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## HIST 216-01, Industrialism, Nationalism, and Imperialism, Fall 2010

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**Prof. Jackson**  
**Fall 2010**  
**Office: Clough 310**  
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**Office Hours:**

**History 216**  
**Industrialism, Nationalism, and Imperialism:**  
**Europe in the Nineteenth Century**  
**Tuesday/Thursday 2:00-3:15 PM**

**Course Objectives:**

The “long” nineteenth century between 1789 and 1914, as historians have dubbed it, marks the beginning of modern history in Europe and America. Fundamental changes in Western culture took place during these years including: industrial revolutions that altered how people worked, lived, and moved through time and space; the advent of a political language and concepts which we still use today; the emergence of a recognizable “middle class” that continued to expand in the twentieth century; the birth of “nationalism,” an emotional-cultural connection to a community which has not ceased to move people to joy and violence even today; and the control of almost the entire surface of the planet by a few wealthy Western nations, a fact whose legacy continues to shape life in many parts of the world. This class will trace the broad outlines of European history and culture during these years and will try to connect events to larger patterns of change that persist into the present.

**Books to purchase for the course:**

Michael Rapport, *Nineteenth Century Europe*  
Michael S. Melancon and John C. Swanson, *Nineteenth Century Europe: Sources and Perspectives from History* (identified in syllabus as READINGS)  
Charles Dickens, *Hard Times*  
Edgar Rice Burroughs, *Tarzan of the Apes*  
Emile Zola, *The Ladies' Paradise*  
Helmut Walser Smith, *The Butcher's Tale*

**Grades will be determined by the following formula:**

➤ 2 Essays	40%
➤ 2 Exams	40%
➤ Participation (including quizzes or other short assignments)	20%

**I define “participation” as active engagement with the ideas, readings, and conversations that are an integral part of this course.** Class attendance is necessary for class participation, since you cannot participate if you are not here. However, you do not earn your participation grade simply by showing up to class. Rather, you must actually participate by joining in the class discus-

sion, posing questions, sharing ideas, and interpreting the readings with your classmates in a thoughtful and reflective way.

I reserve the right to call on any member of the class so that they might contribute to our discussion. I recommend bringing questions that you have about reading assignments or about the previous class meeting if what we discussed is not entirely clear to you. I also recommend bringing a list of comments that you wish to make during class discussion so that you will be ready to contribute. If you are someone who has difficulty speaking in class for whatever reason, please speak to me about alternative ways of participating.

I may also randomly appoint students to be discussion leaders for a particular day. Sometimes, I will give notice of that leadership, but at other times, I will not. Therefore, you need to be prepared to participate every day you attend class.

### **Our Schedule for the Semester**

R	8/27	Introduction An Old Regime?: Europe in the Eighteenth Century
<u>1789-1848: The Age of Revolutions</u>		
T	8/31	The French Revolution: From Constitutional Reform to Guillotine and War READINGS 1, 2, 3
R	9/2	Napoleon's Empire in France and Europe READINGS 4, 5, 6
T	9/7	The Industrial Revolution, Its Friends and Enemies READINGS 12, 13, 14, 15, 16, 17
R	9/9	The Making of a Working Class Culture READINGS 18, 20
T	9/14	READING: <i>Charles Dickens, Hard Times</i>
R	9/16	Restoration Era Politics: Nationalism, Conservatism, Reform, and Radicalism READINGS 7, 8, 9, 10, 22, 23, 24
T	9/21	Crime and Punishment in the Nineteenth Century READING: Judith Walkowitz, "Jack the Ripper and the Myth of Male Violence"
R	9/23	ESSAY #1 DUE No Class - Jackson at Conference
T	9/28	The Revolutions of 1848 and the Emergence of Socialism READING 19, 21, 25

