COURSE DESCRIPTION AND GOALS
In this course, we will explore the political, social, cultural, and intellectual history of Europe in the so-called “long nineteenth century,” from the French Revolution to the outbreak of the First World War. This era saw the disintegration of previous ways of understanding the world and the rise of new visions of cultural, social, and political organization. Movements including liberalism, nationalism, socialism, and feminism reshaped the European landscape and established new ways of understanding human social life, while economic and scientific transformations altered Europeans’ experience and perception of the world.

In many important ways, this era shaped the “modern” world we live in today, and we will consider some of the enduring questions posed in this era, such as the following: “What is the appropriate basis of political authority? What defines a nation and its members? What rights do individuals in a society have? Do people act rationally? What are the roles of science, religion, and art in human life?”

At the end of this course, students should be familiar with the major events and cultural trends that defined Europe’s experience of the nineteenth century and possess a more in-depth knowledge of selected topics within this framework. In addition, students should be able to see connections between Europe in the nineteenth century and issues facing the contemporary world.

Students will also cultivate the habit of historical thinking, while honing skills in critical reading, textual analysis, and oral and written communication.

LIST OF READINGS
• Claire de Duras, Ourika (1823)
• Karl Marx and Friedrich Engels, Manifesto of the Communist Party (1848)
• Henrik Ibsen, A Doll’s House (1879)
• Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (1886)
• Joseph Conrad, Heart of Darkness (1899)
• Other readings posted to Sakai

Writing guide
ASSIGNMENTS
Your course grade will be calculated in the following way:

Class preparation & participation 10%
Reading quizzes 15%
Conceptual workshops and discussion preparation papers (x5) 20%
Document analyses (x3) 15%
Formal paper 15%
Midterm exam 10%
Final exam (Thursday, Dec. 17, 8:30-11:30) 15%

Grading scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical equivalent</th>
<th>2.25</th>
<th>76.25-78.74</th>
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<tbody>
<tr>
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<td>93.75-100</td>
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<td>76.25-78.74</td>
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<td>88.75-91.24</td>
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<td>2.5</td>
<td>78.75-81.24</td>
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<td>0-59.99</td>
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</table>

The assignments are briefly described below. You will be given fuller information in class.

CLASS PREPARATION & PARTICIPATION (10%)
This class will include interactive lectures, discussions of course readings, and analysis of images and music, among other activities. The quality of your learning is directly connected to the quality of your preparation for class and participation in the day's activities. You may learn something from simply coming to class and listening to me and the other students, but your learning will be deeper and your experience richer if you are actively engaged in what we are doing. In addition, your ability to contribute to the collaborative endeavor of this class, enhancing other students' learning, requires you to be prepared and to participate.

Class preparation
Every class meeting builds on the day’s reading or other assignments, so it is crucial that you complete these in advance and bring all relevant materials (such as readings and discussion questions) to class.

You do not need to have mastered all the intricacies of the day’s text to be ready for class. By reading actively and critically (for more information, see “Critical Reading” handout an Sakai), you should have some understanding of the text’s structure and main points, as well as some questions about these. Sometimes I will provide discussion questions or other preparation assignments, which are meant to help you make sense of the text; other times, I will expect you to take notes on what you understood and what you did not, including marking specific passages you would like to discuss in class.
**Class participation**

Class participation begins, of course, with your presence. If you miss class, come to class late, or come unprepared, you cannot participate in a constructive fashion. Every absence thus *inevitably* detracts from your understanding of the course as a whole and therefore your grade. You should make every effort to attend every class, and to only miss class in cases of serious emergency (it is up to you to decide what this constitutes for you). After three absences (the equivalent of one week of class) for any reason, your preparation & participation grade will be reduced by half a grade for each additional absence.

