

HIST 8230: MODERN EUROPE
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FALL 2006

THE SOCIAL IN THE LONG NINETEENTH CENTURY

What was/is “the social” in modern Europe? What should we make of its expanding domain in the long nineteenth century, from civil society to social body, from social question to social science, from sociology to criminology and sexology, from social reform to social democracy? What of its contingent nature, in relation to the economic, the domestic and the familial, the political and the “governmental,” the national and the colonial? Can we say whether and why it became the common sense of the nineteenth century?

This reading seminar in modern European history explores the emergence, differentiation, crisis, and recuperation of the social between the French Revolution and the Great War. We will probe the many manifestations and meanings of the social as material reality, popular experience, collective identity, individual subjectivity, discursive category, and political imaginary. We will focus our inquiry on class and gender formation, cities and urban representations, the “scientific” problematization of the social in the study of abnormal bodies and deviant behavior, and the “political” mobilization of the social for the emancipation of women and workers. The ultimate purpose of the seminar is neither to praise nor to bury the social, but to interrogate it historically. Bearing in mind the upcoming meeting of the United States Social Forum in Atlanta in the summer of 2007, we will seek to understand its continuing salience for us.

This syllabus provides a general plan for the seminar; deviations may be necessary. We will read fourteen books, drawn from the period as well as recent scholarship. The format of the seminar is discussion, supplemented by film screenings and group work. To maximize active learning, the seminar will oftentimes divide into smaller groups to discuss and then to present a specific book not read by other members of the seminar. The writing assignments include completing short questionnaires on assigned books, a collectively generated filmography on nineteenth-century society and politics, and a final ten-page paper reflecting on our theme and connecting it to possible projects in academic and public history. I expect you to be a critical reader, open-minded discussant, and clear and thoughtful writer. The final course grade is derived from reading questionnaires (30%), a film project (10%), a paper (30%), and participation (30%). It is understood that you will be honest in submitting written work for credit and I will be fair in grading it.

The seminar meets 1:00-4:20 PM Wednesday in 711 GCB. Comments and questions are welcome inside and outside the seminar room. Please send messages to icfletcher@gsu.edu; type “Hist 8230” in the subject line. My office hours are 3:30-5:30 PM Monday and by appointment (404/463-9196) in 834 GCB.

BOOKS

- Georges Lefebvre, *The Coming of the French Revolution* (1939/2005)
- *Leonore Davidoff and Catherine Hall, *Family Fortunes: Men and Women of the English Middle Class, 1780-1850*, 2d ed. (2002)
- *Anna Clark, *The Struggle for the Breeches: Gender and the Making of the British Working Class* (1995)
- *Mary Poovey, *Making a Social Body: British Cultural Formation, 1830-1864* (1995)
- *Sarah Maza, *The Myth of the French Bourgeoisie: An Essay on the Social Imaginary, 1750-1850* (2003)
- Nikolai Chernyshevsky, *What Is to Be Done?* (1863/1989)
- David Harvey, *Paris, Capital of Modernity* (2003)
- Lynda Nead, *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* (2000)
- Gustave Doré, *Doré's London, All 180 Illustrations from London, A Pilgrimage* (1872)
- Richard J. Evans, *Death in Hamburg: Society and Politics in the Cholera Years* (1987)
- Peter Fritzsche, *Reading Berlin 1900* (1996)
- Sylvia Paetschek and Bianka Pietrow-Ennker, eds., *Women's Emancipation Movements in the Nineteenth Century: A European Perspective* (2004)
- *Laura Engelstein, *The Keys to Happiness: Sex and the Search for Modernity in Fin-de-Siècle Russia* (1992)
- *Mary Louise Roberts, *Disruptive Acts: The New Woman in Fin-de-Siècle France* (2002)
- *Seth Koven, *Slumming: Sexual and Social Politics in Victorian London* (2004)
- *Christopher E. Forth, *The Dreyfus Affair and the Crisis of French Manhood* (2006)
- *Cesare Lombroso, *Criminal Man* (1876/2006)
- *Cesare Lombroso and Guglielmo Ferrero, *Criminal Woman, the Prostitute, and the Normal Woman* (1893/2004)
- *Janet R. Horne, *A Social Laboratory for Modern France: The Musée Social and the Rise of the Welfare State* (2002)
- *Maria Grever and Berteke Waaldijk, *Transforming the Public Sphere: The Dutch National Exhibition of Women's Labor in 1898* (2004)
- Emile Durkheim, *The Division of Labor in Society* (1893/1997)
- *Eduard Bernstein, *The Preconditions of Socialism* (1899/1993)
- *Peter Hudis and Kevin B. Anderson, eds., *The Rosa Luxemburg Reader* (2004)

Recommended: Michael Rapport, *Nineteenth-Century Europe* (2005)

* To be read by one half or one quarter of the seminar; do not purchase until these books are allotted to members of the seminar.

