**San José State University**

 **College of Social Sciences/Department of History**

 **History 240 -01 (27609)**

**SEMINAR IN PRE-TWENTIETH-CENTURY EUROPE**

**This class provides 4 units of university credit.**

**Fall 2013**

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| Instructor: | Dr. Mary Pickering |
| Office Location: | DMH 218 |
| Telephone: | (408) 924-5516 (office)(415) 921-3157 (home) – no calls after 9:30 |
| Email: | Mary.Pickering@sjsu.edu |
| Office Hours: |  Tues., 4:00-6:00 and by appointment |
| Class Days/Time: | Tues., 6:00-8:45 |
| Classroom: | DMH 167 |

**Faculty Web Page and Messages**

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on my faculty web page at http://www.sjsu.edu/people/mary.pickering or accessible through the Quick Links>Faculty Web Page links on the SJSU home page. You are responsible for regularly checking your emails to get updates and/or course materials from me.

## Course Description

This course introduces graduate students to leading historical works covering the period 1800 to 1900. It It will help prepare students to take their Plan B exam in modern European history. Students will investigate some of the issues that have intrigued historians in recent years: the notion of human rights, gender, sexuality, the history of the body, class, anti-Semitism, scientific theories of evolution, the impact of science on everyday life, imperialism, the significance of the Franco-Prussian War and the Crimean War, and visual culture. To hone their skills in intellectual history, students will also read rich primary sources: John Stuart Mill’s *Autobiography* and leading political works; Stendhal’s *The Red and the Black;* Karl Marx’s *Communist Manifesto*; Fyodor Dostoevsky’s *Notes from Underworld*; and Sigmund Freud’s *Dora.* In addition, students will have the pleasure of becoming familiar with prominent works in the relatively new field of cultural history. After completing their survey of these salient works of modern European intellectual, political, social, and cultural history in order to be able to discuss them intelligently, students will have the opportunity to develop some of their own interests in a fifteen-to-twenty-page seminar paper. In this way, they will learn how to write, organize, and document a long paper, developing their research skills in the process.

## Course Goals and Course Learning Objectives (CLOs)

After successfully completing the course, students will be able to use what they have learned about Europe between 1800 and 1900 to:

1. explain the causes and results of wars, civil unrest, and cases of injustice in the nineteenth century

2. discuss the development of the concept of the self, liberty, and human rights in Europe in the nineteenth century

3. point out the ways in which notions of empire developed

4. elaborate on how the body and mind were perceived in the nineteenth century

5. exhibit skills in analyzing and evaluating primary and secondary sources

6. display skills in oral communication

## Required Texts

Lynn Hunt, *Inventing Human Rights* (New York: W. W. Norton, 2007).

J.S. Mill, *Autobiography*  (New York: Penguin, 1990).

J. S. Mill, *On Liberty and The Subjection of Women* (New York: Penguin, 2007).

Stendhal, *The Red and the Black, trans. Lloyd Parks (New York: Signet, 1995).*

Jonathan Sperber, *Karl Marx: A Nineteenth-Century Life* ( New York: Livestrong, 2013).

Karl Marx, *Communist Manifesto* (New York: International  Publishers, 1948).

Laura Engelstein, *Slavophile Empire: Imperial Russia's Illiberal Path* (Ithaca**:** Cornell University Press, 2009).

Fyodor Dostoevsky, *Notes from the Underground* (New York: Random House, 1994) .

Orlando Figes¸ *Crimean War* (New York: Metropolitan Books, 2010.

Chris Otter,*The Victorian Eye: A Political History of Light and Vision in Britain, 1800-1910* (Chicago: University of Chicago Press, 2008).

Janet Browne**,** *Darwin's Origin of Species* **(**New York: Grove/Atlantic, 2008).

Ruth Harris, *Dreyfus: Politics, Emotion, and the Scandal of the Century* (New York: Metropolitan Press, 2010).

Sigmund Freud, *Dora,* *Analysis of a Case of Hysteria* (New York: Touchstone, 1997). Stephen

Stephen Kern, *The Culture of Time and Space, 1880-1918* (Cambridge, Mass.: MIT Press, 1983).

