mary Shelley is concerned with the “dark side” of patriarchal myths of creators and lawgivers. What examples does she give?
2. **Satan and “Monstrous Eve.”** In her feminist parable of modernity, a dark contemplation of male romantic lore, Shelley’s narrator in discussing Milton’s *Paradise Lost* identifies more strongly with Satan than with God and Adam (Shelley, 87). Explain her point.
3. **The “Family Romance” and 19th-Century Feminism.** According to Gilbert and Gubar, Shelley’s *Frankenstein* is an example of “highly charged connections between femaleness and literariness,” and a story of her own “awakening sexuality” (Gilbert and Gubar, 222). Explain.

WEEK FOUR: Ideologies of Progress

Mon., Feb. 6: Romanticism and Gender (**Quiz 6**)

- **Read for 2/8 (Quiz 7):** Stromberg, *EIH*, Ch. 2, pp. 44-58; Charles Dickens, *Hard Times* (New York: W.W. Norton, 1990), 5-7, 20-23.

PREP QUESTIONS for 2/8

Explain how Dickens’ work offers a sociocultural critique of utilitarian philosophy, education, and modern industry in mid-19th century Britain.

1. **Just the Facts, Man!** Thomas Gradgrind has been called a caricature of an outmoded British 19th-century education system. Explain.
2. **Utilitarianism.** Why is Gradgrind so interested in finding a usable “definition” of a horse? Explain.
3. **Effects of Industrialization.** Why, in your view, does Dickens depict Coketown in the way that he does? Is industrialization beneficial, or no?

Wed., Feb. 8: Conservatism, Liberalism, Utilitarianism (**Quiz 7**)

- **Read for 2/10 (NO QUIZ):** Stromberg, *EIH*, Ch. 2, 64-68; Ch. 3, pp. 77-88
- Start reading Barnett, *Marx*

Fri., Feb. 10: Socialism; Hegel

- Continue reading Barnett, *Marx*

WEEK FIVE: Nationalism and Marxism at Mid-Century

Mon., Feb. 13: Nationalism

- Continue reading Barnett, *Marx*

Wed., Feb. 15: Early Marx; Late Marx; Marxism

- Continue reading Barnett, *Marx*

PAPER #2 (3-4 pp.) ASSIGNMENT FOR 2/17:

Explain Marx’s most significant contributions to European intellectual thought. Be sure to articulate key terms or ideas (properly cited) as they have emerged from European debates and the historical context in which Marx lived.

Fri., Feb. 17: **MARX PAPER IS DUE: Marx’s Life, Work, Influence** – Reading Comprehension Paper (2-3 pp., on Barnett, *Marx*)

- **Read for 2/20 (Quiz 8):** Charles Darwin, *The Autobiography of Charles Darwin, 1809-1882* (New York: W.W. Norton, 1958), 56-64.

PREP QUESTIONS for 2/20

Explain how Darwin seeks to reconcile the apparent conflict of religion and science. To what or to whom might he be responding?

1. **Darwin on Science and Religion.** Darwin describes how his desire to be a clergyman “died a natural death” upon his encounter with natural science. But did it die completely? Who is responsible for the “attack” on Darwin? (Darwin, 57)
2. **Victorian Era: Reception and Context.** Who is his Darwin’s audience for the *Autobiography*?
3. **Scientific Education.** Evaluate Darwin’s account of his classical education at

Cambridge. How does this compare with Dickens' sketch of the fictional Thomas Gradgrind?

4. **Scientific Genius.** Darwin describes a certain Professor Henslow as a person who "possessed original genius" (Darwin, 64). On what basis does he come to this conclusion? Does scientific genius exist, and if so, how would we know?

WEEK SIX: Mid-19th Century Intellectual Currents

Mon., Feb. 20: Darwinism (**Quiz 8**)

Read for 2/22 (Quiz 9): Charles Baudelaire, *The Painter of Modern Life and Other Essays* (London: Phaidon, 1995), 1-15.

PREP QUESTIONS for 2/2

Explain Baudelaire's key concepts of the "flâneur" (modern dandy) and "modernity."