Your prepared, active, and thoughtful involvement in class discussion will constitute the bulk of your preparation & participation grade. Class discussion offers the chance to present your ideas *and your questions* to your colleagues, so that we can all come to a deeper understanding of the material. Active participation in discussions will enable you to work through difficult concepts, perceive links between different topics and readings, and clearly articulate your own perspectives on the subject matter. Discussions will provide an opportunity to explore the many issues raised by the course material, including for understanding the contemporary world.

Meaningful discussion requires an ability to keep an eye on the text’s larger significance without neglecting the realm of the specific. Your questions, comments, and observations should be grounded in specific passages in the text. When you raise points, you will be expected to show the class the portions of the text to which you are referring.

Do not be afraid to ask questions about what puzzled you or raise points about what you think is interesting. Discussion is a collaborative endeavor, in which we pool our knowledge and exchange our ideas. Everyone will bring different observations, concerns, and insights to discussion. This is one reason that broad participation in discussion is so valuable.

Students are often cautious about questioning each other, yet this is the heart of good class discussion. You will no doubt sometimes disagree with some or all of your colleagues and even with me. Do not be afraid to disagree—it is through constructive, energetic debate that we will all come to more sophisticated understandings of the material. You should feel free to challenge, critique, and delve into each other’s ideas, without being rude, dismissive, or impolite. The academic enterprise depends on the free exchange of ideas, which are expanded and refined through interaction with differing views.

If you struggle to speak in class discussions, please meet with me in my office so that we can strategize about how to make this easier for you. Certainly, the more prepared you are in advance, the easier it is to contribute to the discussion.

Lectures do not absolve you of the duty to participate. On the most basic level, you should be attentive, alert, and respectful. You should also ask questions when something is unclear, answer questions I pose, and otherwise contribute as an audience member. Class is not a movie presented for your passive entertainment.

To help you devote your full attention to class, we will begin each day with a focusing exercise designed to help you reflect on a key issue for the day and clear your mind of external “chatter.” Please arrive in class on time and with electronic devices turned off.
The following criteria will serve as the basis for your preparation and participation grade:

- Your regular, thoughtful, informed discussion of the readings, assignments, and audio-visual documents (this presupposes your habitual and punctual attendance throughout the semester)
- Attention and responses to other students’ comments, questions, and presentations
- Engagement with questions posed by me to the class
- Discussions in pairs or small groups, and other in-class spoken activities
- In-class writing exercises (free-writing, responses to questions on the reading, etc.)

Here is an idea of how class preparation and participation will translate into a grade:

4.0 (“A,” Excellent): The student is clearly engaged, has completed and thought about the assigned readings, participates insightfully in a way that demonstrates s/he has closely read and made connections between the various texts, and is able to back up her/his ideas with concrete examples or quotations (i.e., evidence). S/he listens carefully to the other students, and responds directly to their comments in a manner that facilitates the discussion. Stays on task in pair/group discussions. Always comes to class with thoughtful, informed responses to course texts and other students’ projects. Always comes to class on time.

3.0 (“B,” Good): The student is clearly engaged, has read and thought about the assigned reading, and speaks regularly in class, in a way that demonstrates s/he has read and thought about the assigned reading. S/he listens carefully to the other students, and responds directly to their comments in a manner that facilitates the discussion. Stays on task in pair/group discussions. Regularly comes to class with thoughtful, informed responses to the course texts and other students’ projects. Always comes to class on time.

2.0 (“C,” Passing): The student shows up for class and appears engaged but doesn’t speak unless called upon. Shows attention to what’s going on in the class, including what the other students and the professor are saying (in other words, isn’t sleeping or tuning out). Participates and stays on task in pair/group discussions, doing her/his fair share of the work. Attempts to respond thoughtfully to other students’ projects. Almost always comes to class on time.

1.0 (“D,” Unsatisfactory): The student attends class but is not engaged. This lack of engagement manifests itself in such behaviors as dozing, tuning out, compulsive clock-watching, note-passing, personal conversations (including during pair/group activities), etc. This student might speak up in class but doesn’t appear to have completed the assigned reading (i.e., is talking just to talk; makes empty statements). Does not participate constructively in pair/group discussions; lets others do all the work. Hinders rather than facilitates discussion. Occasionally comes to class with thoughtful, informed responses to course texts and other students’ projects. Comes to class late.