The texts are available for purchase at the Spartan University Bookstore. From time to time, there will be additional handouts.

If you need a background text, I recommend the following book, which you can purchase at Amazon.com or elsewhere:

 T. C. W. Blanning, *The* *Nineteenth-Century Europe* (Oxford: Oxford University Press, 2000).

**Library Liaison**

Nyle Monday is the library liaison for History students. Contact him at 408-808-2041 or Nyle.Monday@sjsu.edu.

## Classroom Protocol

It is important that students attend class regularly. Be polite. Turn off cell phones. Confine laptop use to note taking. Roaming the internet during class disturbs other students and ultimately hurts your own grade in the course.

## Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester’s section at http://info.sjsu.edu/static/catalog/policies.html. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage](file:///C%3A%5Csave_data%5Ctwentieth%5CAcademic%20Calendars%20webpage) at http://www.sjsu.edu/provost/services/academic\_calendars/. The [Late Drop Policy](http://www.sjsu.edu/aars/policies/latedrops/policy/) is available at http://www.sjsu.edu/aars/policies/latedrops/policy/**.** Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](http://www.sjsu.edu/advising/) at http://www.sjsu.edu/advising/.

**Assignments and Assessment of Student Learning**

**This course is a four-unit, graded course, satisfying GWAR (Graduation Writing Assessment Requirement). To meet this requirement, all papers must be individual projects.**

This class is a seminar for graduate students. By signing up for this course, each of you has made a commitment to attend the class regularly, read the assignments on time, and participate actively in discussion. In order for the course to succeed, you must fulfill these requirements. Please let me know in advance if an emergency will oblige you to skip class.

Class participation will count heavily-- 25% -- in the final grade. I will assess you based on the number of times you speak up in class and the quality of your comments. If you do not participate at all, you will receive a C. Participation from time to time is equivalent to a B. If you participate in every class discussion, you will receive an A. Your participation must indicate that you have read and/or watched the material under discussion. Oral communication is one of the learning objectives. Indeed, this component of the course satisfies CLO# 6.

Each student will do a class PowerPoint presentation and write four short papers and one long paper. The five papers must follow the form given in Kate Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations*. Footnotes or endnotes and a bibliography must be included. Turabian is the designated style manual of the History Department. Each student will also do a PowerPoint presentation. These assignments satisfy CLO# 1, CLO# 2, CLO# 3, CLO# 4, and CLO# 5.

The PowerPoint presentation must be on an artist, photographer, caricaturist, film maker, or poster designer. You must put that artist into his or her historical context and examine at least one work in depth. You will speak for fifteen to twenty minutes. You do not have to hand in anything at the end. However, your fellow students will write a critique of your performance, which they will send to me and to you by the following Tuesday. (No late critiques will be accepted.) They will also give you a recommended grade. Please come to my office a week before you make the presentation. This assignment satisfies CLO#6. Your grade on this assignment will include the grade you receive from me after I evaluate your critiques throughout the semester.

As for the short assignments, two papers will be based on primary sources - Stendhal’s *Red and Black* and Freud’s *Dora*. They must be three to five pages in length. They are due February 18 and May 6. The third paper can be no longer than 750 words. It will be a review of Ruth Harrison’s *Dreyfus*. It is due April 29.The fourth paper is a response paper to the readings on imperialism. It should be three pages. It is due April 22.

 Each student will also be expected to write a fifteen-to-twenty-page paper, based at least partly on primary sources. You may have great latitude in choosing a paper topic, but I would like to approve of your final selection. We will meet periodically throughout the semester to discuss your progress. You may call me, visit me during my office hours, or make an appointment to see me if you are experiencing difficulties of any sort. Replacing the final examination, the paper is due on May 22.

 A late paper will be marked down unless you talk to me before it is due. Ten points will be subtracted for every class period that it is late. After two weeks, late papers will not be accepted.

 To do well on the papers, you will have to display good writing skills. You must begin with an introductory paragraph, which sets forth a central argument. This argument should reflect your insights into the material. The rest of the paper should include facts supporting this argument. Finally, you must end with a conclusion, which summarizes the argument and adds, hopefully, something provocative. Excellent grammar, perfect spelling, and clarity of writing style are essential for success. In reading your papers, I will pay special attention to the quality and extent of your research and your ability to put your subject into the historical context.