1. **Historicization of Art, Literature, Beauty, Fashion, Happiness, Manners, etc.** Baudelaire is concerned with *present* (and even *presentist*) "modern" aesthetics, rather than the eternal verities of an "ancient" past. Explain.
2. **Idealization of Monsieur Guys, the "Genius" Flâneur.** Baudelaire valorizes the flâneur as "the painter of the passing moment" (Baudelaire, 5). Under what circumstances or in what context does the flâneur thrive, and most need for his art? How is this different from previous history or aesthetics?
3. **Definition of Modernity.** Explain Baudelaire's key cultural concept of "modernity" (Baudelaire, 12). How (if at all) does he know and "prove" that such a phenomenon exists?

Wed., Feb. 22: Aestheticism (**Quiz 9**)

Read for 2/27 (Quiz 10): John Stuart Mill, *The Subjection of Women* (New York: W.W. Norton, 1997), 196-201

PREP QUESTIONS FOR 2/27

How does Mill, a Victorian liberal intellectual, diagnose the social obstacles for holding back the development of a modern "liberated" woman? What solutions does Mill suggest? Do these solutions go far enough? Explain.

1. **Mill on Women's Emancipation.** To what does Mill compare "the law of servitude in marriage" (Mill, 197)? Is this merely a rhetorical flourish, or does Mill have a certain basis to this argument?
2. **Mill on Gendered Upbringing/Education.** Mill speaks of certain advantages and a

“sense of superiority” (Mill, 198) that boys have growing up. Where is he going with this line of thought? What’s his solution to the problem of inequality?

3. **Mid-19th C England – Revolution in Consciousness?** How does Mill propose to give a woman “consciousness,” improved “faculties,” and “enlargement of the range of their moral sentiments” (200-1)? How might Marx respond, for example, to Mill’s solutions?

Fri., Feb. 24: Seegel at Harvard – NO CLASS

WEEK EIGHT: Modernity and Nietzsche

Mon., Feb. 27: Feminism (**Quiz 10**)

- **Read for 2/29 (Quiz 11):** John Jervis, “The Consolations of Consumerism,” in *Exploring the Modern: Patterns of Western Culture and Civilization* (Oxford: Blackwell, 1998), 91-96.

PREP QUESTIONS for 2/29

Explain the generation and social significance of consumer culture as an outcome of modernity. Is consumerism liberating, and if so, then for whom?

1. **“Iconic Power” of Products and Their History.** Jervis begins his commentary with an anecdotal sketch of the symbolic meanings of the cigarette. How can one trace its history? Can you think of other similar products which change meaning across time?
2. **Ambiguities of Gender and Public/Private Space.** Jervis argues that “consumer culture . . . straddles public and private space . . . in the area of gender [shopping] evolved in the nineteenth century as an arena in which women could have a legitimate presence, the shop itself being an intermediate zone, neither properly private nor unambiguously public” (Jervis, 95). Explain.
3. **Gender-coding and the “Spectacularization” of Culture.** How does advertising generate spaces for consumer culture, e.g. the modern department store or postmodern mall, and “gender-code” certain products? Can you think of historical examples?

Wed., Feb. 29: Consumerism (**Quiz 11**)

- **Read for 3/2 (Quiz 12):** John Lechte, ed., “Friedrich Nietzsche” in *50 Key Contemporary Thinkers* (London: Routledge, 2008), pp. 277-283; and Introduction to Friedrich Nietzsche, *Beyond Good and Evil*, 7-26

PREP QUESTIONS for 3/2

Explain the basic writings of Nietzsche, and components of his philosophy. What does he regard as the vices, or outmoded values, of late 19th-century European society?

Fri., Mar. 2: Nietzsche, Part II

Read for 3/5: Parts 1-4 of Nietzsche, *Beyond Good and Evil*, 33-89

PREP QUESTIONS FOR 3/3

1. **Truth.** Why is Nietzsche so skeptical of the “will to truth”? In what way would this pose a challenge to the “truth-seeking” dimension of classical philosophy, and of the historical discipline?
2. **European Values.** How does Nietzsche, a philosopher and critic of culture, attempt to criticize both democracy and Christianity, two of the central values and assumptions of 19th-century European society? What is the basis for his objections?
3. **Transgressions of Conventional Morality.** Explain Nietzsche’s employment of “anecdotal” evidence.