0 (“F,” Failed): Student has too many absences. Rarely or never comes to class prepared to discuss course texts or other students’ projects. Comes to class late.

For those who are worried about participating in class: Throughout the session I will see that everyone gets numerous opportunities to participate. If you find it difficult to speak in class, please meet with me in office hours—the earlier, the better—so that we can strategize about ways to improve your participation. I am happy to help you figure out how to participate in class—it takes effort, practice, and some courage. This is an essential part of your education here at SLU.

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1 This list of criteria and grade translation are borrowed from Donna Alvah, HIST 347B (Fall 2007) syllabus.
Expectations for all written assignments:
All assignments are due at the beginning of class on the due date. You should provide a stapled, page-numbered, legible hard copy. I do not accept electronic submissions of work for two reasons: first, it is time-consuming and cumbersome for me to print out your work, staple it, and place it with everyone else’s work; second, the possibility of various e-mail-related errors and misunderstandings can lead to uncertainty about whether assignments were turned in and when they were completed.

If you are unable to attend class, you may e-mail me a copy of an assignment to demonstrate that you completed it on time, but then you must bring a hard copy to me no later than the beginning of the next class period.

You may request an extension for a document analysis or former paper, as long as you do so before the due date. I cannot grant extensions for the reading quizzes or participation assignments, because they are directly connected to what we are doing in class on specific days.

**Reading Quizzes (15%)**
Most weeks during the semester, there will be a brief reading quiz on Sakai. These quizzes are intended to make sure you are doing the reading carefully and reflecting on it. The quizzes will cover the reading materials for the week, but may also address topics from previous weeks, encouraging you to keep integrating new material with old. I will drop your lowest two quiz grades.

**Conceptual Workshops and Discussion Preparation Papers (20%)**
Every couple of weeks during the semester, you will engage in some sort of assignment that asks you to engage the course material with a mixture of informal written and oral communication. Sometimes these will be conceptual workshops, multi-step oral and written activities in which you will help teach each other about aspects of the texts. Other times, I will ask you to write a short (2-4 pages) informal (but not sloppy) paper (including relevant citations or quotations) analyzing some of the text’s major themes, preparing you for a full-hour discussion of a particular work. All of these assignments will be worth designated point values and I will calculate your grade for this portion of the class grade by totaling the points for all such assignments.

Note: These participation-related assignments cannot be made up or submitted late, because they are integral to activities that occur during class. If you miss class, you may still submit any written portions of these assignments, provided they are turned in on time.

**Document Analyses (3 x 5%)**
Three times during the semester, you will write a short (1.5-2 pages) analysis of one of the documents we are reading for class. The goal of this assignment is to hone your skills in thinking historically and reading and writing critically. In the analysis, you will explore the document's rhetorical style, argument, and historical context. Along with the full assignment description, I will provide you with a list of the eligible documents for each section of the course, and you will choose which one to write from each set of sources.
**FORMAL PAPER (15%)**

You will also write one formal analytical paper of approximately 1,100-1,800 words (4-6 pages). In this paper, you will be required to relate at least two course texts to each other and to their historical context. You will be given specific questions at least a week before each paper option is due. **Note:** There are three paper assignments in the course schedule, but you will write only one of them, selected on the basis of your schedule and interests.

Your paper should clearly address the assignment topic, be well-organized, and contain central points supported by evidence from the texts. It should be written in clear, formal prose that is free of grammatical and mechanical errors.

Guidelines for paper format:
- Submit a stapled, legible hard copy of the paper
- 12-point font
- Number pages
- Use *Chicago Manual of Style* citation format for footnotes and bibliography
  - For details, see Rampolla, *A Pocket Guide to Writing in History*

**MIDTERM & FINAL EXAMS (25%)**

In the two exams, you will be expected to demonstrate mastery of the major events and ideas of nineteenth-century Europe, and to relate individual texts to each other and to the major course themes.

