

# HUMAN TRADITIONS

## The Reformation to the Grunge Years

Spring 2009 • Prof. Eric G.E. Zuelow

*This class meets Tuesdays and Thursdays from 1-2:20pm*

**Professor:** Prof. Eric Zuelow **Office:** Marcil Hall 310 \* **Phone:** 207-283-0170 ext. 2310

**Email:** [ezuelow@une.edu](mailto:ezuelow@une.edu) \* **Office Hours:** Wednesdays 10-12



The period from 1500 to 2001 is arguably the most eventful in human history, a period which culminated in an age of remarkable alienation across much of the world. This course will explore a series of dominant themes prevalent since 1500, while also examining the nature of historical study. Using lectures, discussions, and various activities, we will tackle a different theme each week. Topics include: religion, government, industrialization, major wars and their impacts, and even the place of music in popular and political culture. Along the way we will talk about various sources and how to use them, as well as about the nature of asking questions about the past.

## REQUIRED TEXTS

Jean-Jacques Rousseau, *A Discourse on Inequality* (Penguin, 1985). [ISBN 9780140444391]

Frederich Nietzsche, *The Twilight of the Idols and the Anti-Christ: or How to Philosophize with a Hammer* (Penguin Classics, 1990). [ISBN 9780140445145]

Friedrich Engels, *The Condition of the Working Class in England* (Penguin: 1987). [ISBN 9780140444865]

Joseph Conrad, *Heart of Darkness and the Congo Diary* (Penguin, 2007). [ISBN-10: 0141441674]

Art Spiegelman, *The Complete Maus: A Survivor's Tale* (Pantheon, 1996). [ISBN: 978-0-679-40641-9 (0-679-40641-7)]

Additional readings are available for download, either directly from websites listed in the course schedule or in the “Shared Files” section for this course in myUNE.

## RECOMMENDED TEXTS

*The following text offers extensive advice about how to succeed in history courses—including information about how to write papers, how to take notes, how best to study, and how to properly cite sources. Although there will be no formal reading assignments drawn from this book, I will likely refer to it from time to time. I strongly advise you to purchase a copy and to keep it on hand throughout your tenure in history courses here at UNE.*

Vincent Alan Clark, *A Guide to Your History Course* (Upper Saddle River, NJ: Pearson Prentice Hall, 2009). ISBN: 0-13-185087-3

## COURSE GOALS

This course has three primary goals:

1. Improve critical thinking skills (including the ability to “think historically”);
2. Improve writing skills;
3. Gain an understanding of a range of issues that concern historians of the period extending from 1500 to the present.

With these goals in mind, you will be asked to take three essay exams, complete two closely related research papers, take an active part in a group presentation, participate in group discussions, and carefully read a variety of books, articles, and primary sources. The course

is divided into several two-part units as well as a handful of stand-alone lectures. Most weeks will include both a lecture and a discussion component. You should be prepared to participate actively in both—which means both taking part in discussion and taking notes during lecture.

## DISCUSSIONS

We will have group discussions or small group activities each week. Discussion is required and you should come prepared to participate—this means that you must complete the assigned reading and/or coursework before each class.

Discussions are fun but they are also of major importance to your success in the course. These sessions are vital because they give you an opportunity to gain a deeper understanding of the subject material, to try out your ideas by discussing them with the group in a non-stressful setting, and to develop your critical thinking skills. In short, you will not get everything you can out of this class unless you are ready to take a few intellectual risks. **DO NOT BE SHY!**

## THE MUSIC PROJECT

Music is one of the oldest and most significant aspects of the human experience. Cave paintings suggest that the first humans both made music and danced—indeed, music was one of the most important forces drawing early hunter-gatherer clans together. During the time period with which we are concerned in this class, music reflected the social, cultural, political, religious, and economic realities of its age; indeed, the “meanings” that we ascribe to particular musical styles often change to reflect different realities at different times. This fact may pose interesting challenges to us as historians.

This semester you will undertake a three-part assignment that demands that you both learn about a particular artist/musical style while also seeking to gain an understanding of how that artist/style fits into a particular time period. Each part of this assignment will be graded separately but you should look at it as a single project spanning the entire semester.

