History 140.006 (Fall 2020)

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**Office**: Hamilton 554

**Office hours:** Wednesday, 2:30-3:30 and by appointment

**Lectures and Sections**. The lectures are on Mondays and Wednesdays from 1:25 to 2:15 in Chapman 201. The sections are on Fridays.[[1]](#footnote-1)

**Teaching Assistants**: Glenn Callihan and Frederick Cochran

**Syllabi are works-in-progress. Throughout the semester, I will make changes and clarifications as necessary. The most up-to-date syllabus will always be posted on the Syllabus page of the Sakai course site. References to the Sakai Syllabus page, the Sakai Resources page and the Sakai Reserves page in the syllabus refer to the Sakai page for History 140.006, not to the Sakai pages for individual sections. I am an historian, so some of the most interesting and helpful material in the syllabus is in the footnotes.[[2]](#footnote-2)**

In this course we will analyze major developments in world history since 1945 using a diversity of analytical concepts, like collective memory and liberation.[[3]](#footnote-3) We will follow narratives, i.e. the history of the Cold War, but our explorations will necessarily lead us to discussion of power, authority, legitimacy, and resistance in a variety of historical situations. In societies power can take many forms, starting with efforts to legitimate authority and its exercise. In some cases, the imposition of power involves material practices like the withdrawal of a job or housing, or the threat or exercise of violence. In others, power is exercised via the subjected individuals’ unquestioned or perhaps unconscious acceptance of the oppressors’ behavioral norms or their ideology, in the sense of ways of understanding what is possible and impossible, just and unjust. This helps explain why resistance is messy. To paraphrase Laurel Thatcher Ulrich, well-behaved people seldom make history. Or to turn to those who study the past, like you and me, “If studying history mainly makes you feel happy and proud, you probably aren’t really studying history” (Fara Dabhoiwala).

I will post the PowerPoints that I use in the lectures on the Sakai Resources page. Simply reading these is no substitute for coming to the lectures because it is in the lectures that I explain the subjects discussed in ways you can use in your papers and in your final exam.

If you have any questions at lectures, please ask me in class (so all can hear my response) or after class, in my office hours or in an email. If something is unclear to you it is probably unclear to half of the class, but they may not be as astute as you in noticing it. I have posted a **Time Line** on the Resources page of the Sakai site, which will help you place what you are analyzing in the context of what is happening elsewhere in the world at the time.

Sections offer all students the opportunity to discuss and to debate meaningful issues and through this process to come to their own conclusions. Every text we address in this class, whether written or filmed, is a complicated and contradictory engagement with historical situations—and it is history that in turn makes these texts complicated and contradictory.

The required written texts for this course are:

Sami Adwan, et. al., *Side by Side. Parallel Histories of Israel-Palestine*

Zohra Drif, *Inside the Battle of Algiers*

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

S. Yizhar, *Khirbet Khizeh*

Zohra Drif, *Inside the Battle of Algiers*, is available to all as an e-book on-line through the UNC library. The other three texts are available at the UNC Student Stores.[[4]](#footnote-4) You can read any of these texts that are available as e-books in this form. These books are also available on reserve at the library, although there is only one copy of each of the three non-Drif texts for 145 students so if you read these works on reserve, do so well in advance to be sure you have access to the work.

In addition to reading these texts and a couple of shorter texts available on the Sakai Resources and Reserve pages, you will be required to view and think about a number of films, accessible by going to the Reserves page on the Sakai site (with the exception of *Dear Comrades*, which you can rent through Amazon, or, if you have a Hulu or an appleTV account, you should be able to watch for free).

The required films for this course that you will discuss in sections and will write about in your papers are

Andrei Konchalovsky, *Dear Comrades*

Stanley Nelson, *The Black Panthers: Vanguard of the Revolution*

Gillo Pontecorvo, *The Battle of Algiers*

Alain Resnais, *Night and Fog*

Volker Schlöndorff, *Strike*

Peter Watkins, *The War Game*

Tian Zhuangzhuang, *The Blue Kite*

In lecture, I will provide historical context for the books and films discussed in section. For both the written texts and the films, think about the historical situation of the author/director and screenwriter and what they want to tell you about the situation depicted and how you explain what you read and see as an historian. You will be asked about this, not told it, in your discussion sections.