**Qualities of an “A” Assignment**

Content and Organization

 -fulfills all the requirements of the assignment

 - presents a recognizable, strong thesis or argument

 -contains unified paragraphs that support recognizable topic sentences

 - makes sure that the topic sentence of each paragraph relates to the thesis or argument in some way

 -presents accurate information, with generalizations supported by facts, examples, or analysis

 -displays original thought

 -defines terms if necessary

 -is clearly organized with an appropriate essay structure

 -has an effective introduction and conclusion

 -contains effective transitions between sentences and between paragraphs

Clarity and Correctness

 -uses sentences that are easy to understand on a first reading

 -includes a variety of sentence constructions

 -has no serious errors of diction, syntax, grammar, punctuation, or spelling

 -shows evidence of careful editing

**Qualities of a “B” Assignment**

Content and Organization

 -fulfills most of the requirements of assignment

 -presents accurate information, with generalizations supported by facts, examples, or

 analysis

 -argues logically

 -defines terms if necessary

 -has a recognizable thesis or subject line but the argument is not original or striking

 -has appropriate organization

 -contains unified paragraphs that support recognizable topic sentences

 -has an appropriate introduction and conclusion

 -contains transitions

Clarity and Organization

 -uses sentences that are easy to understand on a first reading

 -includes a variety of sentence constructions

 -has very few errors of diction, syntax, grammar, punctuation, or spelling. The

 errors do not prevent comprehension.

 -shows evidence of editing.

**Qualities of a “C” Assignment**

Content and Organization

 -fulfills the main parts of the assignment

 -supports generalizations with some detail

 -defines terms if necessary

 -has a barely recognizable thesis or subject line

 -uses appropriate organization

 -contains unified paragraphs with topic sentences

 -has an introduction and conclusion

Clarity and Correctness

 -uses understandable sentences

 -shows some variety in sentence construction

 -has a few errors of diction, syntax, grammar, punctuation, or spelling. Errors

 occasionally prevent comprehension

 -shows an understanding of the conventions of written English

**Qualities of a “D” or “F” Assignment**

Content and Organization

 -fails to fulfill main parts of the assignment

 -provides scant information and little support

 -fails to provide much of a thesis or subject line

 -has poor organization

 -contains only a few paragraphs with topic sentences

Clarity and Correctness

 -has many sentences that are not understandable upon first reading

 -shows little variety in sentence construction

 -has many errors of diction, syntax, grammar, punctuation, or spelling. The errors often prevent comprehension

**Grading Policy**

**Final grades will be based on the following:**

Class Participation based on contributions to discussions - 25%

Four short papers - 10% each – 40%

Presentation and critiques – 10%

Seminar Paper of fifteen to twenty pages - 25%

Grades are calculated according to the following percentages:

A: 93-100; A-: 90-92; B+: 87-89; B: 83-86; B-: 80-82; C+: 77-79; C: 73-76; C-:70-72; D+:67-69; D:63-66; D-:60-62; F: anything below 60. A student earning a grade below 60% will not pass the course.

SJSU mandates that a grade of Incomplete be granted only when a student has satisfactorily completed a substantial portion of the course requirements and is unable to complete the course because of an accident, illness, or some other event beyond the student's control.

**Other University Policies**

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), http://www.sjsu.edu/senate/docs/S12-7.pdf, requires students to obtain instructor’s permission to record the course. Both audio and video recordings require prior permission. In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well. For this course, written permission must be obtained from the instructor and guests, who will grant it for the entire semester if they see fit.

Such permission allows the recordings to be used for students’ private, study purposes only. The recordings are the intellectual property of the instructor; students have not been given any rights to reproduce or distribute the material.

In addition, course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. Students may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

**Academic Integrity**

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2](file:///C%3A%5CUsers%5CMimikins%5CDownloads%5CUniversity%20Academic%20Integrity%20Policy%20S07-2) at http://www.sjsu.edu/senate/docs/S07-2.pdf requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at http://www.sjsu.edu/studentconduct/.