Each student will be assigned a particular musician/composer as well as a group that will be relevant throughout the semester. Thus, the student assigned the proto-punk band MC5 will also be part of the “Alternative/Punk/Grunge” group. The group/musician list is as follows:

**Classical/Romantic:**

Giuseppe Verdi  
 Ludvig von Beethoven  
 Bedřich Smetana  
 Jean Sibelius  
 George Frideric Handel

**Jazz/Big Band:**

John Coltrane  
 Count Basie  
 Jelly Roll Morton  
 Billie Holiday  
 Louis Armstrong

**Alternative/Punk/Grunge:**

Velvet Underground  
 The Sex Pistols  
 Nirvana  
 Minor Threat  
 The MC5

**Hip Hop/Rap:**

Run DMC  
 Public Enemy  
 Matisyahu  
 Eminem  
 Sugar Hill Gang

**Rock/Pop:**

The Beatles  
 Elvis Presley  
 Madonna  
 Bobby Vee  
 Britney Spears

**World Music:**

Ladysmith Black Mambazo  
 Ofra Haza  
 Ibrahim Tatlises  
 King Sunny Adé  
 Vicente Amigo

**The Biography Paper (5%):** Your first task is to learn as much as you can about the musician or group that you are assigned. After you have learned everything that you can about your musician(s), you must write a 3- to 5-page paper (double-spaced) describing the most important information that you uncovered. When writing this paper, you may draw upon any and all sources that you can find. In some cases, you may find the most useful information in books (those of you writing about composers such as Beethoven should consult at least one of the major biographies written about him) while in other cases websites will yield valuable material. Be sure to carefully cite each and every source that you use. Use endnotes to cite your sources. Endnotes are *not* included in the 3- to 5- page requirement. **[DUE MARCH 3]**

**The Context Paper (25%):** By far your most challenging task will be to write an 8-10 page paper examining how your artist/group fits into the context of its time. Was your composer a nationalist whose work was designed to “nationalize the masses?” If so, what can you say about the nationalist movement in question and about the significance of your artist’s work to that movement? Did the band that you are writing about strike a particular socio-cultural cord (please excuse the pun!) and exert an influence on a particular age? Did the individual you are writing about express or reflect the particular zeitgeist of his/her time? How so? To complete this assignment, you will need to learn something about the context in which the artist(s) you are writing about worked. Professor Zuelow is available to help you, so do not hesitate to ask for assistance. Be sure to carefully cite each and every source that you use. Use endnotes to cite your sources. Endnotes are *not* included in the 8- to 10- page requirement. **[DUE APRIL 28]**

**The Group Presentation (15%):** The final component of The Music Project involves teaming up with your peers researching a similar musical style/genre. Working together, and generalizing from the five artists in your category, you must develop a 15-minute presentation explaining why your particular musical genre is historically significant. Each member of your group must contribute to the presentation. You should feel free to utilize audio-visual technology, but do not let recordings take-up an excessive amount of your presentation time. Be prepared for 10-minutes of questions after your presentation. This presentation will be graded based on the following criteria: 1) content, 2) delivery, and 3) performance answering questions. **[PRESENTATIONS WILL TAKE PLACE APRIL 21 & 23]**

Each paper will be graded according to three criteria:

1. *Writing quality:* Is grammar correct? Have you carefully copyedited your paper? Does your prose “flow” (making one want to read your work)?
2. *Research quality:* Did you critically examine a range of sources? Are you thorough? If one source prompts logical follow-up questions, did you pursue answers to these new queries?
3. *Argument:* Every paper should have a thesis and an argument supporting that thesis. Do you make your argument clear? Do you develop a coherent and logical argument supporting and developing your thesis?

## EXAMS

There will be three exams during the semester. Each test will consist of ten (10) multiple-choice questions and one (1) essay. Each exam is worth 15% of your grade and the three exams collectively make-up 45% of your course grade.