MEETINGS, READINGS, ETC.

23 AUG. WHAT IS THE SOCIAL?

- 30 AUG. *ESTATES, INTERESTS, CLASSES***
Lefebvre, *The Coming of the French Revolution*
Recommended: Rapport, *Nineteenth-Century Europe*, 1-52
- 4 SEPT. *LABOR DAY HOLIDAY***
- 6 SEPT. *GENDERING CLASS FORMATION***
*Davidoff and Hall, *Family Fortunes*
*Clark, *The Struggle for the Breeches*
- 13 SEPT. *IMAGINING THE SOCIAL***
*Poovey, *Making a Social Body*
*Maza, *The Myth of the French Bourgeoisie*
Recommended: Rapport, *Nineteenth-Century Europe*, 53-158
- 20 SEPT. *NEW SOCIAL SUBJECTS***
Chernyshevsky, *What Is to Be Done?*
- 27 SEPT. *SPACES OF THE URBAN***
Harvey, *Paris, Capital of Modernity*
- 4 OCT. *REPRESENTING THE CITY***
Nead, *Victorian Babylon*
Doré, *Doré's London*
Recommended: Rapport, *Nineteenth-Century Europe*, 161-267
- 11 OCT. *URBAN SYMPTOMS***
Evans, *Death in Hamburg*
- 18 OCT. *THE CITY OF THE SPECTACLE***
Fritzsche, *Reading Berlin 1900*

25 OCT.

FROM MATERNALISM TO FEMINISM?

Paletschek and Pietrow-Ennker, *Women's Emancipation Movements in the Nineteenth Century*

Recommended: Rapport, *Nineteenth-Century Europe*, 271-363

1 NOV.

THE SOCIAL, THE PSYCHIC, THE SEXUAL

*Engelstein, *The Keys to Happiness*

*Roberts, *Disruptive Acts*

*Koven, *Slumming*

*Forth, *The Dreyfus Affair and the Crisis of French Manhood*

8 NOV.

INVENTING THE NORMAL AND THE ABNORMAL

*Lombroso, *Criminal Man*

*Lombroso and Ferrero, *Criminal Woman, the Prostitute, and the Normal Woman*

15 NOV.

SOCIAL SCIENCE, SOCIAL POLITICS

*Horne, *A Social Laboratory for Modern France*

*Grever and Waaldijk, *Transforming the Public Sphere*

22 NOV.

THANKSGIVING HOLIDAY

29 NOV.

SOLIDARITIES

Durkheim, *The Division of Labor in Society*

6 DEC.

SOCIAL REFORM OR SOCIAL REVOLUTION?

*Bernstein, *The Preconditions of Socialism*

*Hudis and Anderson, *The Rosa Luxemburg Reader*

13 DEC.

PAPER DUE IN OFFICE (5:30 PM)

19 DEC.

GRADES DUE TO REGISTRAR

READING QUESTIONNAIRE

The twofold purpose of the reading questionnaire is to help you prepare for seminar discussions and study for graduate examinations.

Your response to the questions should be typewritten or computer-generated. Be sure to reproduce the exact format, including the questions, when you type or computer-generate the questionnaire, and provide a correct and complete bibliographic citation to the book. In the event that two books are read in a single week, you should complete separate questionnaires for each one. The only book for which no questionnaire is required is Michael Rapport's *Nineteenth-Century Europe*, which we will read in installments, chapter by chapter, over the course of the semester. Please remember to sign and date your completed questionnaires.

Completed questionnaires are due at the end of the appropriate seminar meeting. If you are absent, bring your completed questionnaire(s) to the next seminar meeting. Do not submit forms electronically. I will normally return the questionnaires at the next seminar meeting.