The prompt for the final exam appears later in the syllabus. My advice is that you prepare answers for it over the course of the semester, as you think about the material we are covering in lectures and discussion. This is the key to doing well on the final exam for this class--and on the final exams of your other classes as well, since you’ll have more time and energy to prepare for them if you’ve done much of the preparation for the final exam of this course earlier in the semester.

**What Every Student Should Know**

The University’s [Policy on Prohibited Harassment, Discrimination and Related Misconduct](http://sexualassaultanddiscriminationpolicy.unc.edu/) prohibits discrimination or harassment on the basis of an individual’s race, color, national original, age, religion, creed, disability, sex, sexual orientation, gender, gender identity, gender expression, genetic information, or veteran’s status. Related misconduct includes sexual violence, sexual exploitation, interpersonal (relationship) violence, and stalking.[[5]](#footnote-5)

You are bound by the Honor Code and should sign the pledge on each assignment you submit, as well as the final exam.[[6]](#footnote-6) Be particularly aware of plagiarism. You do not need to do research or visit any sites to ace this course. Your time will be much better spent reviewing and rethinking material in the books, lectures, films and discussions than googling for the heck of it. However, should you venture off the reserve, be very careful not to import text from elsewhere into your work unless you give a full citation of the site you consulted. [[7]](#footnote-7) In particular be aware of importing text from elsewhere and reworking it into “your own words,” without attribution. This too is plagiarism. Plagiarism will be detected—it’s not hard—and you will likely be brought before the Honor Court. From experience with the court, I can tell you that “I didn’t know that I didn’t write this” doesn’t work.

**Follow the “UNC-CH Covid-19 Community Standards.”[[8]](#footnote-8)**

**Assignments and Grading**[[9]](#footnote-9):

**Discussion**. (15% of the final grade) Sections are the highpoint of this course. They are also the best preparation for the papers and the final exam. The point is not that what will appear on your final exam will have been discussed in sections—much of the material will not have been. However, the skills of analyzing texts and making and supporting arguments that are the *raison d’être* of the sections are precisely what you will need to do well on the papers and the final exam.

I expect each of you to attend lecture, to view all of the assigned films, to do all of the assigned reading, to think carefully about the films and readings and to come to section prepared to participate in discussion. Sections are **not** the place for teaching assistants to review lectures, although the lectures do provide important context for materials discussed in sections. This is **crucial**: if you did not understand something in lecture (or disagree with it), talk to me or email me about it. Discussion sections for this course are **not** recitations. Nobody will recite anything.

Discussions are the work of engaged participants who develop questions and arguments in dialogue with others. The point is not for a student to say something and then retire to his or her shell, waiting for the bell to ring. The important element is the quality, not the quantity of a student’s contributions. What we would like to see is that you remain clearly involved and intervene regularly over the course of the semester in such a way as to help other students and the instructor see texts and issues in new ways (and can defend why these new ways are valid and important). Respond to one another, not solely to the instructor. If you prepare well for sections, but do not feel comfortable intervening in discussion, see your teaching assistant at the beginning of the semester and discuss strategies to enter the discussion. (See below.) Exams and papers are important elements of a university education, but in the workplace and in the public sphere of citizens’ debate, your abilities to make and defend an argument orally will probably be more important.

Attendance will be taken. If you skip a section and do not make it up, you will get a “0” for that section. That said, I am very aware that many of you will need to miss one or more sections for legitimate reasons, i.e. illness, quarantine, concussions, travel for varsity sports, job interviews, etc. **To get credit for a missed section, you will need to submit a one-page double-spaced analysis of some facet of the text whose discussion you have missed.** These are not “response” pieces of the “I liked it” or “I found it difficult to follow” variety. You might examine how a concept or subject like liberation or terrorism is addressed in the text and what this reveals to you about this particular historical situation. Another possibility would be to compare similarities and differences in the presentation of a subject or the perspective of the author/director in the text at hand and one we have addressed earlier. To do a good job will take as much or more time as attending a section, so choose this option only when you need to do it. Submit your essays as soon as possible, ideally **before** a section you know in advance that you will need to miss and no later than the next section meeting. However, if you are prevented from writing because of illness, you may turn your analysis in later when you are well. Submissions after the distribution of the “report on the discussion” (see below) should avoid repeating what was said in this report. Submit these analyses on your particular Sakai **section** web site (not the History 140.006 Sakai site) following the procedure laid out by your teaching assistant. The teaching assistants will grade these analyses and inform the student of the grade without further commentary. A well-written analysis that makes an argument and supports it will receive an A. A pro forma analysis that makes kind of an argument that is kind of supported will receive a B. An analysis that shows that the student read or viewed the text, but don’t do anything with it, will receive a C. We will stick by these criteria. If you contest your missed-section essay grade, I (the prof) will review it using these criteria. I may keep the grade the same, raise it, or lower it.