Instances of academic dishonesty will not be tolerated. Cheating on quizzes or exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. As such, students are expected to perform their own work (except when collaboration is expressly permitted by the course instructor) without the use of any outside resources. Students are not permitted to use old tests or quizzes when preparing for exams, nor may they consult with students who have already taken the exam. When practiced, academic integrity ensures that all students are fairly graded. Violations to the Academic Integrity Policy undermine the educational process and will not be tolerated. They also demonstrate a lack of respect for oneself, fellow students, and the course instructor and can ruin the universitys reputation and the value of the degrees it offers. We all share the obligation to maintain an environment which practices academic integrity.

If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Integrity Policy S07-2 requires approval of instructors.

**Cheating:**

At SJSU, cheating is the act of obtaining or attempting to obtain credit for academic work through the use of any dishonest, deceptive, or fraudulent means. Cheating at SJSU includes but is not limited to:

1. copying in part or in whole, from anothers test or other evaluation instrument

2. submitting work previously graded in another course unless this has been approved by the course instructor or by departmental policy

3. submitting work simultaneously presented in two courses, unless this has been approved by both course instructors or by departmental policy

4. altering or interfering with grading or grading instructions

5. sitting for an examination by a surrogate, or as a surrogate

6. committing any other act in academic work which defrauds or misrepresents, including aiding or abetting in any of the actions defined above.

 **Plagiarism:**

At SJSU plagiarism is the act of representing the work of another as ones own (without giving appropriate credit) regardless of how that work was obtained, and submitting it to fulfill academic requirements.

Plagiarism at SJSU includes but is not limited to:

 1. the act of incorporating the ideas, words, sentences, paragraphs, or parts thereof, or the specific substances of anothers work, without giving appropriate credit, and representing the product as ones own work;

2. the act of representing anothers artistic/scholarly works such as musical compositions, computer programs, photographs, painting, drawing, sculptures, or similar works as ones own.

**Violators of the Academic Integrity Policy will receive a zero on the test or paper and will risk failing the course.** **AGAIN,** **faculty members are required to report all infractions to the Office of Student Conduct and Ethical Development**. Disciplinary action could result in suspension or expulsion from San José State University.

The policy on academic integrity can be found at <http://sa.sjsu.edu/student_conduct>

**Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at http://www.sjsu.edu/president/docs/directives/PD\_1997-03.pdf requires that students with disabilities requesting accommodations must register with the [Accessible Education Center](http://www.sjsu.edu/aec) (AEC) at http://www.sjsu.edu/aec to establish a record of their disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities.  The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

## Course Workload

Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with one of the hours used for lecture) for instruction , studying, and completing the assignments and other course-related activities. (See SJSU Academic Senate Policy S12-3.)

In this **4-unit** course, students can expect to spend a minimum of twelve hours per week preparing for and attending classes and completing course assignments. Because this course is a graduate course that relies on student discussion and demands a great deal of writing, the workload is heavier than that of a normal undergraduate lecture course. Careful time management will be required to keep up with readings and assignments in an intensive course such as this one.

 **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. If you need to stream movies, you can use computers on campus. A wide varity of audio-visual equipment is available for student checkout from Media Services, located in the IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

**SJSU Peer Connections**

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10th and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website](http://peerconnections.sjsu.edu) at http://peerconnections.sjsu.edu for more information.

## SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website](http://www.sjsu.edu/writingcenter) at http://www.sjsu.edu/writingcenter. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook.

**SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website](http://www.sjsu.edu/counseling) at http://www.sjsu.edu/counseling.