✦ If you are entitled to additional time on the quizzes and exams, please provide me with a letter from the Disability and Accessibility Services Office as soon as possible, so that appropriate arrangements can be made.
RESOURCES

Office hours
I have office hours for three hours every week, and I can set up an appointment if you cannot attend these. Office hours are one of the most valuable components of university courses. You may come for advice on reading, work with me on developing a paper, ask questions about the content of course texts, solicit references for further reading on a topic that interests you, or talk about anything else relating to the course. There is more time to address your specific issues in depth during office hours than there is in class. Students who come to office hours usually improve the quality of their work and get more out of a class. Note: While you may ask short questions via e-mail, come to office hours for more extensive help.

The WORD Studio (http://www.stlawu.edu/wordstudio)
The Munn Center for Rhetoric and Communication maintains the WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don’t need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to video and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently “fix” your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators.

Academic Support Office (http://www.stlawu.edu/advising)
The Academic Support Office in the Whitman Annex offers help in developing skills that will lead to greater academic success, including effective study techniques, time management, and other practical issues. The Academic Advising website also contains valuable information.

COURSE POLICIES
• Laptops, smart phones, tablets, and other personal electronics have a high likelihood of distracting you and other students. If you believe you have a compelling reason to have one in use during class, talk with me in office hours ahead of time. Otherwise, please leave them off.
• To request an extension, you must contact me before the due date. If I grant an extension, I will give you a new, binding due date. Late work submitted without an extension will be penalized half a grade (.5) for each day or fraction thereof that it is late.
• Regular participation is important for allowing you to get the most out of the course, and you should attend every class. Absences after the first three (the equivalent of a full week of class) will lower your preparation & participation grade by half a grade (.5). In the case of a medical or family emergency, or absence due to a university-sanctioned event, we can discuss appropriate make-up work to earn credit for a missed class.
• Should you miss class for any reason, you are responsible for finding out what happened in class, including announcements and handouts.
• From the SLU Academic Honor Code: “All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.” I will submit all suspected cases of academic dishonesty to the dean's office, according to SLU policy, and may submit cases to the Academic Honor Council for adjudication. The experience will be unpleasant for both of us—please don't make me do this.
# Semester Schedule

**The birth of the modern: The Enlightenment and its limits**

| Week 1 | Wed 8/26 | Why study history? Why study the nineteenth century?  
The cosmology of the Old Regime  
The Enlightenment and “modernity” |
|--------|----------|---------------------------------------------------------------|
| Fri 8/28 | Reading:  
- HIST 205 syllabus  
- *Europe and the Making of Modernity* (hereafter *EMM*), xi-xvii (preface), 1-9 (introduction)  
- “Declaration of the Rights of Man and Citizen” (Sakai)  
The French Revolution |