Here is the grading scale for discussion. A: regularly makes interesting, important points, encourages the participation of other students. B: participates regularly. C: comes to all sections, but does not show engagement with the material and participates infrequently. D: comes to section, but appears unprepared and rarely participates in a meaningful way. Failure to come to section without a legitimate reason will receive 0 points on a 100-point scale.

Beginning with the second essay, when your TA returns your essay, s/he will tell you how you are doing in discussion and what you can do to improve. If you have missed any sections and not submitted a one-page analysis on the material discussed, this will affect your grade. We will not provide information on your discussion grade at other times because I (the prof) want to review these with the teaching assistants to assure that our grading of discussion is consistent. If there are sections with higher average discussion grades, it is because the students in the section realize that a section in which everyone works to make sure everyone participates in a meaningful way is certain to create high quality discussions. If you are a “talker,” talk less and refer in your interventions to what other students are saying, whether you agree or disagree, and encourage them to respond. It is in everyone’s interest that every student in your section is an active, creative, and confident participant.

I want all of you to do well in this class. In discussion, as in all facets of the class, this may require you to develop new skills. Some of you may be quite assertive, but will profit from being prodded to develop evidence-based arguments in a discussion. Others of you may feel that you have good things to say, but by the time there is a quiet space, the discussion has moved on or class has ended. In this case, talk to or email your TA and let him or her know your situation. They will work with you. Come prepared to class, be attentive and you can handle this well (and get that good grade you want in discussion). Once you have spoken a couple of times, you’ll realize that it wasn’t so bad, and that you can create your own opportunities to intervene.

**Report on a Discussion** (10%). You will not need to take notes in discussion (except the week you are secretary). Once in the semester, each student will be asked to serve as the secretary for the section meeting. Your TA will make the assignments at the beginning of the semester. Because as secretary, you will be busy taking notes on what others say, you may not have a chance to speak, but you’ll receive an A for discussion that day. (Grading of the report itself is different. See below.) Organize your notes and write a 2-page double-spaced summary of the discussion. Focus on issues, insights, and debates; don’t give a general overview of the work itself. Don’t have us asking, like Ronald Reagan, “Where’s the beef?” Do not worry about identifying speakers or presenting everything that was said. It would be much better to take on an interpretive role and write something like, “Discussion focused on three central questions…,” even if at the time this was not apparent to the TA and the students. As secretary, you may well add ideas or interpretations of your own (recognizing that these are your additions to the discussion). For a guide to writing these reports prepared by Quinn Shepherd, see “Discussion Report Outline” in the Resources page.

Send your report to your teaching assistant by 5 p.m. (no later) on the Sunday following the discussion. Your teaching assistant will review it and let you know if it is of “A” quality. If not, your TA will give you guidance as to what needs to be improved by Monday at 5 p.m.: Is your report clear and coherent? Does it cover well the basic issues discussed in section? The TA will not rewrite your report. The TA will give at most a couple of sentences on what needs to be improved (if anything) and you need to take it from there. You should make whatever changes you are going to make and post your report on the Forum page by noon on Wednesday. The TA will not make further comments on your report after the first submission. Nor will the professor. It is in your interest to submit your best job by Sunday at 5 p.m. Late submissions to the TA or late postings on the Forum site will receive a full grade deduction for each day late. Prepare a clearly written report as outlined above and send it to the TA and distribute it on time, and you’ll get an A. Students in the section who would like will to read the report (including those who missed a section for illness, sports, etc.) can access the report on the Forum page.