As the first exam approaches, we will talk in detail about how to succeed on an essay examination. In a nutshell, successful essay writing requires that you develop a clear and defensible thesis, defend your thesis using accurate evidence drawn from lectures/readings, and ultimately that you prove that your thesis is correct. Thus, your essays should contain three parts:

1. A short introductory paragraph that succinctly summarizes the issue with which you will be dealing (the question), states your 1-2 sentence answer to that question (thesis), and outlines how you will more thoroughly argue your position;
2. Several paragraphs (usually 3-5 for an essay such as this) which carefully present information (evidence) from the lectures and readings to “prove” that your thesis is defensible. Be sure to explain why the evidence that you provide is relevant;

3. A concise conclusion that summarizes your argument, reiterates some of the evidence that you have discussed thoroughly in the body of the essay, and restates your thesis. The conclusion is your last opportunity to drive home your main point and to convince the reader that your answer is viable.

As you write your exam essays, remember that your job is both to answer the question and to effectively utilize evidence to prove your point. If you do both of these successfully, you will do very well on the three tests.

## PARTICIPATION/ATTENDANCE

Your attendance and participation are vital for success in this course. You cannot learn, nor can you contribute to the group's progress, if you are absent. I will keep track of both who attends regularly and of who participates in discussion. Participation is worth 10% of your overall grade.

## OTHER POLICIES

### *LATE ASSIGNMENTS*

- **All papers must be handed in on the day that they are due. This must be done IN CLASS. No late papers will be accepted.**
- **Papers will not be accepted electronically unless otherwise specified.**

Having said this, if an unforeseen and serious problem arises, please contact me and we will work something out. Please be prepared to provide a doctor's note, obituary, or other paperwork as needed.

### *CELL PHONES AND OTHER ELECTRONICS*

Cellular phones, MP3 players, and other electronic devices (excluding laptops) are distracting to others and are therefore not acceptable in the classroom.

If you would like to take notes on a laptop, please feel free to do so.

### *PLAGIARISM*

**Plagiarism represents serious academic misconduct. As per UNE guidelines, students who steal the words or ideas of another party will be referred to the Dean for disciplinary action.**

The University of New England defines plagiarism as:

- a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; or
- b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

—*Student Handbook*, pp. 33-34

You can learn much more by consulting the following:

<http://www.une.edu/library/resguide/default.asp>

If you have any questions about how to properly cite sources, please contact me.

## OVERALL COURSE GRADE

The basic grade breakdown is as follows:

<b>Participation:</b>	10%
<b>Exam #1:</b>	15%
<b>Exam #2:</b>	15%
<b>Exam #3:</b>	15%
	<i>(Exams total 45%)</i>
<b>Biography Paper:</b>	5%
<b>Context Paper:</b>	25%
<b>Group Presentation:</b>	15%
	<i>(Papers total 45%)</i>

The following grading scale is in effect:

A+	=	97-100
A	=	93-96
A-	=	90-92
B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
D	=	60-69
F	=	59 and below

## C O U R S E S C H E D U L E

*Please note that the following schedule is provisional. Changes may be made as demanded by the weather, class progress, etc. Please watch your email for alterations/revisions.*

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### THURSDAY, JAN. 15, 2009

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Today we will get to know one another while, at the same time, making certain that everybody understands the syllabus and goals of this course. We will also spend a few minutes discussing the nature of a history.

**Lecture:** Introductions

**Required Reading:**

S.W. Swain, "What is History?" *The Journal of Philosophy*, 20 (1923): 281–289.

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### TUESDAY, JAN. 20, 2009: RELIGION, PT. 1

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During the early sixteenth century, the "one church" split apart, generating what would eventually turn into some 38,000 different Christian sects. Today's lecture will trace the forces that are traditionally cited as helping to secularize society.

**Lecture:** Religion and Secularization: From Reformation to the Present

**Required Reading:**

Frederich Nietzsche, *The Twilight of the Idols and the Anti-Christ: or How to Philosophize with a Hammer* (Penguin Classics, 1990), 125-162.

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### THURSDAY, JAN. 22, 2009: RELIGION, PT. 2

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In at least two of his most famous books, German philosopher Frederick Nietzsche famously stated "God is dead." In essence, he meant that the idea of a divine being had been made a mockery amid a collection of rules and regulations designed to subjugate mankind. Religious leaders created an ethncal system that oppressed rather than raised up western society. Today we will discuss Nietzsche, his critique of Christianity, and the question of whether society is more secular than in the past.