1848-1870: The Age of Optimism

R	9/30	Middle Class Culture and Nineteenth Century Gender Roles READING 11, 26, 27, 28, 29, 30, 31
T	10/5	Urban Life in the Nineteenth Century READINGS 48, 49, 50, 51, 52, 53
R	10/7	Emile Zola, <i>The Ladies' Paradise</i>
T	10/12	The Conflict Between Science and Religion READINGS 32, 33, 34, 35, 36
R	10/14	MIDTERM EXAM -- featuring Zola's <i>The Ladies' Paradise</i>
T	10/19	Fall Break
R	10/21	No Class - Jackson at Conference
T	10/26	Racial Science and Racial Display READING: Sander Gilman, "Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature"

1870-1914: The Age of Empires

R	10/28	New Nation States: Italy, Germany, Austria, Ireland READINGS 44, 45, 46, 47
T	11/2	Modern Art and the <i>Avant-Garde</i> in the Nineteenth Century READING: Charles Baudelaire, "The Painter of Modern Life"
R	11/4	The Second Industrial Revolution and Working Class Politics READINGS 54, 55, 56
T	11/9	The Scramble for Empire and the "Civilizing Mission" READINGS 39, 40, 41, 42, 43
R	11/11	Edgar Rice Burroughs, <i>Tarzan of the Apes</i>
T	11/16	The Birth of Mass Culture in the Late Nineteenth Century READINGS 57, 58, 59, 60, 61
R	11/18	No Class - Jackson at Conference ESSAY #2 DUE
T	11/23	Thanksgiving
R	11/25	Thanksgiving

1870-1914: The *Fin de Siècle*

- T 11/30 The Politics of Emotion and the Rise of the New Nationalism  
READINGS 62, 63, 64, 65
- R 12/2 Reading: Helmut Walser Smith, *The Butcher's Tale*
- T 12/7 The Fin de Siècle and the Coming of War  
READINGS 37, 38, 66, 67, 68, 69

FINAL EXAM TBA -- featuring Smith, *The Butcher's Tale*

### Essay Assignments

The purpose of this assignment is to encourage you to think carefully about the material presented in this class by responding to specific questions. For each of the essays, answer the questions, paying careful attention to the requirements listed for each one.

Be concrete and specific in offering evidence and examples to prove your points. You must use appropriate footnotes according to rules governed by *The Chicago Manual of Style*, the standard by which historians generally work. You can consult this book in the library or see the file entitled "Documenting Sources" in my faculty folder for further information.

#### Writing:

**General Guidelines: Every essay must conform to the following guidelines in order to be accepted.**

All essays must include:

- (1) A signed honor code pledge;
- (2) An engaging title which captures the main thrust of your argument. I will **not** accept papers with titles like "Paper #1." You must also include your name and the date;
- (3) A **final word count** of the body of your essay (not including footnotes, endnotes, bibliography, or title). This word count must be indicated on your first page of your essay;
- (4) Appropriate citations, either footnotes or endnotes, which follow the *Chicago Manual of Style*. Copies of this style manual are in the library and the history department office. The style manual commonly known as "Turabian" (i.e. Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*) is a shortened version of the Chicago style guide and is acceptable;
- (5) Appropriate American-style punctuation and general formatting as indicated in the *Chicago Manual of Style*;
- (6) Sequential page numbers at the bottom of each page beginning with page 1. All notes should also use numbers, not symbols or letters;
- (7) An introductory paragraph which clearly states your interpretive claim (i.e. thesis) and answers all of the following questions: (a) what is the paper about, (b) what is the reader going to find out, (c) why is this paper worth reading -- i.e. the "so what" question.

#### **An Important Definition: What is "analysis?"**

When historians analyze something, they do not repeat information that everyone already knows about events or documents. Nor do they simply state obvious conclusions based on a quick set of observations. Analysis -- the heart of the historians' craft -- means taking something apart, looking at it from the inside-out, subjecting it to an intense investigation from many facets, juxtaposing it with other issues or facts that are both similar and different, identifying patterns and processes that are not necessarily easily seen or obvious, and arriving at original conclusions that will inform, enlighten, and educate the reader of your essay. Analysis is not easy, and it does not happen quickly. It requires a serious commitment to critical thinking that only comes when a scholar devotes time and energy to finding out something new rather than simply repeating what others have said.