WEEK NINE: Nietzsche and Nihilism

Mon., Mar. 5: Nietzsche, Part III

Read for 3/7: Part 5 of Nietzsche, *Beyond Good and Evil*, 90-126

PREP for 3/7: How does Nietzsche, as a modernist, seek to show that morality is not universal but historically relative? Be able to show how his quintessentially modernist arguments add to or complicate the ways in which history is practiced. Think of examples drawn from other historical contexts.

Wed., Mar. 7: Nietzsche, Part IV

Read for 3/9: Parts 6-9 and “From High Mountains,” in Nietzsche, *Beyond Good and Evil*, 129-223

PREP for 3/9: In what respects does Nietzsche advocate a world of “beyond good and evil” for a futuristic European society? Who might be his most receptive audiences? How, specifically, might other educated European intellectuals, artists, journalists react to his sociocultural critique?

Fri., Mar. 9: **PAPER 3A on Nietzsche (3-4 pp.) is DUE:** Was Nietzsche right in his cultural critique? Assess the merits and demerits of the arguments presented by Nietzsche against bourgeois morality and for the construction of religious identity in the context of the late 19th century. Avoid unnecessary opinions or tangents, and assess his writings as an intellectual historian might do.

- **Read for 3/19 (Quiz 12):** Stromberg, *EIH since 1789*, Ch. 7, 188-193; T.S. Eliot, “The Hollow Men” in *Selected Poems* (New York: Harcourt Brace Jovanovich, 1964), 77-80

PREP QUESTIONS for 3/19

1. **WWI and Intellectuals.** What crises of thought and value did World War I provoke?
2. **Not with a Bang but a Whimper.** Eliot’s line, “This is the way the world ends/ Not

with a bang but a whimper” is one of the most recited lines in modern poetry. So what’s he talking about?!

3. **Failures to Communicate.** In some instances, Eliot suggests an impossibility of intimate connection. Whispers become “quiet and meaningless”; lips that kiss now cannot. What’s he getting at?!

SPRING BREAK – March 10-18

WEEK TEN: World War I and Interwar Legacies

Mon., Mar. 19: World War I and After (**Quiz 12**)

- **Read for 3/21 (Quiz 13):** Alexandra Kollontai, “Theses on Communist Morality in the Sphere of Marital Relations,” and “Communism and the Family,” in *Selected Writings*, trans. Alix Holt (New York: W.W. Norton, 1980), 228-31, 250-60.

PREP QUESTIONS for 3/21

1. **Kollontai on Communist Morality.** Explain what Kollontai means by “communist morality” (Kollontai, 229), and how her solutions differ from Mill’s.
2. **Structuring of Bourgeois vs. Communist Families.** Explain how Kollontai envisions the conventional reproductive role of women in a “bourgeois” (capitalist) as opposed to a communist family. In the context of the Russian Revolution, what role would the state and (emancipated) communist society play in her argument? How would Mill respond?

Wed., Mar. 21: Russian Revolution (**Quiz 13**)

- **Read for 3/23 (Quiz 14):** Sigmund Freud, *Civilization and Its Discontents* (New York: Dover, 1994), 19-28.

PREP QUESTIONS for 3/23

Writing in 1929, Freud in his pessimism went even a step further than Eliot. What, for Freud, is the fundamental tension between the individual’s “unconquerable nature” and modern civilization? Explain.

1. **The Goal of Happiness.** Freud begins this section of *Civilization and Its Discontents* with a contrast between happiness and suffering, which he sees as inherent to the modern psyche in a “civilized” world. Explain why he sees this happiness as so elusive.
2. **Psychological Defense Mechanisms.** Freud suggests that certain defense mechanisms (sublimation, suppression, repression, displaced neuroses) are coping strategies for individuals, and fragile means by which civilization is ordered and guarded. He states, “[Men] become neurotic because they cannot tolerate the degree of privation that society imposes on them in virtue of its cultural ideals . . . (Freud, 20). Explain.