**Discussion:** *Nietzsche and the question of a secular society*

**Required Reading:**

Nietzsche, *The Anti-Christ*, 163-199.

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**TUESDAY, JAN. 27, 2009: THE ORIGINS OF INEQUALITY, PT. 1**


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George Orwell famously noted: “All animals are equal, but some animals are more equal than others. In what ways are people different and how were these differences perceived across time? Today’s lecture examines a few of the different ways in which humans have identified “difference.”

**Lecture:** The Origins of Inequality: Social Class, Race, and the Creation of the “Other”

**Reading:**

Jean-Jacques Rousseau, *A Discourse on Inequality* (Penguin, 1985), 77-107.

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**THURSDAY, JAN. 29, 2009: THE ORIGINS OF INEQUALITY, PT. 2**


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Today we will discuss the nature of difference. Are we different? Are some means of distinguishing difference more justified than others? What are the implications of difference? Furthermore, was Rousseau correct? Are we the same in the state of nature?

**Discussion:** Created Equal?

**Reading:**

Rousseau, *Discourse on Inequality*, 109-137.

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**TUESDAY, FEB. 3, 2009: UTOPIAN VISIONS, PT. 1**


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Our lecture today will briefly explore a few of the various approaches that humans adopted to create order and asks whether one is better than the others.

**Lecture:** Utopian Notions: The Search for an Ideal Government

**Reading:**

Jean Domat, “On Social Order and Absolute Monarchy (n.d.), *Modern History Sourcebook* Available online:  
<http://www.fordham.edu/halsall/mod/1687domat.html>. (Accessed 8/8/06).

Thomas Hobbes, Selections from *Leviathan* (1651), *World History Resource Center*. Available online: <http://worldrc.wadsworth.com/student/WorldCiv-ch14.html>. (Accessed 8/8/06).

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**THURSDAY, FEB. 5, 2009: UTOPIAN VISIONS, PT. 2**

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Given the evident need to perceive difference, how should we govern ourselves? Is government necessary?

**Discussion:** What is the Ideal Government?

**Reading:**

Karl Marx, *The Communist Manifesto*. Available online: <http://www.anu.edu.au/polsci/marx/classics/manifesto.html>. (Accessed 7/31/07).

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**TUESDAY, FEB. 10, 2009: THE CHALLENGE OF INDUSTRIALIZATION, PT. 1**

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The Industrial Revolution is perhaps the most important transformative moment in modern history. It shaped identity, politics, economics, and the realities of day-to-day life. Today's lecture will explain why the revolution took place and will briefly touch on some of the myriad implications.

**Lecture:** The First Industrial Revolution and its Implications

**Reading:**

Friedrich Engels, *The Condition of the Working Class in England* (Penguin: 1987), 68-110, 123-126, 159-202.

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**THURSDAY, FEB. 12, 2009: ATTEND JEREMI SURI LECTURE, 12PM, ST. FRANCIS RM.**

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Jeremi Suri, a Professor of American History at the University of Wisconsin–Madison, is one of the world's foremost young scholars of American history. He is the author of three books, including: *Power and Protest: Global Revolution and the Rise of Détente* (Harvard, 2003); *The Global Revolutions of 1968* (W.W. Norton, 2006); and, *Henry Kissinger and the American Century* (Harvard, 2007). Professor Suri will discuss Henry Kissinger, perhaps the most talked-about American diplomat of the twentieth century, whom Suri had the opportunity to both interview and travel with while researching his book.

**Reading:**

Heather Laroi, "Jeremi Suri: The Big Picture," *Smithsonian Magazine*, Special Issue, (Fall 2007): 58-59.