**Essays** (55% of the final grade).You will write four essays of 3 pages each.**[[10]](#footnote-10)** Your best three essays will count for 15% each of your final grade; your other essay for 10%.

Read the prompts closely and respond fully to them. This is the common basis which we will use to grade your essay. [[11]](#footnote-11)

**Essay no. 1** (**Essay due on-line by 15 minutes before your section begins on Fri., Sept. 9**)

*One Day in the Life of Ivan Denisovich* and *Dear Comrades* offer two perspectives of life in the Soviet Union, one from a prisoner and the other from a low-ranking party official. After a brief introduction in which you explain what you are going to do and why, devote one paragraph to how Ivan Denisovich understands the exercise of power and resistance in the concentration camp world in which he lives and one paragraph to how Lyuda Syomina understands power and resistance in the community in which she lives and works. These characters have particular perspectives. It is clear that each differs quite a bit from the individuals with whom they live and work. **Do not tell us about their lives or chronicle events in their lives.** We already know this. Get inside their heads and, using the novel and the film as evidence, explain how they think the world in which they live operates and the nature and legitimacy of challenges to it. In your concluding paragraph assess what their understandings of the Soviet Union tell us about that we might not know otherwise from an historical account (like that presented in the lectures).

**Essay no. 2** (**Essay due on-line by 15 minutes before your section begins on Fri., Sept. 24**)

Zohra Drif has said that she would like to make a film of the Algerian Independence movement, focusing on her life and on the Battle of Algiers. Based on your reading of the assigned sections of her memoir, what would be her goals? Do not limit yourself to saying that she would bring out the importance of women’s experience and activism. That could be a beginning, but analyze what in particular she would want to present to the viewer, how she would achieve this and why.

Rather than summarily telling us everything she would do, carefully discuss what she would want viewers to experience, and how she would achieve this in two or at most three scenes that are different in what they reveal. You do not need an introduction beyond, “If Zohra Drif were to to make a film of the Algerian Independence movement, focusing on the Battle of Algiers, she would….” However, you should write a concluding paragraph in the form of a critique from Zohra Drif’s perspective of Gillo Pontecorvo’s *The Battle of Algiers*. Don’t simply say that there aren’t enough women or that women are not on screen long enough. Think about what you learn about those women, Algeria and the independence movement from Drif that you could not know from Pontecorvo’s film.

**Essay no. 3** (**Essay due on-line by 1:00 on Wed., Oct. 20**)

In his film *Le petit soldat*, Jean-Luc Godard ask what is cinema and answers “truth 24 times a second,” referencing the number of frames per second in a film. What Godard meant by truth was not so much factual accuracy, but the viewer’s immersion in a psychological and emotional experience that conveys the dimensions of a situation whose reality may be difficult to know and to feel in other media or genres (like lectures and texts). For this question, do not worry about the umpteen meanings of truth you can find in Wikipedia. Broadly speaking, we have seen two types of films: documentaries (*Night and Fog* and *The Black Panthers: Vanguard of the Revolution*); and reenactments of historical events (*Dear Comrades The Battle of Algiers*, *The Blue Kite* and, in its own way, *The War Game*).

In your essay, do not write an introduction. Using the definition given above and your own viewing of these films, write one paragraph each on “truth” in one particular scene or sequence in one of each of these two types of film and how film—what you see and how you see it—achieves this. Analyze the “truth” you had not known before. Don’t make the truth a fact. When we say that a person is searching for truth, we mean something that is not easily accessible on Wikipedia, but transforms the individual by allowing her/him to know what s/he could not (rather than simply did not) know before. It takes two to tango. When a viewer and the viewed are on their game, film is the site of epiphanies. Please don’t say “it made you feel like you were there,” or if you do, explore what is involved in this experience and how it opens up interpretation of the past.

In your third paragraph, reflect on the two analyses you have done. How can film enable those attempting to understand and present the truth of the past in ways that are valuable and differ from simply illustrating what historians can learn elsewhere or can present to an audience without using a camera?

**Essay no. 4** (**Essay due on-line by 1:00 on Mon., Nov. 22**)

In the sections of *Side by Side* that you have read and discussed, compare the Israeli and Palestinian accounts in terms of the nature and the use of types of sources, the rhetoric used in each, and the basis of the arguments that each side uses to support and legitimate its positions. In your conclusion compare your findings concerning each side and assess their significance.