3. **Miseries of the Man-God in a “Civilized” World.** Freud suggests that “the human being of today is not happy with all his likeness to a god” (Freud, 24), and that the sense of pride over the accomplishments of “mankind” is actually an illusion and even a source of misery. Agree/disagree? What is the context here?

Fri., Mar. 23: Freudianism (**Quiz 14**)

Read for 3/26 (Quiz 15): Antonio Gramsci, “Socialism and Culture,” “Freedom and Discipline,” Socialism and Italy,” in Pre-Prison Notebooks, ed. Richard Bellamy (Cambridge: Cambridge University Press, 1994), 8-12, 26-30; Arthur Koestler, excerpt in *The God That Failed* (New York: Harper & Brothers, 1949), 44-50.

PREP QUESTIONS for 3/26

Contrast Gramsci’s argument and enthusiastic appeal for a socialist culture with Koestler’s disillusionment with communism.

1. **Gramsci on Socialist Culture.** Gramsci, an Italian Marxist, contrasts the “pedantry” of classical learning and bourgeois education to the “proletariat” (working-class) understanding of socialist culture. He calls for culture as “the organization, the disciplining of one’s inner self; the mastery of one’s personality; the attainment of a higher awareness, through which we can come to understand our value and place within history, our proper function in life, our rights and duties” (Gramsci, 9-10). Why (what’s the context?) does he seem to think this emancipatory project is possible? How does he know that History (with a capital H) is on his side?
2. **Socialism in Italy.** What does Gramsci mean in 1917 when he says that “The history of the Italian people has yet to be written – its secret, its spiritual history” (Gramsci, 28)? What about the Renaissance? Italian 19th-century nationalism?
3. **God That Failed.** Koestler begins by declaring that “we lost the fight” (Koestler, 44)? What was the fight, and who is “we”? If “we” lost by the late 1940s, then who “won”?
4. **Critique of Intellectuals.** Koestler takes special exception to the Stalinization of the Party, and to the pathology of communist intellectuals attempting to be “a real proletarian” (Koestler, 49). Explain his argument. Is this true to some extent of all European intellectuals – who want to merge their interests with and empower “the people” (not to mention themselves)?

WEEK ELEVEN: World War II and Postwar Perspectives

Mon., Mar. 26: Intellectuals in the 1930s (**Quiz 15**)

- Start reading Sartre, *Nausea*

Wed., Mar. 28: Sartre’s Generation and the French-Algerian War

FILM: *The Battle of Algiers (La battaglia di Algeri)*, dir. Gillo Pontecorvo, 1966

- Continue reading Sartre’s *Nausea*

Read for 3/30 (Quiz 16): Frantz Fanon, Conclusion to *The Wretched of the Earth* (New York: Grove Press, 1963), 311-316.

PREP QUESTIONS for 3/30

Fanon's work is a founding text of postcolonial criticism, and a harsh rebuke against Eurocentric claims to a model, superior civilization. Pontecervo's politically controversial *Battle of Algiers*, though a relatively even-handed depiction of both sides during the bloodiest episodes of the French-Algerian War (1954-1962), was actually banned in France for five years. When the film was finally released, scenes of French military torture against Algerian insurgents and civilians were edited or cut for a French audience. **Contrast the realist portrayal of both sides in the *Battle of Algiers* with Fanon's appeal for a liberated Third World "new man" against colonial France.**

- 1. Revolutionary ("Third World") Liberation.** Fanon calls for decolonization and liberation from the "spirit" of Europe. How much of this is rhetoric, how much historical fact, how much a future project? What's the context in which Fanon is writing in the 1950s and 1960s? (Hint: Decolonization – Algeria and Vietnam!)
- 2. Postcolonial Paradoxes: Return of Enlightenment?** Though he calls for emancipation from the European project and its inherent civilizing mission, Fanon's rhetoric appeals to inescapably Western terms and ideals such as humanity, progress, and mankind. Where do these terms come from? (Hint: Enlightenment!) Wouldn't the Enlightenment thinkers' attitudes on the biological dimension of race and/or "natural" order of the slave trade be problematic here? (Think of the U.S. founding fathers.)
- 3. Failures of Europe?** According to Fanon, has the "European dream" failed? What was it? Explain: "The Third World today faces Europe like a colossal mass whose aim should be to try to resolve the problems to which Europe has not been able to find the answers" (Fanon, 314).