Jeremi Suri, "The Nukes of October: Richard Nixon's Secret Plan to Bring Peace to Vietnam," *Wired Magazine* (25 Feb., 2008). Available online at: [http://www.wired.com/print/politics/security/magazine/16-03/ff\\_nuclearwar](http://www.wired.com/print/politics/security/magazine/16-03/ff_nuclearwar)

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**TUESDAY, FEB. 17, 2009: MID-TERM EXAM #1 REVIEW**


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**Discussion:** Mid-Term #1 Review

**Reading:**

*No Reading Assignment*

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**THURSDAY, FEB. 19, 2009: MID-TERM EXAM #1**


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Mid-Term #1

**Reading:**

*No Reading Assignment*

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**TUESDAY, FEB. 24, 2009: THE AGE OF EMPIRES, PT. 1**


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During the last decades of the nineteenth century, Europeans engaged in a campaign of imperialism that permanently altered human relations internationally. The lecture today traces the roots of the "new imperialism" and briefly explains why it is so controversial.

**Lecture:** The Age of European Imperialism

**Reading:**

Joseph Conrad, *Heart of Darkness and the Congo Diary* (Penguin, 2007), 3-37.

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**THURSDAY, FEB. 26, 2009: THE AGE OF EMPIRES, PT. 2**


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There is considerable debate about the merits of imperialism. A majority of observers argue that European imperialism was an unmitigated disaster. A small number of scholars suggest that actually these empires had many positive effects. Today you will debate the merits of each argument, while also commenting on Conrad's famous *Heart of Darkness*.

**Debate:** Is Empire "Ethnical?"

**Reading:**

Conrad, *Heart of Darkness*, 38-96.

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**TUESDAY, MAR. 3, 2009: SEEING A BRAVE NEW WORLD, PT. 1**


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Mountains and beaches are beautiful. If this statement were not true, tourism in Maine and New Hampshire would face serious difficulties—yet it was *not* always true. Prior to about 1750, mountains and beaches were anything but attractive; they were repulsive. Today we explore the reasons behind the late-eighteenth century aesthetic revolution.

**Lecture:** The Aesthetic Revolution

**Reading:**

Oliver Zimmer, "In Search of Natural Identity: Alpine Landscape and the Reconstruction of the Swiss Nation," *Comparative Studies in Society and History*, Vol. 40, No. 4 (Oct., 1998): 637-665.

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**THURSDAY, MAR. 5, 2009: SEEING A BRAVE NEW WORLD, PT. 2**


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How do aesthetics shape our lived experience? How have aesthetics changed with time? What are some of the implications of aesthetic change? Today we will explore the ways in which we "read" the world around us while seeking answers to these and other questions.

**Discussion:** Reading the Visual

**Reading:**

Abby Hunt and Paul Everson, "Sublime Horror: Industry and Designed Landscape in Miss Wakefield's Garden at Basingill, Cumbria," *Garden History*, Vol. 32, No. 1 (Spring, 2004): 68-86.

—NO CLASSES—  
**SPRING BREAK, MARCH 9-13**

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**TUESDAY, MAR. 17, 2009: CONSUMER CULTURE, PT. 1**

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We live in a consumer-drive society. Life is about getting the latest, the best, the fanciest. Social prestige is found in owning snazzy clothes and fast cars. We've simply *got* to have the latest computer and the fastest software. Advertising is quite literally everywhere. It was not always this way. Consumer society, like so much else, is relatively modern. Today we'll examine the origins and evolution of consumption.

**Lecture:** Buy It Now!: The Rise of Consumer Culture

**Reading:**

Guy, Kolleen M. " 'Oiling the Wheels of Social Life': Myths and Marketing in Champagne during the Belle Epoque." *French Historical Studies*, 22(2) (1999): 211-239.

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**THURSDAY, MAR. 19, 2009: CONSUMER CULTURE, PT. 2**

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Products have meaning. Today we'll try to figure out how and why by focusing our attention on the marketing of sewing machines and champagne.

**Discussion:** Buying Yourself

**Reading:**

Coffin, Judith G. "Credit, Consumption, and Images of Women's Desires: Selling the Sewing Machine in Late Nineteenth-Century France." *French Historical Studies*, 18(3) (1994): 749-783.

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**TUESDAY, MAR. 24, 2009: WORLD WAR I AND THE CRISIS OF MODERNITY, PT. 1**

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The First World War, the "war to end all wars," represented perhaps the single most transformative moment in the history of the twentieth century. Today we will talk about the war while also saying a few things about its impact.