### Essay #1: *Hard Times*

Why was the Industrial Revolution considered “revolutionary?” Where is this “revolution” expressed in a novel like Charles Dickens’ *Hard Times*?

Using the information in your class notes and reading assignments, **analyze in detail three specific, concrete pieces of evidence from the novel *Hard Times*** that answers this question and that help us to understand why the Industrial Revolution was historically significant. **You must use at least one additional source beyond Charles Dickens’ text to help support your argument.**

### Essay #2: *Tarzan of the Apes*

The character of Tarzan represents a classic distinction made in the nineteenth century between the “civilized” and the “primitive.” Yet he is able to move from one category to the other. Most times, however, the African natives are referred to as “savages” and are not seen as able to change themselves in the way that Tarzan does. Considering the ways in which these concepts are defined by the novel, what is the difference between “primitive” and “savage?” What does this distinction tell us about nineteenth century understandings of imperialism?

Using the information in your class notes and reading assignments, **analyze in detail three specific, concrete pieces of evidence from the novel *Tarzan of the Apes*** that illustrates the distinction between “primitive” and “savage” and shows us why they were important in the history of late nineteenth century imperialism. **You must use at least one additional source beyond Edgar Rice Burroughs’ text to help support your argument.**

**Prof. Jackson**  
**Department of History**  
**Rhodes College**

## **Philosophy**

I believe that we are a community of scholars actively working together to discover something new about our world and ourselves. To achieve those goals, we must struggle together, asking questions about what we don't yet know and challenging our assumptions about what we think we know and believe. Teaching is also a team effort. I am asking each of you to accept a certain amount of responsibility in this class for contributing to our intellectual commonwealth by being willing to question, to challenge, and to propose new ideas and interpretations. In other words, I am asking you to be a good citizen of Rhodes College and of this classroom by contributing to the success of everyone in it.

History is not a list of facts and events, but an ongoing series of debates about what those facts and events mean. In taking this class, you are joining in a world-wide discussion that continually asks about the ongoing meaning and significance of life's events both past and present.

But while teaching and historical debates are group activities, learning is, in the end, an individual act. No one can make another person learn something if they do not want to, and only you can choose to receive something from your time in this class. To that end, think carefully about how you prepare each day for class, how you study for exams, and how seriously you approach your essays. Your grades will reflect your individual performance, and the amount of effort you apply will directly affect your outcomes.

My personal goals for all my classes are: (1) that everyone succeeds to the best of their abilities, (2) that everyone improves in their capability to think analytically and creatively, and (3) that everyone grows in their capacity to express themselves, to create knowledge, and to engage with their world.

## **Class Policies and Procedures**

### General

1. I expect you to come to each class prepared to listen, ask questions, discuss readings, and take notes. You should bring all necessary materials to class including all reading assignments for the day, your reading notes, notes from previous classes, and materials that I may ask you to prepare for a particular class session.
2. I expect each of you to be actively engaged in the functioning of this class, and you should come prepared to participate in our ongoing class discussion. I reserve the right to call on any member of the class so that they might contribute to our discussion. I recommend bringing questions that you have about reading assignments or about the previous class meeting if what we discussed is not entirely clear to you. I also recommend bringing a list of comments that you wish to make during class discussion so that you will be ready to contribute. If you are someone who has difficulty speaking in class for whatever reason, please speak to me about alternative ways of participating.
3. You should come to every class session. There is no such thing as an "excused absence" (with the possible exception of a medical leave that is officially approved by the College administration). Absences for athletics or other extra-curricular activities are not "excused" even if they are officially announced. Therefore, you are allowed to miss ***the equivalent of one week's worth of class time*** (for Monday/Wednesday/Friday classes, three (3) class periods; for Tuesday/Thursday classes, two (2) class periods; for classes which meet once a week, one (1) class period) for any reason. Additional absences will adversely affect your grade for the course since you cannot participate in our community of scholars if you are not here.