Fri., Mar. 30: Postcolonial Contexts (**Quiz 16**)

WEEK TWELVE: The Sixties and Beyond

Mon., Apr. 2: **PAPER #3B (3-4 pp) on SARTRE is DUE: What does Sartre mean by "nausea"? How might his existentialist perspectives be treated as a philosophical, cultural, and historical problem? Interpret the book as an intellectual historian might do.**

- No reading for 4/4

Wed., Apr. 4: Frankfurt School and Critical Theory

- **Read for 4/6 (Quiz 17):** Stromberg, *EIH since 1789*, Ch. 10, pp. 276-288; Guy Debord, *Society of the Spectacle* (New York: Zone Books, 1995), 12-24.

PREP QUESTIONS FOR 4/6

Debord's influential work in cultural Marxism focuses on the production, rather than consumption, of "spectacle" in society as a means of alienation and domination. Explain his logic behind this. Is this a "usable" Marxism?

1. **From Consumption to Production -- a False Society?** Debord explains the spectacle not as a mere "collection of images . . . [but] a social relationship between people that is reflected by images" (Debord, 12). So, is it possible to recover what is real, if the spectacle is a goal in for itself?
2. **Critiquing Rationality.** In its skepticism toward mass culture, Debord's treatise resembles the Frankfurt School's key concepts of "culture industry" and the Enlightenment as a means of "mass deception." Debord, in fact, sees spectacle as "heir to all the weakness of the project of Western philosophy," and a means of "technical rationality" that leads to mere philosophy, rather than "action" (global praxis). Explain.
3. **Proletarianization.** Following Marx, Debord argues that the spectacle alienates or separates "worker and product," resulting in capitalist monopolization by those who control the administrative apparatus of the state and means of production. If this is so (in 1967-8, when Debord is writing), then why doesn't the proletariat wake up to its chains and revolt?

Fri., Apr. 6: New Left & the Marxist Renaissance (**Quiz 17**)

- No reading for 4/9

WEEK THIRTEEN: Late Communism, East and West

Mon., Apr. 9: Linguistic Turn

- **Read for 4/11 (Quiz 19):** Adam Michnik, "The Strange Epoch of Post-Communism: A Conversation with Václav Havel," in *Letters from Freedom: Post Cold-War Realities and Perspectives* (Berkeley: University of California Press, 1998), 234-245;

PREP QUESTIONS for 4/11

Václav Havel and Adam Michnik were two of the most influential East European underground dissidents since 1968, who literally went from prison to the establishment after the fall of communism. **What aspects of "post-communism" did these East European writers most fear? Are they justified in these fears?**

1. **Communism and Ethnonationalism.** Explain the reasoning and context behind Havel's fear that communism will be supplanted by ethnic nationalism.
2. **Religion in a Post-Communist World.** Havel also fears a resurgence of religious fundamentalism. What does this tell us about post-communist, and, by extension, European, anxieties?

Wed., Apr. 11: Dissidence in Eastern Europe (**Quiz 19**)

- **Read for 4/13 (Quiz 20):** Dubravka Ugrešić, “Good Night, Croatian Writers, Wherever You May Be,” in *The Culture of Lies: Antipolitical Essays* (University Park: Penn State U Press, 1998), 86-96

PREP QUESTIONS for 4/13

Ugrešić is a Yugoslav Croatian novelist and writer, exiled to Amsterdam in 1993 for her criticism of ethnonationalist regimes during the Bosnian wars.

1. **Yugoslav Civil Wars and Small Nation” Writers.** Why does Ugrešić find it so difficult to be a Croatian writer in the 1990s? (Another way to ask this: aren’t writers of fiction supposed, in some way, to be national-builders, or commentators on national destinies?)
2. **Intellectuals and Culture, Croatia and Europe.** Explain what factors, according to Ugrešić, have led to the “impoverishment and primitivisation of culture” (Ugrešić, 95). Can you think of any similar instances of this in the history of 20th-century Europe?