**History 240**

**Europe, 1800-1900**

**Spring Semester, 2014**

**Course Schedule**

*This schedule is subject to change with fair notice via in-class announcement, email, or a post on the instructor’s web site. You are responsible for keeping track of announcements and assignments given in class.*

| **Week** | **Date** | **Topics, Readings, Assignments, Deadlines** |
| --- | --- | --- |
| 1 | **Tues., Jan. 28** |  **Introduction to the Course**LuchinoVisconti’s film *The Leopard,* based on Giuseppe Tomasi di Lampedusa novel by the same name |
| 2 | **Tues., Feb. 4**  | **Humanitarianism and the Concept of Human Rights**Lynn Hunt, *Inventing Human Rights* (New York: W. W. Norton, 2007).Thomas Laqueur, “Bodies, Details, and the Humanitarian Narrative,” in Lynn Hunt, ed. *The New Cultural History* (Berkeley: University of California Press, 1989), 176-204.Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. Alan Sheridan (New York: Vintage Books, 1979), 1-72,195-228. 293-308. |
| 3 | **Tues., Feb. 11** | **John Stuart Mill: English Liberalism and Feminism**J.S. Mill, *Autobiography*  (New York: Penguin, 1990).J. S. Mill, *On Liberty and The Subjection of Women* (New York: Penguin, 2007). |
| 4 | **Tues., Feb. 18** |  **Stendhal and French Individualism***Stendhal, The Red and the Black, trans. Lloyd Parks (New York: Signet, 1995).* Kathleen Kete, *Making Way for Genius: The Aspiring Self in France from the Old Regime to the New* (New Haven: Yale University Press, 2012), 93-106.**Paper due on Stendhal: How is Julien representative of the nineteenth-century individual? SEND THE PAPER TO YOUR COLLEAGUES FOR CORRECTIONS.**  |
|  5 | **Tues., Feb. 25** |  **Karl Marx and Socialism**Jonathan Sperber, *Karl Marx: A Nineteenth-Century Life* ( New York: Livestrong, 2013). Karl Marx, *Communist Manifesto* (New York: International  Publishers, 1948).  |
| 6 | **Tues., March 4** | **The Russian Case**Laura Engelstein, *Slavophile Empire: Imperial Russia's Illiberal Path* (Ithaca**:** Cornell University Press, 2009).Fyodor Dostoevsky, *Notes from the Underground* (New York: Random House, 1994) . PRESENTATIONS BEGIN |
| 7 | **Tues., March 11** |  **Military Life**Orlando Figes¸ *Crimean War* (New York: Metropolitan Books, 2010. **Final paper on Stendhal is due** |
| 8 | **Tues., March 18** |  **Germans as Conquerors**David Blackbourn, *The Conquest of Nature* (New York: W. W. Norton, 2006), 3-19, 77-187.Isabel Hull, *Absolute Destruction: Military Culture and the Practices of War in Imperial Germany* (Ithaca: Cornell University Press, 2005), 1-196.Sebastian Conrad, *Globalization and the Nation in Imperial Germany (Cambridge: Cambridge University Press, 2010), 1-143. 334-79.* |
| 9 | **Tues., March 25** |  **Spring Break – NO CLASS** |
| 10 |  **Tues, April 1** | **Science and Material History**Chris Otter,*The Victorian Eye: A Political History of Light and Vision in Britain, 1800-1910* (Chicago: University of Chicago Press, 2008). Janet Browne**, *Darwin's Origin of Species* (New York**: Grove/Atlantic, 2008). |
| 11 | **Tues., April 8** | **The Commune**Background reading: Charles Sowerwine, *France since 1870* (New York: Palgrave/Macmillan, 2009), chapter 2. Gay Gullickson, *The Unruly Women of Paris*, (Ithaca: Cornell University Press, 1996) Introduction: "Rereading the Commune" and chapter 1: " The Women of 18 March." Robert Tombs, *The Paris Commune 1871* (White Plains: Pearson, 1999) chap. 3: "'The Political Form at Last Discovered?' The Commune as Government." David A. Shafer, *The Paris Commune* (New York: Palgrave, 2005), chapter 4: "A Socialist Revolution?"  Raymond Jonas, *The Cult of the Sacred Heart*, (Berkeley: University of California Press, 2000), “Rome, War, and the Onset of the Terrible Year" and “Building the Church of the National Vow.”  Karine Varley, *Under the Shadow of Defeat: The War of 1870-71 in French Memory,* (New York: Palgrave/Macmillan, 2009) chapter 3, “Taboos” and chapter 5, “Legacies of l’année terrible.” Albert Boime, *Art and the French Commune: Imagining Paris after War and Revolution* (Princeton: Princeton University Press, 1997), chapter three |