If you are absent from class, it is ***your responsibility*** to talk to me and to fellow classmates to find out what you have missed. I frequently distribute handouts or make additional assignments in class, so you need to check with me to find out if I have done so for the day of your absence. You are still responsible for all material covered in each class period regardless of whether you attended it.

I will take attendance at the beginning of every class meeting to establish your presence. If you are not present when attendance is taken, you may be counted absent, so please arrive to class early or on-time.

4. Each of you is bound by the Honor Code as elaborated in the Student Handbook, and no violation will be tolerated. Please review the Student Handbook if you are unclear about the details of the Honor Code, particularly the definitions in Article I, Section 3. If you are unfamiliar with the definition of "plagiarism," you can find it there. On every assignment, you should reaffirm the Honor Code by writing the entire honor pledge and signing your name. No work will be accepted without an Honor Code pledge. Studying together and reading one another's papers is always a good idea, but make sure that your work is your own. Collaboration on an assignment that results in remarkably similar results, whether intentional or accidental, is a violation of the honor code.

5. I reserve the right to make changes in the syllabus as the semester progresses, but I will always make changes known to you as soon as possible, and I will make reasonable accommodations for assignment due dates should the schedule changes warrant. I also reserve the right to give unannounced quizzes in class or to make short assignments for the next class period with no advance notice.

6. All assignments must be turned in to be eligible for a passing grade in this course. No student will be allowed to pass without having turned in every assignment.

#### Essays

7. Essays are due in class as indicated on the syllabus. No papers will be accepted under my door, in my mailbox, under my office door, or electronically except in the event of extreme circumstances which must be approved by me in advance of the due date. I will accept papers only from students who are present in class on the date on which the paper is due; I will not accept papers submitted by proxy. Late papers will not be accepted except in extreme circumstances which must also be approved by me in advance of the date on which the paper is due.

You are responsible for keeping a backup copy of each writing assignment for the course. In the unlikely event that I misplace your essay, I will ask you for another copy as soon as I realize that I need it. If you cannot provide a copy of any assignment to me upon request, you will forfeit your entire grade for that assignment.

#### Courtesy

8. Turn off all cell phones during class time unless I have approved their continued activation in advance. If you leave the classroom to answer a cell phone call, do not return.

9. Learning happens when done in an environment in which everyone feels free to express themselves openly without fear of ridicule or recrimination. I will not tolerate any disrespect of other students or their viewpoints during class.

#### Disabilities

10. I am happy to make reasonable accommodations to people with **documented** disabilities. Please consult the appropriate College administrators before coming to see me. Once you have done so, please discuss your particular needs with me as soon as possible.

R 8/27 Introduction: An Old Regime?: Europe in the Eighteenth Century

1789-1848: The Age of Revolutions

T 8/31 The Coming of the French Revolution From Constitutional Reform to Crowds in the Streets: The French Revolution I READINGS 1, 2, 3 Guillotine, War, and a New Nation: The French Revolution II

R 9/2 The Rise of a Revolutionary Empire I: Napoleonic France READINGS 4, 5, 6 The Rise of a Revolutionary Empire II: Napoleonic Europe

T 9/7 Industrial Revolution Emergence of Liberalism Reactions to Industrial Change and Romanticism READINGS 12, 13, 14, 15, 16, 17

R 9/9 Reading: *Charles Dickens, Hard Times*

T 9/14 The Making of a Working Class Alcohol, Cafés, and the “Dangerous Classes” READINGS 18, 20

R 9/16 Restoration Era Politics: Nationalism and Conservatism Restoration Era Politics: Reform and Radicalism READINGS 7, 8, 9, 10, 22, 23, 24