Fri., Apr. 13: Postcommunism and Memory (**Quiz 20**)

- FILM of Vukovar, Croatia (1991): <http://www.youtube.com/watch?v=iiAsXLSXfYo>
- Start working on your research papers! Choose an intellectual to interview.

WEEK FOURTEEN: 21st-Century Multiculturalism and Its Discontents

Mon., Apr. 16: FILM: *The Class (Entre les Murs)*, dir. Laurent Cantet (France, 2008), pt. 1

Wed., Apr. 18: FILM: *The Class (Entre les Murs)*, pt. 2

Fri., Apr. 20: FILM: *The Class (Entre les Murs)*, pt. 3 – review Critiques of Enlightenment

Read for 4/23: Tony Judt, “The World We Have Lost,” in *Reappraisals*, 1-22.

PREP QUESTIONS for 4/23

Why does Judt define the 20th-century as “the century of the intellectual” (Judt, 12)?

1. **Heroic Intellectuals?** Should the “intellectual” really be celebrated? Are they valorized in the United States, for instance?
2. **Lessons of the Past?** Are there “moral lessons” (Judt, 16) Europeans can glean from the historical extremes and experiences of 20th-century Europe?
3. **Challenges/ Open Questions for 21st-Century Europe.** These questions (Judt, 21) are exceedingly complex, and not only for Europeans. Does Judt (an intellectual himself!) have any proposed solutions?

WEEK FIFTEEN: 21st-Century Intellectual Engagement

Mon. Apr. 23: Reassessing the 20th Century (Judt reading)

Wed., Apr. 25: Tony Judt, “Disturbing the Peace: Intellectuals in an Illiberal Age,” Lecture at NYU, Dec. 2007

Fri., Apr. 27: Tony Judt, “Disturbing the Peace: Intellectuals in an Illiberal Age,” Lecture at NYU, Dec. 2007 – and discussion of your research papers

WEEK SIXTEEN: FINAL EXAM WEEK – April 30 – May 4, 2012

FINAL TAKE-HOME EXAM (OPEN NOTES) IS ON 20th C INTELLECTUALS

VIII. FINAL RESEARCH PAPER: YOUR INTERVIEW w/ a EUROPEAN INTELLECTUAL – 20 pts total (20% of final grade)

Based on a single intellectual’s body of written work and biography, and at least THREE secondary (interpretive) sources, carefully design a conversation for an 12-15 page INTERVIEW in question and answer form, with yourself and a prominent (dead or alive) European intellectual.

First of all, you should review your notes from the course, and Edward Said’s book carefully. After reading his *Representations of the Intellectual*, in which he discusses intellectuals and their roles, you should then proceed to think of the questions you might pose.

Secondly, you should research carefully your chosen intellectual’s body of work and biography. Use those to ask your own *informed* questions.

Third, as the *interviewer*, you must script the responses of the intellectual in *paraphrased* form. This means: in your own words! **DO NOT QUOTE DIRECTLY!** The aim is for *you* to be able to understand their concepts or keywords, and then be able to treat those critically.

Fourth, as the *interviewer*, you should be polite, but unafraid to strategize and ask “tough questions.” If it is Jean-Paul Sartre, for instance, you might ask why he seemed to value the interests of the West European left above the realities of communism in Eastern Europe. If it is a postmodernist, you might inquire about the term. If it is John Stuart Mill, you might point to possible failures inherent to his suggestions for women’s emancipation. If it is a dedicated Marxist such as Gramsci (or Marx himself, who claimed not to be a Marxist!) you might ask about how they arrived at their perspectives.

Fifth, you have *some* creativity and even fictional leeway here, but steer clear of sheer fiction – that is, making things up that do not fit, or do not make logical sense! Remember that your scripted responses *must* be accurate and faithful to the intellectual’s general outlook, i.e. what s/he would be expected to say, and in the context of his or her historical time and space.