| Week 2 | Mon 8/31 | Reading:  
- Edmund Burke, excerpt from *Reflections on the Revolution in France* (Sakai)  
- Thomas Paine, excerpt from *The Rights of Man* (Sakai)  
- Maximilien Robespierre, “Terror and Virtue” (Sakai)  
Revolutionary culture  
Audio clip: “La Marseillaise” |
|--------|----------|----------------------------------------------------------------|
| Wed 9/2 | Reading:  
- Olympe de Gouges, “Declaration of the Rights of Woman” (Sakai)  
- Mary Wollstonecraft, excerpt from *A Vindication of the Rights of Woman* (Sakai)  
Begin conceptual workshop: The French Revolution and the birth of modern politics |
| Fri 9/4 | Reading:  
- Speeches on the abolition of the slave trade and slavery (Sakai)  
Reading quiz 1 due before class  
Finish conceptual workshop: The French Revolution and the birth of modern politics  
The limits of Revolutionary practice |
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<th>Week 3</th>
<th>Reading:</th>
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<tr>
<td>Mon 9/7</td>
<td>• Philip G. Dwyer, “Napoleon Bonaparte as Hero and Saviour” (Sakai)</td>
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<td>Napoleonic Europe</td>
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<td>Wed 9/9</td>
<td>Reading:</td>
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<td>• <em>EMM</em>, 11-40 (Chapter 1)</td>
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<td>• Klemens von Metternich, excerpt from “Political Confession of Faith” (Sakai)</td>
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<td>Restoration and the Concert of Europe</td>
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<td>Fri 9/11</td>
<td>Reading:</td>
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<td>• <em>EMM</em>, 41-57 (chapter 2)</td>
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<td><strong>Quiz 2 (map quiz) in class</strong></td>
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<td>Romanticism</td>
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<td>Audio clips: Bach, Beethoven, Chopin</td>
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<th>Week 4</th>
<th>Reading:</th>
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<td>Mon 9/14</td>
<td>• Claire de Duras, <em>Ourika</em> (entire)</td>
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<td><strong>Discussion preparation paper due</strong></td>
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<td>Identity and Enlightenment</td>
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<td><strong>DISCUSSION: OURIKA, THE ENLIGHTENMENT, AND ROMANTICISM</strong></td>
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<td>Wed 9/16</td>
<td>Reading:</td>
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<td>• Larry Wolff, introduction to <em>Inventing Eastern Europe</em> (Sakai)</td>
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<td>The social and political geography of nineteenth-century Europe</td>
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<td>Fri 9/18</td>
<td>Reading:</td>
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<tr>
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<td>• <em>EMM</em>, 57-63 (chapter 2)</td>
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<td>• Giuseppe Mazzini, excerpt from “The Duties of Man” (Sakai)</td>
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<td>• Ernst Renan, excerpt from “What is a Nation?” (Sakai)</td>
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<td><strong>Reading quiz 3 due before class</strong></td>
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<td>Romantic nationalism and the boundaries of national identity</td>
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<td>Audio clips: Chopin, Dvořák</td>
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<td>Week 5</td>
<td>Reading:</td>
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| Mon 9/21 | *EMM, 64-92 (chapter 3)*  
|        | *Excerpts from Poor Law report interviews (Sakai)*  
|        | Non-industrial life and the Industrial Revolution |
| Wed 9/23 | Reading: |
|         | *EMM, 93-116 (chapter 4)* |
| Fri 9/25 | Reading:  
|         | *Franz Rehbein, excerpt from The Life of a Land Laborer (Sakai)*  
|         | *Flora Tristan, “Factory Workers” (Sakai)* |
|         | **Reading quiz 4 due before class** |

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<th>Week 6</th>
<th>Reading:</th>
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| Mon 9/28 | *EMM, 116-124 (chapter 4)*  
|         | *Sarah Stickney Ellis, excerpt from The Women of England (Sakai)*  
|         | The world of the middle classes |
| Wed 9/30 | Reading:  
|         | *EMM, 125-152 (chapter 5)*  
|         | *“People’s Charter” (Sakai)*  
|         | Social disciplining and working-class resistance |
| Fri 10/2 | Reading:  
|         | *Karl Marx & Friedrich Engels, The Communist Manifesto, parts I and II*  
|         | **Reading quiz 5 due before class** |

**DISCUSSION: THE COMMUNIST MANIFESTO**

<table>
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<th>Week 7</th>
<th>Reading:</th>
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| Mon 10/5 | *Karl Marx & Friedrich Engels, The Communist Manifesto, parts III and IV*  
|         | **Formal paper due (option 1)** |

**DISCUSSION: THE COMMUNIST MANIFESTO**
<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
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</table>
| Wed 10/7 | Reading:  
• *EMM*, 153-182 (chapter 6)  
• “Hungarian Declaration of Independence” (Sakai)  
The revolutions of 1848 |
| Fri 10/9 | Midterm exam                                                              |

