

This is a first draft, not the final version of the History 140 (Spring 2010) syllabus. Some changes will probably be made. If you have questions, please email me at dreid1@email.unc.edu.

Don Reid

History 140 (2010): The World Since 1945

Instructor: Don Reid

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Office Hours:

Teaching Assistants and Apprentice Teacher:

In this class we will analyze major developments in world history since 1945. We will examine critically how individual men and women make sense of the world in which they live; and how communities construct pasts to explain to themselves and to others who they are and what individuals and social groups should do in the future.

Lectures are on Monday and Wednesday from 1 to 1:50 in XXX. Mandatory section meetings are on Thursday and Friday.¹ Sections are not "recitations" of received knowledge. They offer all students the opportunity to discuss and to debate meaningful issues and through this process to come to their own conclusions. Discussion will focus on required readings and/or films. Read closely and view carefully. Every text we address in this class, whether written or filmed, is a complicated and contradictory engagement with historical situations—and it is history which in turn makes these texts complicated and contradictory. For some of the texts we discuss, background material and questions to consider while thinking about the readings and films, will be posted on BlackBoard.

I will post text versions of most, but not all, of the lectures on BlackBoard. These posted lectures will contain material not covered in the in-class lectures. The only material from the lectures which will appear on the midterm and the final will come from what I say in class, not what is in the posted lectures but not covered in the in-class lectures. The midterm and the final will also contain material presented in class lectures which is not in the posted lectures.

In class I will relate the material in lectures to the problematics you will be addressing in your weekly responses and in your papers. This engagement is not in the posted lectures because I'm exploring these questions along with you. As much as I can in a large lecture class, I'd like to create the conditions for a dialogue, even if your

¹Please don't wander into section late. The sections are only 50 minutes and interruptions the first 5 or 10 minutes for new arrivals hurts everybody. We understand that some of you may have to make a long commute from the previous class to your section and that this explains your tardiness. To assure that students aren't late for some other reason, I've instructed the t.a.'s to have tardy students who wish to receive credit for attending section supply the t.a. with a copy of their course schedule which would justify their need to be late. Tardiness without the excuse that the previous class is so far from the classroom that the student could not make it on time will result in a lower discussion grade.

responses, disagreements, etc., may come primarily in your writing or in discussion sections.

You will be required to view two feature-length films out of class. These will be shown in evening screenings whose screening sites cannot be set until after the semester begins. However, if you are unable to attend these screenings, then you can view these films at the Media Resources Center, where all of the films screened for the class [except *The Centurions*], including those shown during class, will be on in-building reserve throughout the semester. However, it is your responsibility to work out when you will see these films. Plan well in advance as the films will be taken out of the library the day before class screenings and returned the day after.

The following books are available at the Student Stores and are on reserve:

Henri Alleg, *The Question*

Alastair Crooke, *Resistance: The Essence of the Islamist Revolution*

John d'Emilio, *Sexual Politics, Sexual Communities*

Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich*

The portions of Vaclav Havel, "The Power of the Powerless" the class will discuss in section are on on-line reserve. Complete texts of these documents are on reserve as well.

Power and Resistance. I teach this course each year and each year I make it different, not only because another year has become history, but to respond to the ideas of students who have taken the class before and to create a situation in which you, the teaching assistants and I can and will create new knowledge. Of course we are concerned with the transmission of previously-constituted knowledge, of debates about meaning and explanation, and this is the subject of lectures, readings and films in the course. But I am equally interested in fostering an environment in which you will address issues unresolved by some authority or other, and in which you will use the materials from this class to develop new means of understanding and giving meaning to the past.

How will we do this? You will write a response to the reading or film that will be discussed in section each week and will send these to your teaching assistant via BlackBoard no later than Wednesday at 5 p.m. each week (except where otherwise noted on the syllabus). Late responses will not be accepted. To what should you respond? Throughout the semester we will be developing our understanding, knowledge and analysis of two concepts: power and resistance. These concepts have a variety of definitions. However, our goal this semester is not to survey dictionaries. Power and resistance are concepts historians use to explain and analyze specific historical situations; and in turn historians analyze the past to develop understandings of the creation, nature, and limits of power and resistance in specific historical situations. In other words, historians use the concepts of power—the myriad ways it is constituted and contested—and of resistance—the myriad ways it comes into existence, develops and dissipates—to understand the past and in turn use their analyses of specific historical situations to challenge what they thought they knew about the nature of power and of resistance.

