

## European Civilization with Dr. Frances Kelleher and Dr. Susan Swartzlander

### Skills You Will Polish

Critical Thinking, Research, Writing/Editing, Presentation, Collaboration, Discussion, Effective Use of Technology

### Course Content

This section of Eurociv begins with the Scientific Revolution and ends with the Victorian Era (1650-1901). Looking at history, literature, and the arts, we address questions such as

What happened during the Scientific Revolution? How did it happen?

What was the Enlightenment, the Age of Reason?

How did people change from magical thinking (“burn the witches responsible for our poor crop”) to scientific thinking (“how did the drought affect our crops”)?

What effects did the scientific revolution have on the ways people thought about themselves, their lives, and their political and social institutions? How did the revolution affect exploration, travel?

What was the “age of revolution”? What sparked it? How/why did political change happen differently in England and in France? How do literature and the arts reflect these changes? What do we learn from this era that can help us to understand change in our own society?

How did the Industrial Revolution come about? What effects did it have on society, on people’s lives? What is the legacy of the industrial revolution today? Can we better understand contemporary issues (economic and environmental) by understanding this 19<sup>th</sup> century movement?

How do we see poverty and privilege, matters of social justice throughout the 18<sup>th</sup> and 19<sup>th</sup> centuries? Do similar questions still concern us?

Who was Queen Victoria and what was the Victorian Era? In what ways was it an era of contradictions? How do the arts, literature, and popular culture reflect these contradictions?

What are nationalism, imperialism, and colonialism? What effect did Victorians have on Africa? What were the responses to colonialism? The legacy? Do Victorian attitudes help us to understand geopolitics today?

Why do we try to understand the past? What methods and tools does the historian use to try to understand the past? What methods and tools does the literary scholar try to understand the past? As you contribute perspectives from your own majors and interest areas, how do these ideas help us to understand the past? What does such an interdisciplinary approach have to offer?

What do we learn about ourselves and our own world as a result of studying the arts, literature, and history?

## **Techniques We Use**

We are excited to teach in the new Steelcase LearnLab in Fall 2008 because we think the classroom environment will lend itself well to our teaching style and interests, particularly our use of technology to promote active learning. You DO NOT NEED any experience with technology, just a willingness to try new things. If you are interested in the particulars, the technology we will use includes

- Flash Animations and Interactive Programs
- You Tube Videos
- Flip Video Recorders
- PowerPoint Presentations
- Calibrated Peer Review (an online application for draft workshops)
- Interactive Historical Maps
- Scratch (an MIT program for creating digital assignments)
- Twitter
- Survey Monkey
- Wordpress Blogs with RSS Feeds
- Blackboard
- Steelcase Huddle Boards and Document Cameras
- Library Research Tools (such as the electronic databases)

If you would like a learning environment that will be highly interactive, and if you are interested in taking an active role in class, Eurociv is for you. Obviously, the design of such a course requires that every student come to class very well prepared in order to participate in class activities.

## **Syllabus and Policies**

HNR 215/216 Honors European Civilization  
Professors Frances Kelleher and Susan Swartzlander  
Fall 2007  
Class Meetings: Tuesday/Thursday 10:00-12:45  
Course Materials: <http://bb.gvsu.edu>

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**Syllabus (draft for fall 2008; we will be making some changes, but this should give you a good idea of what we cover):**

Introductions to each other and EuroCiv  
Mapping the World  
For Thursday: Create a map of your world and bring it to class.

Mapping Your World  
Mapping Europe in 1650  
Read: Hunt, Chapter 12: Concentrate on pp. 498-521; the earlier part of the chapter explains the 16<sup>th</sup> century Reformation and how religion became a volatile political issue in 17<sup>th</sup> century Europe: it is relevant as background for our discussion of Europe in 1650.

No class: Enjoy your Labor Day Holiday!

Information Literacy: Research Strategies  
From Magic to Science Review Hunt, pp. 514-521.  
Read: Francis Bacon, Galileo and William Harvey (links on BB)

17<sup>th</sup> and 18<sup>th</sup> Century Politics: Absolutism in France  
Read: Hunt, Chapter 13, pp. 523-540.  
Bossuet on Kingship (link on BB)

17<sup>th</sup> and 18<sup>th</sup> Century Literature: Defoe, **Robinson Crusoe**

Challenges to Absolutism: England  
Read: Hunt, Chapter 13, pp. 540-565.