| 12 | **Tues., April 15** | **The Dreyfus Affair**Ruth Harris, *Dreyfus: Politics, Emotion, and the Scandal of the Century* (New York: Metropolitan Press, 2010).**Paper due: BOOK REVIEW (750 words max)** |
| 13 | **Tues., April 22** |  **Approaches to Imperialism** Frederick Cooper, *Colonialism in Question: Theory, Knowledge, History* (Berkeley: University of California Press, 2005), 153-203.William Roger Louis, *Ends of British Imperialism: The Scramble for Empire, Suez, and Decolonization* (London: I.B. Tauris, 2006) 35-50, 75-126, 907-955.A.Adu Boahen, *African Perspectives on Colonialism* (Baltimore: Johns Hopkins University Press, 1987) 58-94.Bernard Porter, *The Absent-Minded Imperialists: Empire, Society, and Culture in Britain* (Oxford: Oxford University Press, 2004), 1-38, 134-93, 306-21.Philippa Levine, *Gender and Empire* (Oxford: Oxford University Press, 2004), 46-76, 134-55.James R. Ryan, *Picturing the Empire:* *Photography and the Visualization of the British Empire (Chicago: University of Chicago Press, 1997),* 11-44, 140-82.Andrew Zimmerman, *Anthropology and Antihumanism in Imperial Germany* (Chicago: Univ. of Chicago Press, 2001), chapter. 1.Zeynep Celik and Leila Kinney, "Ethnography and Exhibitionism at the Expositions Universelles," *Assemblage* 13 (Dec. 1990) 35-59. **Response paper is due.** |
| 14 | **Tues., April 29** |  **Sexuality, Power, and Class** Michel Foucault, *History of Sexuality,* volume 1: Introduction. Translated by Robert Hurley (New York: Random House/Vintage 1978).Bernard-Henri Levy, “Power and Sex: Interview with Michel Foucault,” [Originally published in Telos, 1977, 152-61.] In Sexual Revolution, Jeffrey Escoffier, ed. (New York: Thunder's Mouth Press, 2003), 670-683.Jeffrey Merrick and Bryant T. Ragan*,* ed., *Homosexuality in Modern France* (New York: Oxford University Press, 1996), 147-68, 177- 97, 225-37.Robert, Beechy,” The German Invention of Homosexuality” *Journal of Modern European History,* vol. 82/4 (Dec. 2010): 801-38. JSTORKristen Leng, “An ‘Elusive’ Phenomenon: Feminism, Sexology and the Female Sex Drive in Germany at the Turn of the 20th Century,” *Centaurus* 55 (May 2013): 131–152.Seth Koven, Slumming. Sexual and Social Politics in Victorian England (Princeton: Princeton University Press, 2004), 1-22, 183-288.  |
| 15 | **Tues., May 6**  | **Case Study of a Nineteenth-Century City and Its Culture : Vienna and the Rise of Modernism**Carl Schorske, *Fin-de-Siècle Vienna*. (New York: Vintage Books 1984), xvii-xxix, 181-207. Stephen Erick Bronner and E. Peter Wagner, *Vienna: The World of Yesterday, 1889-1914* (New Jersey: Humanities Press, 1997), 1-58.Steven Beller, *Rethinking Vienna 1900* (New York: Berghan, 2001), 1-11, 27-56, 80-104, 264-270.Sigmund Freud, *Dora,* *Analysis of a Case of Hysteria* (New York: Touchstone, 1997). John Toews, “Historicizing Psychoanalysis: Freud in his Time and for our Time” *The Journal of Modern History.* Vol. 63, No. 3 (Sep., 1991), pp. 504-545.**PAPER DUE ON FREUD: Write a Foucauldian analysis of *Dora.*** |
| 16 |  **May 13** | **Modernity**Stephen Kern, The Culture of Time and Space, 1880-1918 (Cambridge, Mass.: MIT Press, 1983). **Discuss Paper Topics** |
|  | **MAY 22** | **PAPERS ARE DUE**  |