**Final Exam[[12]](#footnote-12)** (20% of the final grade).

For the final exam, I will give you **one** of the following “years” (1947-1949, 1954-1956, 1968, 1979-1981, 1989, or 2015-2017). (Yes, it will be my choice and you will not be told the “year” until the final exam, so you must be prepared to answer all of them.) What is going on in nations and regions around the world in the “year” in question? (I’ve given three-year periods in some cases; in the single year cases, you can give yourself a year or two on either end of the “year” in question.) What is the relation between what is happening that is important in **different nations** and **different parts of the world**? Focus in on **four particularly significant events** in the period, but you may discuss other events in the time period that help you make your argument. What happened and why? Provide a good, accurate historical presentation of each of the major events you will discuss. To what situation(s) was it responding, what took place and what were the consequences? In some cases, the interpretations given to the event where it occurred and elsewhere are of importance. What similarities and differences do you see in these events and how do you explain them? Are similar or different causes at work in the events in different nations and/or regions?

For the purposes of this exam, event may refer to a political occurrence, like a treaty or an election. It can also refer to a historical phenomenon which takes particular forms and have particular histories at particular times and places, like the environment, gender, race, class, sexual orientation, etc. You may choose one or more of these phenomena among your events, but if you do, focus on their particular qualities during the “year” [a time period] you have been given. Discuss elements of change and stasis and their causation, and relate this or these phenomenon to other events in your analysis.

**You are only responsible for events discussed in lecture or in the readings and films and discussion**. **You do not need to do any additional research**. You will not get credit for presenting a string of poorly elucidated events. The point of this essay is to discuss the relationships (or lack of relationships) of what is going on in the world in a given period and to explain similarities and dissimilarities in causes and outcome in these national or regional/global situations. I encourage you to use concepts like collective memory, liberation, power, authority, legitimacy, and resistance to analyze what makes situations similar or different and why. If you do this, explain what you mean by the concept and assess how using it in different historical situations allows us to understand its potentialities and limitations as an analytical concept.

Conclude your essay with an argument as to whether there are broad transnational developments in the “year” in question and, if so, how and why they are affecting different nations or regions at the same time. What is their significance? If you argue that there are no transnational developments at work, explain why.

**Neither the instructor not the TA’s will discuss this exam with you.** You cannot bring notes to the exam, however you can study with others in the class. If you do this, do not simply exchange lists of events or blocks of text from Wikipedia. Ask each other hard questions. Push your colleagues to clarify their thoughts. This will help all involved write better essays. **Do not create or read a Google.doc or similar document related to these exam questions. This would be an honor code violation.[[13]](#footnote-13)**

**Schedule**

**[\* indicates section meeting]**

Wed., Aug. 18 An Introduction to This Class: The Long March (through the syllabus)

Read the syllabus and come to class with any questions you have. There are no bad questions. If something is unclear to you, it is to half the class. You are just more observant.

Fri. Aug. 20 There will be no sections this week.

Mon., Aug. 23 Collective Memory of World War II: The Cases of France and the Two Germanys

Wed., Aug. 25 Japan and the Collective Memory of World War II: Wartime Atrocities and

Hiroshima. Analysis of Ishira Honda, *Gojira* (1954)

\*Fri., Aug. 27 Discussion: Alain Resnais, *Night and Fog* (1955), available on the Sakai Reserves page. [Before the section, read the pages on *Night and Fog* on the Sakai Resources page to get you thinking, but the section will deal with much more.]

Mon., Aug. 30 The Soviet Project: From Lenin to Stalin

Wed., Sept. 1 The Soviet Union from Stalin to Khrushchev

\*Thurs./Fri Sept. 2-3 Discussion: Alexander Solzhenitsyn, *One Day in the Life of Ivan Denisovich* (1962) [Read the file on the book in the Sakai Resources page as well.]