**THE IDEA OF PROGRESS AND THE TRIUMPH OF THE ENLIGHTENMENT WORLDVIEW?**

<table>
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<th>Week 8</th>
<th>Activity</th>
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| Mon 10/12 | Reading:  
• *EMM*, 229-241 (chapter 8)  
• John Stuart Mill, excerpt from *On Liberty* (Sakai)  
• Samuel Smiles, excerpt from *Self-Help* (Sakai)  
Liberalism and the idea of progress |
| Wed 10/14 | Reading:  
• *EMM*, 183-192 (chapter 7)  
• Silvana Patriarca, “Indolence and Regeneration” (Sakai)  
Reading quiz 6 due before class  
The crumbling of the Concert of Europe and the advance of liberal nationalism |

*** MID-SEMESTER BREAK 10/15-10/18 ***

<table>
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<tr>
<th>Week 9</th>
<th>Activity</th>
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| Mon 10/19 | Reading:  
• *EMM*, 192-209 (chapter 7)  

Formal paper due (option 2)  
The unifications of Italy and Germany |
| Wed 10/21 | Reading:  
• *EMM*, 209-228 (chapter 7)  
• Letter of the People’s Will to Alexander III (Sakai)  
Social and political reforms in the Russian, Habsburg, and Ottoman empires |
| Fri 10/23 | Reading:  
• Ottilie Baader, excerpt from *A Stony Path* (Sakai)  
Reading quiz 7 due before class  
The rise of organized socialism  
Audio clip: “The Internationale” |
**WEEK 10**

Mon 10/26
Reading:
• Henrik Ibsen, *A Doll’s House*, Act I (1-28)

The “Woman Question”

**Begin conceptual workshop: A Doll’s House**

Wed 10/28
Reading:
• Henrik Ibsen, *A Doll’s House*, Acts II-III (29-72)

**Finish conceptual workshop: A Doll’s House**

Fri 10/30
Reading:
• *EMM*, 241-256 (chapter 8)
• Charles Darwin, excerpt from *The Origin of Species* (Sakai)

**Reading quiz 8 due before class**

The Darwinian revolution

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**WEEK 11**

Mon 11/2
Reading:
• Charles Darwin, excerpt from *The Descent of Man* (Sakai)

Social Darwinism

Wed 11/4
Reading:
• *EMM*, 257-278 (chapter 9)

The Scramble for Africa

Fri 11/6
Reading:
• *EMM*, 278-288 (chapter 9)
• Jeffrey Richards, “With Henty to Africa” (Sakai)

**Reading quiz 9 due before class**

Imperialism and European culture

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**MASS SOCIETY AND THE DISCONTENTS OF THE ENLIGHTENMENT WORLDVIEW**

**WEEK 12**

Mon 11/9
Reading:
• *EMM*, 289-309 (chapter 10)
• Anna Davin, “City Girls” (Sakai)
• Franz Bergg, “Apprentice Waiter” (Sakai)

Mass society and the new urban world
<table>
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<tr>
<th>Date</th>
<th>Reading</th>
<th>Notes</th>
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| Wed 11/11  | • William Booth, excerpt from *In Darkest England and the Way Out* (Sakai)  
• Judith Walkowitz, “Jack the Ripper” from *City of Dreadful Delight* (Sakai) | The urban world and its fears                    |
| Fri 11/13  | • Georg Simmel, “The Metropolis and Mental Life” (Sakai)  
• Gustave Le Bon, excerpt from *The Psychology of Crowds* (Sakai)  
**Reading quiz 10 due before class** | “Social science” and the attempt to understand the irrational |
| **WEEK 13** | **Mon 11/16**  
Reading:  
• Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (entire)  
**DISCUSSION: STEVENSON, THE STRANGE CASE OF DR. JEKYLL…** | |
| Wed 11/18  | • *EMM*, 309-318 (chapter 10)  
The perceptual revolution  
Film clip: *The Lumière Brothers’ First Films* (1997 [1895]) | |
| Fri 11/20  | • Friedrich Nietzsche, “The Madman” from *The Gay Science* (Sakai)  
**Reading quiz 11 due before class** | The revolt against positivism and the *fin de siècle* |