T 9/21 Medicine and Madness in Nineteenth Century Europe

R 9/23 No Class - Jackson at Conference

T 9/28 The Revolutions of 1848 The Emergence of Socialism READING 19, 21, 25

1848-1870: The Age of Optimism

R 9/30 The Expanding Middle Classes Women, Gender, and Bourgeois Values READING 11, 26, 27, 28, 29, 30, 31

T 10/5 Cities and Culture in the Nineteenth Century READINGS 48, 49, 50, 51, 52, 53

R 10/7 Emile Zola, *The Ladies' Paradise*

T 10/12 The Conflict Between Science and Religion READINGS 32, 33, 34, 35

R 10/14 MIDTERM EXAM

T 10/19 Fall Break

R 10/21 No Class - Jackson at Conference

T 10/26 Racial Science and Racial Display -- Venus Hottentot READING 36 Crime and Punishment in Nineteenth Century Europe

Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature

Jack the Ripper and the Myth of Male Violence

1870-1914: The Age of Empires

R 10/28 New Nation States: Italy, Germany, Austria, Ireland READINGS 44, 45, 46, 47

T 11/2 Bohemianism and the *Avant-Garde* in the Arts; 19th c. art and music

R 11/4 The Second Industrial Revolution and Working Class Politics READINGS 54, 55, 56

T 11/9 The Scramble for Empire and the “Civilizing Mission” READINGS 39, 40, 41, 42, 43

R 11/11 Edgar Rice Burroughs, *Tarzan of the Apes*

- T 11/16 The Birth of Mass Culture in the Late Nineteenth Century READINGS 57, 58, 59, 60,  
61  
R 11/18 No Class - Jackson at Conference  
T 11/23 Thanksgiving  
R 11/25 Thanksgiving

1870-1914: The *Fin de Siècle*

- T 11/30 The Politics of Emotion and the Rise of the New Nationalism READINGS 62, 63, 64,  
65  
R 12/2 Reading: Helmut Walser Smith, *The Butcher's Tale*  
T 12/7 All That Is Solid Melts Into Air The Coming of War READINGS 37, 38, 66, 67, 68, 69

1789-1848: The Age of Revolutions

W 8/23 **Introduction: A Political Survey of Europe on the Eve of the Nineteenth Century**

F 8/25 **An Old Regime?: Europe in the Eighteenth Century**  
**Reading:** (1) Rapport, chap. 1; (2) Jean Domat, *The Public Law*

M 8/28 **The Coming of the French Revolution**  
**Reading:** (1) Rapport, chap. 2

W 8/30 **From Constitutional Reform to Crowds in the Streets: The French Revolution I**  
**Reading:** (1) Abbé Sieyès, *What Is the Third Estate?*  
(2) "Declaration of the Rights of Man and Citizen"

F 9/12 **Guillotine, War, and a New Nation: The French Revolution II**  
**Reading:** (1) Maximilien Robespierre, "Speech Justifying the Use of Terror"; (2) "Levée en Masse;" (3) *La Marseillaise*

M 9/4 **No Class -- Labor Day**

W 9/6 **Discussion** of *Holy Madness*, Chapters 5, 6 (in faculty folder)

F 9/8 **The Rise of a Revolutionary Empire I: Napoleonic France**  
**Reading:** (1) Rapport, chap. 3; (2) Isser Woloch, "Living With the Erosion of Liberty"

M 9/11 **The Rise of a Revolutionary Empire II: Napoleonic Europe**  
**Reading:** (1) Rapport, chap. 4; (2) *Diary of a Napoleonic Foot Soldier*

W 9/13 **Industrial Revolution**  
**Reading:** (1) Rapport, chap. 5; (1) Freidrich Engels, *The Condition of the Working Class in England*,