FILM PROJECT

The goal of the film project is to produce a filmography on nineteenth-century society and politics. European and world cinema has long been drawn to stories with historical settings from the French Revolution to the Great War. One thinks, for example, of Gillian Armstrong's *My Brilliant Career*, Claude Berri's *Germinal*, Peter Brook's *Marat/Sade*, Marcel Carné's *Children of Paradise*, Sergei Eisenstein's *The Battleship Potemkin*, Judit Elek's *Maria's Day*, Rainer Fassbinder's *Effi Briest*, Abel Gance's *Napoleon*, Sandra Goldbacher's *The Governess*, Philip Haas's *Angels and Insects*, Werner Herzog's *The Mystery of Kaspar Hauser*, John Huston's *The Dead*, Miklos Jansco's *Hungarian Rhapsody*, Akira Kurosawa's *Dersu Uzala*, Joseph Losey's *The Go-Between*, David Mamet's *The Winslow Boy*, Mario Monicelli's *The Organizer*, Geoff Murphy's *Utú*, Sven Nykvist's *The Ox*, Oliver Parker's *An Ideal Husband*, Roman Polanski's *Tess*, Gillo Pontecorvo's *Burn!*, Satyajit Ray's *The Chess Players* and *The Home and the World*, Karl Reisz's *The French Lieutenant's Woman*, Alf Sjöberg's *Miss Julie*, Aleksandr Sokurov's *Russian Ark*, Istvan Szabo's *Colonel Redl*, Margarethe von Trotta's *Rosa*, Paul Verhoeven's *Keetje Tippel*, Luchino Visconti's *The Leopard*, Andrzej Wajda's *Danton* and *Land of Promise*, and Michael Winterbottom's *Jude*. My hope is that the filmography will be a useful resource for both teaching and research.

Films, like novels, can powerfully evoke the quotidian rituals of class and gender relations as well as imaginatively convey the heightened drama of social and political conflict. They can zoom into the psychic traumas of hidden histories or pan across the public surfaces of recognized historical experience. Indeed, for informed and critical

viewers, films should raise the question of how the past is represented in the present and why we turn to the past for affirmations or negations of the present.

The seminar will collectively decide how to undertake the film project and which films each member will be responsible for screening and drafting descriptions. All members of the seminar will likewise collaborate in assembling, finalizing, formatting, and disseminating the filmography as an electronic document at the end of the semester.

PAPER

The paper provides an opportunity for you to “connect the dots” between the theme of our seminar and a possible thesis, dissertation, or other project of your own. The purpose of the paper is to clarify your thoughts; it is not intended to be a conventional “review essay” or “historiographical essay.”

I strongly recommend that you organize your paper in three parts. First, reflect on your conception of “the social” and discuss how it has changed as a result of the seminar. Second, highlight two or three empirical, theoretical, and/or methodological issues arising from our theme and discuss why they are particularly interesting to you. Third, describe a possible project and discuss how attention to these issues can inform and enhance it. Think of your paper as a “thought piece” that will serve as a basis for discussion with potential faculty advisors as well as likeminded graduate students. You may be able to salvage or recycle parts of it for the “Scholarship,” “Sources and Methods,” and “Argument and Significance” sections of your thesis, dissertation, or other project proposal.

You should tell me sooner rather than later about the possible project in which you are interested, and we should discuss appropriate books as well as issues. Build your paper around the three recommended parts (narrative – theory – project), not the books. However, you should explicitly cite and discuss at least five of the books we have read in the body of your paper. You are very welcome, of course, to refer to additional books we have read in either the text or the notes.

The length of the paper should be around ten pages, double spaced with standard margins. Please paginate your paper. At the top of the first page, please center the title of your paper and, on the next double spaced line, center your name. Begin your essay on the next double spaced line. You should set up your paper with an introduction of two or three paragraphs and wrap it up with a conclusion of two or three paragraphs. Do not be afraid of the “I” word. I’m listening for your voice.

Remember that plagiarism is the unacknowledged use of someone else’s words and/or ideas. Needless to say, quote all words and credit all ideas not your own. Of course, keywords that have entered general circulation, such as hegemony, do not have to appear in quotation marks. But a passage from Gramsci, like “In the East the state was everything, civil society was primordial and gelatinous; in the West, there was a proper

relation between state and civil society, and when the state trembled a sturdy structure of civil society was at once revealed,” must be enclosed in quotation marks and referenced.

Keep quotations brief and few in number. Your first reference citing the source of a quotation should take the form of a note. Subsequent quotations from the same source may be referenced in the text. For example: “As one Subaltern Studies scholar has argued, ‘[t]he idea is to write into the history of modernity the ambivalences, the contradictions, the use of force, and the tragedies and the ironies that attend it’ (Chakrabarty, 288).” You may use either endnotes or footnotes. Be sure all citations to books in your notes *and* your bibliography at the end of the paper are correct, complete, and consistent in style. William Kelleher Storey’s *Writing History: A Guide for Students*, 2d ed. (2004) is a good source of practical information and sound advice. And of course William Strunk, Jr. and E.B. White’s timeless little book, *The Elements of Style*, 4th ed. (2000), should always be within reach of your writing table.

Your paper is due in the Department of History office by 5:30 PM, Wednesday, 13 December, but you may leave the paper in my mailbox anytime during the week before the deadline. Submit a paper copy; do not transmit electronically. Staple or clip your paper together; do not place your paper in a binder or folder. Keep a paper or electronic copy for your records. I will return your paper with comments by regular mail if you provide me with a self-addressed envelope.