I think you will learn the most and best about a subject like "the world since 1945," if you are engaged in an individual and collective project of developing new knowledge and understandings of phenomenon like power and resistance, and of developing new ways of using these as concepts to further our analysis of the past. Here are the "prompts" for the weekly submissions and for the two five-to-seven-pager papers. Write one paper on each prompt (although the concepts of power and resistance are

clearly related and you will necessarily discuss both in each paper). In analyzing the film for the final exam, you will address elements of both:

Essay Question (and weekly discussion text) prompts: (a) How is power constituted, exercised, and contested in specific historical situations? How does analysis of power in specific historical situations develop our understanding of the concept and our ability to use it to analyze different historical situations in new, fruitful ways? (b) How is resistance constituted, exercised, and contested in specific historical situations? How does analysis of resistance in specific historical situations develop our understanding of the concept and our ability to use it to analyze different historical situations in new, fruitful ways? For both papers, you need to develop an argument and draw upon material from lectures (if appropriate) and primarily from assigned readings and films to support it. An ‘A’ paper will have an innovative, creative, well-supported argument. A ‘B’ paper will have a more mundane, well-supported argument. A ‘C’ paper will be deficient in presentation of the argument or support for it.²

If you respond to the prompt well in your weekly response, in the range of 150 words (not including formulaic repetitions of the prompt), with specific reference to material in the text to be discussed, you will receive full credit (1 pt.). If you fail to turn in a response, turn it in late, or turn in a response that does not address the prompt in a thoughtful fashion with reference to specific material in the text (reading or film) at hand, i.e. it looks like you drew from an on-line plot summary, you will get no credit. Each of your responses may provide material—content from the films and readings and your use of this content to create and support an argument—which you can use in writing the two five-to-seven page papers you will write for this class.

Your sources for the papers are the texts and films in the class, and the lectures and discussions. There is no need or expectation that you will do additional research. Your time will be better spent re-viewing the films (they are on in-building reserve at the Media Resources Center), re-reading texts, musing on them, getting your friends to listen to you expound on them, and rereading and editing your essay. If you do go to other sources or the net, be sure to give full citations for materials you use. Be aware that if you take text from another source and rework the wording, but don’t cite your source for the passages you are quoting or reworking (and identify the passages you have reworked or paraphrased), this is plagiarism and will be treated as such.³

If Satan is not a Tar Heel, why are exam books Carolina blue? For the final exam, you will have a multiple-choice section on the lectures and discussion materials since the mid-term; you will then be shown a [previously unannounced] film set in an historical situation since 1945 and you will write an interpretation of the film which draws on the concepts of power and resistance you (and the class) have developed in your writing assignments and section discussions over the course of the semester.

Grading. Your final grade is composed of 102 pts. [An A is 92.5 or higher; a 90-92.5 is an A-; 87.5-90 is a B+; 82.5-87.5 is a B...] Here is how grades are determined: 2

² I encourage you to discuss your ideas with one another and with your teaching assistant, but the teaching assistants will **not** read and edit drafts of papers. You can receive assistance on the writing of your paper at the Writing Center in the lower level of Phillips Annex (962-7710).

³For a more detailed discussion of plagiarism, see <http://instrument.unc.edu/>

points for all⁴; Discussion Sections (11 pts.)—if you fail to attend, you will receive -1 pts; if you attend, but do not participate in a meaningful way, you will receive 0 pts.; if you make quality contributions to discussion, you will receive 1 pt.⁵; Weekly Submissions on Texts (11 pts.)—if you fail to submit a response, you will receive -1 pts; if you fail to submit a response on time or submit one that does not meet the basic criteria of responding to the prompts with specific reference to the material under review, you will receive 0 pts.; a quality response will be worth 1 pt.; multiple-choice midterm (12 pts.); 2 5-7 page papers (20 pts. each)⁶; multiple-choice test on lectures since the midterm (on Apr. 28) (12 pts.); final exam: 10 pt. essay on a film shown during the exam (May 7).⁷

Schedule

*Response to reading no due until noon on Thursday

Mon. Jan 11	Introduction to the Class: History, Collective Memory, Films as Sources, Power and Resistance
Wed. Jan. 13	Memory of World War II in France and Germany
Th/Fri Jan. 14/15	No Section Meeting; No Weekly Section Response Due
Wed. Jan. 20	In-class screening of Alain Resnais, <i>Night and Fog</i>
*Th/Fr Jan. 21/22	Discussion of <i>Night and Fog</i>
Mon. Jan. 25	Memory of World War II in Japan; screening of clip from Ishiro Honda, <i>Gojira</i>

⁴ If you must miss a section and can provide an excuse from a doctor, your dean or UNC sports team administrator, you will be able to make up the section by meeting with your teaching assistant: be prepared to discuss the material from the missed section. If you miss section for another reason (illness or injury without a doctor's excuse; personal crisis without a dean's excuse; car trouble; court date; child care issues etc.), you will receive -1 pts. for this section (as well as missing the intellectual exchange and the preparation for paper writing it provides). Credit for these unexcused absences is not up for discussion, so my advice is not to develop explanations for unexcused absences to offer to the instructor or teaching assistant, but to use the time it would take to do so to review the material you missed.