Magna Carta and English Bill of Rights (links on BB)  
Development of Drama  
Writing Workshop: Organization and Coherence

Lurid London: Read John Gay, **Beggar's Opera**  
Absolutism versus Constitutionalism

Poverty and Privilege in 18<sup>th</sup> Century France  
Read: Beaumarchais, **The Marriage of Figaro**  
Writing Workshop: Sentences and Sentence Structure

The "Enlightenment" and **the Encyclopedia**  
Hunt, Chapter Chapters 14 (concentrate on pp. 578-586 and 600-606) and 15 (concentrate on pp. 609-632)  
Selected Documents (links on BB)  
Writing Workshop: Mechanics

Voltaire and the Age of Reason  
Read: Voltaire's **Candide**  
Writing Workshop: Word Choice

Writing Workshop, Revising Your Way to an 'A'  
(Or 'How to Catch Your Problems before the Profs Do!')  
Draft of your first Avatar due: in digital form & in print

Film: **Dangerous Liaisons**

Lurid London Revisited: Pope's **Rape of the Lock**  
Read: Pope, *Rape of the Lock*  
Final Draft of First Avatar Paper Due

Midterm Exam

The French Revolution

Read: Hunt, Chapter 16  
Selected Cahiers (lists of Grievances) (links on BB)  
**Declaration of the Rights of Man and the Citizen** (link on BB)  
**Declaration of the Rights of Woman and the Citizen** (link on BB)

From Field to Factory: Industrial Revolution  
Read: Hunt, Chapter 17  
Selected Documents (links on BB)

Literary Responses to Revolution and Industrialization: Romantic Poetry  
Read: Selected Poems (links on BB)

Literary Responses: Mary Shelley's **Frankenstein**  
Read: Shelley, **Frankenstein**

Political Responses to Industrialization: Karl Marx and Samuel Smiles  
Read: Marx, **Communist Manifesto**  
Excerpt from Smiles (link on BB)

Life and Work in Industrial Society: Elizabeth Gaskell's Manchester  
Read: Gaskell, **Mary Barton**  
Voices and Visions of the Victorian Era: Introduction to the Project

Europe at Mid-Century: Study in Contrasts  
The Crystal Palace  
1848 and Nationalism  
Read: Hunt, Chapter 18

Research Day for the Victorian Project

Queen Victoria's Jubilees  
Imperialism: "This Magnificent African Cake!"  
Read: Hunt, Chapter 19, pp. 799-822.

Voices and Visions of the Victorian Era: Student Presentations  
All Projects due in Class

Voices and Visions: Student Presentations continued

Literature and Colonialism  
Read: Schreiner, *Story of an African Farm*

Le Fin de Siècle: The Dreyfus Affair in France  
Second Avatar Paper due in class

Literature and Imperialism  
Read: Conrad, *Heart of Darkness*

Pulling the Centuries Together!

Final Exam at NOON! NB: The Exam is on WEDNESDAY!

**Reading:**

The following books are required; occasionally, additional reading or literature will be distributed in class or posted on the class web page. Assigned readings are noted on the syllabus; all reading ought to be completed before the class for which it is assigned. Copies of all books have been ordered through the campus bookstore. Another, sometimes less expensive alternative, is an on-line bookstore such as Amazon or Barnes & Noble. These companies usually process orders within a day or two. Still another alternative for most of the literature is an online text. Any edition which includes the original text is acceptable. If you are feeling pressed financially, your local public library may well be a good source for many of these books.

Lynn Hunt et al., **The Making of the West: Peoples and Cultures: A Concise History**  
Volume II: Since 1340 (2006 edition) NB: We will use this text next term as well.

Daniel DeFoe, **Robinson Crusoe**  
John Gay, **Beggar's Opera**  
Voltaire, **Candide**  
Beaumarchais, **The Barber of Seville and the Marriage of Figaro**  
Mary Shelley, **Frankenstein**  
Elizabeth Gaskell, **Mary Barton**  
Karl Marx, **The Communist Manifesto**  
Olive Schreiner, **Story of an African Farm**  
Joseph Conrad, **Heart of Darkness**

Etexts--

## Pope, **Rape of the Lock**

Selection of Romantic Poetry—Blake, Wordsworth, Coleridge, Keats, Shelley (online)

Selection of Victorian Poetry

### **Requirements:**

1. Regular attendance, preparation for, and active participation in, class sessions.
2. The Historical Avatar—You will be assigned a persona based on your major and/or interests (for example, you could be a royal physician, a curator for Louis XIV's art collection, or an English merchant) . You will write two papers (four to five pages), historical fiction, integrating details about the time and the persona based on your research. The assignment will be explained during the second class session.
3. Victorian Voices and Visions—you will be given a document, object, or image from the Victorian era and asked to explain its significance for understanding the Victorian period (a 3-5 page paper and presentation).
4. The Historical Circle—throughout the semester, you will be a member of a group of historians looking at the material we discuss more specifically from your group's perspective (for example, women's history, world history, social history, economic history, etc). At times you will be provided with additional historical and literary evidence to explore from your group's perspective and asked to present your analysis of the evidence on your individual blog and then in class discussion. Other times you can decide for yourself what you want to know more about and pursue it.
5. A midterm exam
6. A final exam

### **Grades:**

Attendance, Preparation, Participation	10 points
Historical Circle:	10 points
Historical Avatar Paper 1:	15 points
Historical Avatar Paper 2:	15 points
Voices and Visions Victorian Project	
Presentation:	5 points
Paper:	15 points
Midterm Exam:	15 points
Final Exam	15 points

### **Course Policies:**

(Please read these very carefully and ask if you have questions. It constitutes a contract between us.)