Wed., Sept. 8 The Origins of the Cold War

\*Fri., Sept. 10 Discussion of Andrei Konchalovsky, *Dear Comrades* (2020)

**ESSAY NO. 1 THREE PAGE PAPER DUE 15 minutes before the beginning of your section on Thurs./Fri. Sept. 9-10**

Mon., Sept. 13 Colonialism, including what Jean de Brunhoff’s *Babar* (1931) can tell us[[14]](#footnote-14)

Wed., Sept. 15 Decolonization: The Theory and Practice of Mohandas Gandhi and Frantz Fanon

\*Fri. Sept. 17 Discussion: Gillo Pontecorvo, *The Battle of Algiers* (1966) available on the Sakai Reserves page. [Read Donald Reid, “Re-viewing the Battle of Algiers with Germaine Tillion,” pp. 67-95 (2008), as well. This article is available on the Resources page of the Sakai course site]

Mon., Sept. 20 The First and Second Indochinese Wars

Wed., Sept. 22 The Communist Revolution in China

\*Fri., Sept. 24 Discussion: Zohra Drif, *Inside the Battle of Algiers* (2013), ch. 1, ch. 2 (just the subchapter ‘In Search of the November 1 Organizers’); ch. 3, ch. 4, and the subchapter “Meeting Germaine Tillion” in ch. 8. The UNC-CH library has an e-book of Drif, *Inside the Battle of Algiers*. You can access it through the Sakai Reserves page. In the Sakai Resources page, there is also a file with a couple of paragraphs on *Inside the Battle of Algiers* that discuss material in the part of the book you are not reading that you will find helpful.

**ESSAY NO. 2. THREE PAGE PAPER DUE 15 minutes before the beginning of your section Thurs.-Fri., Sept. 23-24**

Mon., Sept. 27 The Maoist Campaigns

Wed., Sept. 29 The Cold War from the Blockade of Berlin to MAD and Détente

\*Thurs./Fri., Sept. 30-Oct. 1 Discussion of Tian Zhuangzhuang, *The Blue Kite*

Mon., Oct. 4 What’s So Funny About Peace, Love, and Understanding?: The 1968 Years

Wed. Oct. 6 The Tragedy of the Commons and the Development of Environmentalism

\*Fri. Oct. 8 Discussion: Discussion of Peter Watkins, *The War Game* (1965) [accessible on the Sakai Reserves page]. Read the short file on this film in the Resources page as well.

Peter Watkins uses the documentary format to discuss an event that did not happen. To assess the value to historians of thinking about such events,

Mon., Oct. 11 The Civil Rights and Black Power Movements in a Global Context

Wed., Oct. 13 Women’s movement and Gay Liberation

In conjunction with this lecture, read Didier Eribon, “A World of Insult” and Huey Newton, Speech on August 15, 1970 [both available on the Sakai Reserves page]

\*Fri., Oct. 14 Discussion of Stanley Nelson, *The Black Panthers: Vanguard of the Revolution* [and the readings assigned for lectures this week]

Mon. Oct. 18 Settler Societies and Colonialism: The Origins and Practice of Apartheid in South Africa

Wed., Oct. 20 The End of Apartheid in South Africa

**ESSAY NO. 3: THREE PAGE PAPER DUE AT 1:00 P.M. ON WED., OCT 20.**

Mon., Oct. 25 Prague Spring and Solidarity Poland

Wed., Oct. 27 Iran from the Shah to the Islamic Republic

\*Fri., Oct. 29 Discussion of Volker Schlöndorff, *Strike* (2006). You will find the file, “Leading Characters in Volker Schlöndorff, *Strike*” on the Resources page helpful.

Mon. Nov. 1 The Creation of Israel

Wed., Nov. 3 Israel and Palestine Since 1967

\*Fri., Nov. 5 S. Yizhar, Khirbet Khizeh [Read the short introduction to this novel on the Resources page before reading the novel.]

Mon., Nov. 8 Mikhail Gorbachev and the End of the Soviet Union

Wed., Nov. 10 Boris Putin and Making Russia Great Again

\*Fri., Nov. 12 Discussion of Sami Adwan, et. al., *Side by Side. Parallel Histories of Israel-Palestine*, pp. ix-xvi, 134-219.

Mon., Nov. 15 Another Revolution in China

Wed., Nov. 17 The People’s Republic of China Today: Re-membering the Past and The Limits of Expressions of Discontent

\*Fri., Nov. 18 Discussion of Sami Adwan, et. al., *Side by Side. Parallel Histories of Israel-Palestine*, pp. 220-289.