I recognize that many of you are likely to confront situations which will lead to unexcused absences, so I am giving every student 2 points, whether they miss any sections or not. Of course, if you come to every section and perform excellently in each, this will be taken into account if your final grade is on the border between two grades.

⁵If you feel that you lack the skills to participate in a group discussion, see your t.a. **at the beginning of the semester**. She will develop a strategy to help you develop these skills; these skills are as important as the ability to write well in many professions.

⁶ Late papers will be marked off 1 pt. for each day late.

⁷The dean has asked us not to schedule alternate final exams to accommodate travel plans. If you have several exams in a row, please try to reschedule one of the others because the exam for this course involves screening a film and is difficult to reschedule.

- Wed. Jan. 27 The Soviet Project from Lenin to Stalin
 Th/Fr Jan. 28-29 Discussion of Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich*
- Mon. Feb. 1 Origins of the Cold War
 *Wed. Feb. 3 Cold War Culture; screening of a clip from John Halas and Joy Batchelor, *Animal Farm*
 **Th/Fri Feb 4/5 Discussion of John d'Emilio, *Sexual Politics, Sexual Communities*, pts. 1 and 2
- Mon. Feb. 8 The Height of the Cold War
 Wed. Feb. 10 In-class screening of Peter Watkins, *The War Game*
 *Th/Fri Feb 11/12 Discussion of *The War Game*
- Mon. Feb. 15 The Soviet Union and Central Europe from Stalin to Khrushchev
 Tues., Feb. 16 Screening of *Man of Marble* at 7 p.m. at TBA
 Wed. Feb. 18 The Soviet Union and Central Europe from Khrushchev to Gorbachev
 Th/Fri Feb. 19/20 Discussion of *Man of Marble*
- Mon. Feb. 22 **Multiple-choice midterm on lectures;**
 The End of the Cold War;
 Fed. Feb. 24 The Communist Revolution in China
 Th/Fri Feb. 25/26 Discussion of Vaclav Havel, "The Power of the Powerless," pp. 23-61, 78-96 [on e-reserve]
- Mon. Mar. 1 China from the Great Leap Forward through the Cultural Revolution
First Paper Due at the Beginning of Class
 Wed., Mar. 3 China Since Mao; the Soviet Union Since Gorbachev
 Th/Fri Mar. 5/6 No Section Meeting; No Weekly Section Response Due
- Mon. Mar. 15 Colonialism; Algeria and the Algerian War of Independence
 Mon., Mar. 15 Screening of "The Battle of Algiers"
 Wed. Mar. 17 Decolonization
 Th/Fri Mar 18/19 Discussion of "Battle of Algiers"
- Mon. Mar. 22 Colonial Vietnam and War in Indochina; Screening of clip from Mark Robson, *The Centurions*;
 Wed., Mar. 24 Legacies of Colonialism
 Th/Fri Mar. 25/26 Discussion of Henri Alleg, *The Question*
- Mon. Mar. 29 The Origins of Apartheid in South Africa
 Wed. Mar. 31 The Experience of Apartheid and Its Demise;
 Th/Fri Apr. 1/2 No section meetings

Mon. Apr. 5	Immigrant Labor in Europe; The Events of 1968
Wed., Apr. 7	Civil Rights and Black Power in the Context of Decolonization
Th/Fri Apr. 8/9	Discussion of John d'Emilio, <i>Sexual Politics, Sexual Communities</i> . pts. 3 and 4
Mon. Apr. 12	Israel and Palestine
Wed. Apr. 14	The Iranian Revolution of 1979
Th/Fri Apr. 15/16	Discussion of Alastair Crooke, <i>Resistance: The Essence of the Islamist Revolution</i> . pts. 1 and 2
Mon., Apr. 19	Algeria Since Independence
Wed. Apr. 21	'With These Hands'
Th/Fri Apr. 22/23	Discussion of Crooke, <i>Resistance</i> , pts. 3 and 4
Mon., Apr. 26	The Environment as a Subject of History
Second Paper Due at the Beginning of Class	
Wed. Apr. 28	Multiple choice exam on lectures since the midterm

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 Th/Fri Feb. 19/20 Discussion of *Man of Marble*
- Mon. Feb. 22 **Multiple-choice midterm on lectures and readings and films to Date; The End of the Cold War**
 Wed. Feb. 24 The Communist Revolution in China
 Th/Fri Feb. 25/26 Altermondialisme, le nouveau mouvement d'émancipation? by Eddy Fougier
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 Th/Fri Apr. 8/9 Discussion of *La Plus Haute Solitude*

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Wed. Apr. 14 The Iranian Revolution of 1979
Th/Fri Apr. 15/16 Discussion of *Persopolis*

Mon., Apr. 19 Algeria Since Independence
Wed. Apr. 21 'With These Hands'
Th/Fri Apr. 22/23 Discussion of *Rachida*

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