**ATTENDANCE:** You are expected to attend all classes. Unlike a basic science or mathematics course

Where knowledge is often a collection of facts, formula, or procedures to be memorized, a humanities course is a combination of such knowledge and the exchange of ideas and differing analyses, interpretations, and perspectives based on that information. Your active participation in discussion of our readings is as vital an activity as your handing in a paper or taking an exam. You can only participate if you are present. Absences will have a negative impact on a student's final grade. Except in truly extraordinary and unavoidable circumstances, **MORE THAN 2 WEEKS' EQUIVALENT OF ABSENCES WILL AUTOMATICALLY RESULT IN FAILURE FOR THE COURSE** (that means more than four absences!). If you miss a number of classes with a valid medical excuse, we can arrange a medical withdrawal. If you have a conflicting work schedule or social agenda, you would be well advised not to take this course.

**PREPARATION AND PARTICIPATION:** You are expected to read every assignment before the class period it is due. It is your responsibility to allocate your own time so that this is possible. During weeks when reading assignments are lighter (for example when we read poetry and short stories), get a start on the novels. It's often helpful to take notes as you read (list character's names, key concepts, themes, ideas or quotations that strike you as interesting/unusual). Think in advance of at least one point you could make in class. Think about how the reading compares to other works you've read, what ideas the author expresses, how the work exemplifies characteristics we mention in class. To help you to prepare for discussion, we will sometimes ask you to answer specific questions, to provide your own topics for discussion, to write brief response papers, or to answer quiz questions.

**WRITTEN ASSIGNMENTS:** All written assignments are to be typed and are due at the beginning of the class specified. We **WILL NOT ACCEPT LATE PAPERS**. If a paper is not turned in when it is due, you will receive a grade of "0." Similarly, exams must be taken when scheduled. If you have a truly extraordinary circumstance, let us know as early as possible before an assignment is due, and we'll work something out so that you can hand in your best possible effort.

**PLAGIARISM**--the use of someone else's words or ideas (even in your own words) as if they were your own is an academic crime akin to theft. Any paper found to be plagiarized in whole or in part will receive a grade of F. Anyone guilty of plagiarism may also be subject to an F for the course and expulsion from the University for academic dishonesty (refer to the **STUDENT CODE**). You will receive explicit guidelines about citing sources and conducting your research in a way that eliminates even accidental plagiarism. Please make sure that you ask questions if you are not absolutely clear about what constitutes plagiarism.

### **Some Helpful Hints:**

1. **TAKE NOTES** as you read and in class; focus on characters' names, key concepts, major details
2. **PREPARE FOR CLASS** by noting questions/interesting points as you read. If you were leading the discussion, what would you want to explore in detail? Can you make any connections between what you're reading and what you know from elsewhere? Think of yourself as a literary or historical detective; as you decode the story, what mysteries do you solve, what information do you gain? Always ask yourself "what's in it for me"--what do I have now that I didn't before I read this (new information? new insight? entertainment? a sense of a special craft? a new way of thinking? a chance to put myself in someone else's shoes? an affirmation of what I had been

thinking?).

3. SPEAK in class. It will be very boring, excruciating even, if you don't happily join in the discussions (we can guarantee that NO ONE would want to hear us lecture for 6 hours/week). Also, as difficult as it is to participate if you are shy (we both know because we once were), it is an important way to learn in a humanities class. You learn by reading the assignments and by doing research and writing a paper; you learn just as much by participating in well-guided discussions. The free exchange of ideas sharpens and clarifies our own ideas, to support our positions more effectively (regardless of your major, these are vital skills for any job, important life skills really). To show you how serious we are about the commitment to discussion, see the % for "Preparation and Participation." If you're shy, come to class with at least 1 point you have decided in advance that you will make. After a few classes, discussing will be much easier, and you'll see class time just fly!!

4. ASK any questions you have--no question is too silly or unimportant. Chances are very good that others will have the same or similar questions too.

5. COMMIT the time to this course that it takes to do it well. We all have a lot of demands on us and on our time, but remember that you can gain nothing worthwhile unless you put in the time and the hard work.

6. CULTIVATE INTELLECTUAL CURIOSITY--This is hard to define (sort of like a zest for life!). If all you want out of your education is a job (a good thing but not everything!), you have sentenced yourself to 4+ years of hard time! Students who understand what a University education can be share this quality of intellectual curiosity--they are interested in finding out about the world around them, in discussing ideas, in thinking through issues and problems our society (and each one of us) faces. Use every assignment as an opportunity to find out more about something that interests you. Keep an open mind (part of cultivating intellectual curiosity is identifying new interests). A teacher offers possibilities--only you can make them meaningful for yourself!