**THANKSGIVING BREAK 11/21-11/29**

| **WEEK 14** | Reading:  
• J. A. Hobson, excerpt from *Imperialism: A Study* (Sakai)  
• Edmund Morel, from *King Leopold’s Rule in Africa* (Sakai)  
• Joseph Conrad, *Heart of Darkness*, chapters I and II (1-50)  
**Formal paper due (option 3)** | Critiques of imperialism |
|-------------|------------------------------------------------------------------------|-----------------------------------------------|
| Mon 11/30   | Film clip: *King Leopold’s Ghost* (Journeyman VOD, 2006)  
**Formal paper due (option 3)** | Critiques of imperialism |
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<tr>
<th>Date</th>
<th>Reading</th>
<th>Discussion</th>
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<tr>
<td>Wed 12/2</td>
<td>Reading: • Joseph Conrad, <em>Heart of Darkness</em>, chapter III (50-72)</td>
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<td><strong>Discussion preparation paper due</strong></td>
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<td><strong>DISCUSSION: CONRAD, HEART OF DARKNESS</strong></td>
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<tr>
<td>Fri 12/4</td>
<td>Reading: • <em>EMM</em>, 319-350 (chapter 11) • Emmeline Pankhurst, “Why We Are Militant” (Sakai)</td>
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<td><strong>Reading quiz 12 due before class</strong></td>
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<td></td>
<td>Social and political tensions within the Great Powers</td>
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| Week 15  | Mon 12/7 | Reading: • *EMM*, 350-358 (chapter 11) |
|          |         | **Imperial tensions between the Great Powers** |
| Wed 12/9 | Reading: • F. T. Marinetti, “Manifesto of Futurism” (Sakai) |
|          | The Gordian Knot of pre-war Europe |
|          | Europe in the nineteenth century |

***Final exam: Thursday, December 17th, 8:30-11:30***
HISTORY DEPARTMENT COMMON STATEMENT ON ACADEMIC INTEGRITY

Policies and sources on academic integrity
All scholarly endeavor builds on the work of others in the context of the community of learners of which both faculty and students are a part. The integrity of this community can be maintained only by the full, honest, and appropriate acknowledgement of the sources of our data and ideas. The History Department will not tolerate academic dishonesty, including plagiarism on papers, cheating on quizzes and exams, and turning in work you have already submitted in another class. The Department will uphold SLU’s policy on this.

From the Constitution of the Academic Honor Council (http://www.stlawu.edu/resource/student-handbook, 62-63):
“All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.”

“Plagiarism: Presenting as one’s own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation—without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference.”

“Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged. Instructors are expected to maintain conditions which promote academic honesty.”

Further sources of information
We expect all of our students to familiarize themselves with the following:
• Your course syllabus and your professor’s stated expectations on class assignments.
• The full SLU policy on “Academic Integrity Procedures” (the basis of the Academic Honor Card that you signed in FYP), described in the SLU Student Handbook (http://www.stlawu.edu/resource/student-handbook)

For more information on plagiarism, see Mary Lynn Rampolla, A Pocket Guide to Writing in History, 8th ed., chapter 6: “Plagiarism: What It Is and How to Avoid It.”

If, after reviewing these guidelines, you are still uncertain about anything or have questions, be sure to ask them before you turn in written assignments.

Policies on academic dishonesty
If your professor encounters a suspicious paper or exam, “s/he has the obligation to call the offending student(s) to account” (SLU Student Handbook, 63). Plagiarism cases brought before the Academic Honor Council have resulted in sanctions ranging from failure on the assignment, to failure of the course, to suspension from the University.

A final caveat: Do not underestimate your professors’ ability to detect plagiarism, or our willingness to have suspicious papers and exams investigated. If you can find it on the Web, so can we. Please don’t risk it.