**Lecture:** World War I and the Birth of the Modern

**Reading:**

Paul Lerner, "Psychiatry and Casualties of War in Germany, 1914-1918," *Journal of Contemporary History*, Vol. 35, No. 1, Special Issue: Shell-Shock (Jan., 2000): 13-28.

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**THURSDAY, MAR. 26, 2009: WORLD WAR I AND THE CRISIS OF MODERNITY, PT. 2**


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Ideas about mental health were among the many changes that emerged from the experience of total war. Today we will discuss the nexus of the war experience, health, and gender.

**Discussion:** Mental Illness and Gender in the Wake of World War I

**Reading:**

Joanna Bourke, "Effeminacy, Ethnicity and the End of Trauma: The Sufferings of 'Shell-shocked' Men in Great Britain and Ireland, 1914-39," *Journal of Contemporary History*, Vol. 35, No. 1, Special Issue: Shell-Shock (Jan., 2000): 57-69.

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**TUESDAY, MAR. 31, 2009: MID-TERM EXAM #2 REVIEW**


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**Discussion:** Mid-Term #2 Review

**Reading:**

*No Reading Assignment*

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**THURSDAY, APR. 2, 2009: MID-TERM EXAM #2**


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Mid-Term #2

**Reading:**

*No Reading Assignment*

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**TUESDAY, APR. 7, 2009: THE LAST "GOOD" WAR?: PT. 1**


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The late Studs Turkel once published a book describing World War II as the last "good" war. In Ken Burns's monumental television series documenting the war, however, several veterans challenged this view, denying that any war is "good." Others, even the pacifist

philosopher Michael Walzer, back away from calling the war “good,” but are happy to declare it “just.” Today we will undertake a whirlwind survey of the Second World War in advance of a fierce debate about whether the war was “just.”

**Lecture:** World War II: A “Just” War?

**Reading:**

David Livingstone Smith, “Why War?” Available online at:  
[http://realhumannature.com/?page\\_id=26](http://realhumannature.com/?page_id=26). (Accessed on 10 Dec. 2008).

Brian Orend, “Michael Walzer on Resorting to Force,” *Canadian Journal of Political Science*, Vol. 33, No. 3 (Sep., 2000): 523-547.

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**THURSDAY, APR. 9, 2009: THE LAST “GOOD” WAR?, PT. 2**

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Today we will debate whether World War II was either “good” or “just.”

**Debate:** Was World War II “Good” and “Just?”

**Reading:**

Brian Orend, “Just and Lawful Conduct in War: Reflections on Michael Walzer,”  
*Law and Philosophy*, Vol. 20, No. 1 (Jan., 2001): 1-30.

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**TUESDAY, APR. 14, 2009: THE HOLOCAUST**

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The Holocaust is one of the single most traumatic events in modern human history and is evoked constantly in the media and in political discourse. How did (arguably) the most civilized nation on earth sink to murder roughly eleven million people?

**Lecture:** Explaining Genocide

**Reading:**

Art Spiegelman, *The Complete Maus: A Survivor’s Tale* (Pantheon, 1996), 5-161.

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**THURSDAY, APR. 16, 2009: REMEMBERING THE HOLOCAUST**

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Holocaust memory is a thorny thing, proof that the road to hell is paved with good intentions. Today, after a lecture about the challenges of Holocaust commemoration, you will develop and justify your own Holocaust memorial.

**Discussion:** Remembering the Holocaust

**Reading:**

Spiegelman, *The Complete Maus*, 164-296.

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**TUESDAY, APR. 21, 2009: THE MUSIC PROJECT PRESENTATIONS**

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Student group presentations

**Lecture:** Student Presentations

**Reading:**

*No reading assignment*

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**THURSDAY, APR. 23, 2009: THE MUSIC PROJECT PRESENTATIONS**

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Student group presentations

**Lecture:** Student Presentations

**Reading:**

*No reading assignment*

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**TUESDAY, APR. 28, 2009**

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**Lecture:** Final Exam Review

**Reading:**

*No reading assignment*