(2) Leeds Woolen Workers Petition

F 9/15 **Emergence of Liberalism**

**Reading:** (1) Rapport, chap. 6; (2) John Stuart Mill, *On Liberty* and Samuel Smiles, *Self Help*

M 9/18 **Reactions to Industrial Change and Romanticism**  
**ESSAY #1 DUE**

W 9/20 **The Making of a Working Class**

F 9/22 **Reading:** *Charles Dickens, Hard Times*

M 9/25 **Reading:** *Hard Times*, continued

W 9/27 **Alcohol, Cafés, and the “Dangerous Classes”**

F 9/29 **Restoration Era Politics: Nationalism and Conservatism**

**Reading:** Rapport, chap. 7

M 10/2 **Restoration Era Politics: Reform and Radicalism**

**Reading:** (1) *Holy Madness*, Chapter 16; (2) Peterloo Massacre, (3) Victor Hugo, *Les Misérables*

W 10/4 **Medicine and Madness in Nineteenth Century Europe**

F 10/7 **Midterm Exam**

M 10/9 **The Revolutions of 1848**

**Reading:** (1) Karl Marx, “The Class Struggles in France, 1848-1850”; (2) Rapport, chap. 8

W 10/11 **The Emergence of Socialism**

**Reading:** Karl Marx, “The Communist Manifesto”

F 10/13 **ESSAY #2 DUE**

M 10/16 **Fall Break**

### **1848-1870: The Age of Optimism**

W 10/18 **The Expanding Middle Classes**

**Reading:** Rapport, chap. 9

F 10/20 **Women, Gender, and Bourgeois Values**

**Reading:** *Mrs. Beeton’s Book of Household Management*

- M 10/23            **Cities and Culture in the Nineteenth Century**
- W 10/25            **Reading:** Emile Zola, *The Ladies' Paradise*
- F 10/27                    **Reading:** *The Ladies' Paradise*, continued
- M 10/30            **The Conflict Between Science and Religion**  
**Reading:** (1) Charles Darwin, *The Origin of Species*,  
(2) Samuel Wilberforce, "On Darwin's *Origin of Species*"
- W 11/1                    **Crime and Punishment in Nineteenth Century Europe**
- 1870-1914: The Age of Empires**
- F 11/3                **New Nation States: Italy, Germany, Austria, Ireland**  
**Reading:** Rapport, chap. 10
- M 11/6                **Bohemianism and the *Avant-Garde* in the Arts**  
**Reading:** Charles Baudelaire, "The Painter of Modern  
Life"  
**ESSAY #3 DUE**
- TBA                    Viewing of *Gérminal*
- W 11/8                    **The Second Industrial Revolution and Working Class  
Politics**  
**Reading:** (1) Rapport, chap. 11; (2) Alfred Kelley,  
*The German Worker*
- F 11/10                    **The Scramble for Empire and the "Civilizing Mission"**  
**Reading:** (1) Scott B. Cook, *Colonial Encounters in the  
Age of High Imperialism*; (2) Rapport, chap. 12
- M 11/13                **Reading:** Edgar Rice Burroughs, *Tarzan of the Apes*
- W 11/15                **Reading:** *Tarzan of the Apes*, continued
- F 11/17                    **The Birth of Mass Culture in the Late Nineteenth Century**  
**Reading:** Rapport, chap. 13
- M 11/21                **ESSAY #4 DUE**
- W 11/20                **Thanksgiving**  
F 11/24                    **Thanksgiving**
- 1870-1914: The *Fin de Siècle***
- M 11/27                **The Politics of Emotion and the  
Rise of the New Nationalism**  
**Reading:** (1) Rapport, chap. 14. 15; (2) Mark Twain,

“Stirring Times in Austria”

W 11/29     **Reading:** Helmut Walser Smith, *The Butcher’s Tale*

F 12/1     **Reading:** *The Butcher’s Tale*, continued

M 12/4     **All That Is Solid Melts Into Air**  
**Reading:** (1) Steven Kern, *The Culture of Time and Space*  
(2) Rapport, chap. 16-17

W 12/6     **The Coming of War**  
**Reading:** Rapport, chap. 18

**Final Exam TBA**