DEADLINE: 10:30 am, Friday, May 4, 2012

IX. Further Helpful Advice & Guidelines

Prof. Seegel's Quick Tips for Reading Historical Sources and Literature

(revised Dec. 2011)

Basic Questions to Consider

1. **The 5 W's:** Who? What? Where? When? Why?
2. **Assumptions:** What assumptions (conscious or not) might the author have?
3. **Background:** What is the author's background, biography, psychology?
4. **Accuracy/"Spin":** Is the author competent in assembling facts accurately into evidence? What factors might make the evidence faulty or biased?
5. **Language, Tone, Style:** In what manner does the author write? Is it polemical, detached, epic, lyrical, comical, performative, etc.?
6. **Agenda:** What is the author's purpose? Is it stated explicitly, or somehow veiled?
7. **Audience:** To whom does the author speak or appeal? Are the intended audience members friendly, hostile, neutral, undecided, academic, indifferent?
8. **"Historicizing" the Context:** Always consider carefully the *historical context* (economic, political, social, cultural, religious, gender norms) for any source.

Advanced Level

9. **Method/Model of Interpretation:** What methods or models of interpretation can be applied? Standards of "objectivity," Marxist, feminist, structuralist, postmodernist?
10. **Structure of Argument:** Analyze (break into parts) the author's argument and assemblage of evidence.

Note on Citations -- **When in doubt, cite!**

*** In writing all UNC History papers, you should be using *The Chicago Manual of Style* (14th ed., 1993). For further helpful information on "The Chicago Style," see Joan Clinefelter, *A Brief Manual of Style*, available in the History Department's office (Ross Hall 3270).

How to Write Effective History Papers

DO'S

1. Read carefully. An "A" paper starts with **comprehension!**
2. Have a **thesis** statement. Think of your paper as a building a case which you *must* prove.
3. **Organize** your **argument** (para. 1), supporting **body of evidence** from primary/secondary **sources** (para. 2-4), **conclusion** (para. 5).
4. Marshall your **critical evidence**.
5. Be attentive to **bias**, but do not let this prevent you from **engaging** with other perspectives.
6. Be **sensitive to historical context** that is different from your own.
7. Know the difference between a **primary source** (a witness account) and a **secondary source** (commentary, interpretation).
8. Edit and **proofread** your writing.

DON'T's

AGREE – incorrect tense or aspect agreement

AWK – awkward word usage

CITE – missing or improper citation (beware of **plagiarism!!!!**)

CHOP – choppy or sloppy sentence structure

CNTXT – lack of attention to context

DESCR – piling on of descriptive information, in place of analytical commentary

EDIT – failure to edit your writing for basic errors

EXAMP – introduction of examples which are random, incorrectly understood, or do not tend to support your argument

FILL – blatant, uncreative use of filler sentences, rhetorical questions, generalities, clichés

FRAG – sentence fragment or run-on

GRAM – incorrect grammar structure

LOGIC – faulty logic in the argument ("X preceded Y, therefore X caused Y")

OPIN – improper insertion of opinion, personal experience, or reflection where formal, objective analysis is needed

PASS – passive ("people were killed"); make active ("X killed Y")

PLOT – excessive, and obvious, plot summarizing

PUNCT – absent or misplaced punctuation

SPELL – spelling typos or mistakes

TANG – going off on a tangent; introducing irrelevant information

TRANS – lack of or incorrect usage of transitions, topic sentences

WW – wrong word choice

X. INSTRUCTIONS FOR ACCESSING ELECTRONIC RESERVES

Electronic Reserve materials may be viewed or printed by opening a web browser and following these instructions.

1. Begin at the **UNC Homepage**, www.unco.edu, and click on **Libraries**.
2. At Keyword, use the dropdown arrow, under **Reserves**, click on **by course** or **by professor**
3. Enter the name of the professor or course; click on search; if the professor has reserve materials for more than one course, you can choose the appropriate course on the next page.
4. The page for a course displays all items on Paper and Electronic Reserve. Items that are listed as “**View or Print [Title]**” are electronic reserves. Click on the item you’re looking for.
5. You will see the first page of the reserve item.** Enter your Bear Email and password, then click on **Submit**.
6. You can now view or print the reserve item.

**Electronic reserve items are stored as PDF files. For a free download of Adobe Acrobat Reader, go to: <http://www.adobe.com/products/acrobat/readstep2.html>

For further information or help accessing electronic reserves, please call (970)351-2671.