Mon., Nov. 22 Migrants and Citizenship: Germany, France, Japan, and the United States

**ESSAY NO. 4 THREE PAGE PAPER DUE AT 1:00 P.M. on Mon., Nov. 22**

Mon., Nov. 29 Globalization and Its Discontents

Wed., Dec. 1 Discontents and Their Globalization

[In conjuction with this lecture, read and think about Derrick Bell, “The Space Traders” (available on the Sakai Reserves page) and the short file on this essay (available on the Resources page.)]

Sat., Dec. 4 at noon **FINAL EXAM IN CHAPMAN 201**

1. A shout out to Rachael Clark, administrator of the undergraduate program in the History department for her work setting up the sections for this class. This is not just politesse. It is history like that we will study in this course. Things we take for granted are the result of the too often unrecognized struggles of the too often unrecognized. [↑](#footnote-ref-1)
2. An important note on the lectures and sections. (a) The discussion sections are not and will not be recorded. (b) As for the lectures, the College of Arts and Sciences has asked instructors to tell students that students are prohibited from "making individual recordings of the class in any format without prior consent from the instructor and the school or department” and that students are prohibited from "from sharing or distributing recordings [of lectures and sections] obtained from the University or elsewhere." This applies to any element, however long, of these lectures. [↑](#footnote-ref-2)
3. Every text we discuss in this course is engaged with events you will find disturbing and perhaps from perspectives with which you disagree, i.e. nuclear war, genocide, prison conditions, a pandemic, police treatment of civilians, racism, misogyny, sexism, sexual violence, classism, layoffs, terrorism, and discrimination and worse directed at LGBTQ. If you would like to talk to me about any such subject in preparation for class discussion, please contact me. [↑](#footnote-ref-3)
4. I am not using a textbook for this class. I’d rather have you engage with a diversity of primary texts. However, if you are interested, the best text for the period covered in this course is Michael Hunt, *The World Since 1945*, 2nd ed. (2015). [↑](#footnote-ref-4)
5. Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of Title IX Compliance (Adrienne Allison – [**Adrienne.allison@unc.edu**](mailto:Adrienne.allison@unc.edu)), Report and Response Coordinators in the Equal Opportunity and Compliance Office ([**reportandresponse@unc.edu**](mailto:reportandresponse@unc.edu)) (a resource for all types of reports): Ew Quimbaya-Winship – [**eqw@unc.edu**](mailto:eqw@unc.edu) or (919) 843-3878; Rebecca Gibson – [**rmgibson@unc.edu**](mailto:rmgibson@unc.edu) or (919) 445-1578; and Kathryn Winn – [**kmwinn@unc.edu**](mailto:kmwinn@unc.edu) or (919) 843-2993. Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators ([gvsc@unc.edu](mailto:gvsc@unc.edu); confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu. [↑](#footnote-ref-5)
6. See <http://studentconduct.unc.edu/students/honor-system-module> for an explanation of the code. [↑](#footnote-ref-6)
7. For an online source, provide the name of the website, the title or if not the title, a descriptive phrase identifying the piece cited, and the author, if given. Then provide the complete address and the day you consulted it. For other materials, see “Citing Sources” on the Resources page of the course Sakai site. [↑](#footnote-ref-7)
8. https://carolinatogether.unc.edu/community-standards/ [↑](#footnote-ref-8)
9. **There is no extra credit option for this course. Late papers will be marked off one-third of a grade per day late (i.e., A to A-), beginning the day and hour that the papers are due. The exception is for illness. If you are travelling for varsity sports or have a job interview, you know about this assignment in advance and can prepare your paper in advance.**

   Iwill monitor the grading of discussions, exams and papers to assure that all sections are graded consistently. **Grades are assigned using the criteria given instructors by the Office of the University Registrar:** [**http://registrar.unc.edu/academic-services/grades/explanation-of-grading-system/**](http://registrar.unc.edu/academic-services/grades/explanation-of-grading-system/)**. Visit this site and click on “Undergraduate Grade Definitions” to see what an A, B, or C means at UNC-CH. Do not question a grade until you have read this.**

   At the end of the semester, your teaching assistant will enter your grades on your Sakai section site. You will know how you are doing before then because you will receive your written work when it has been graded and will be given an idea of your performance in discussion each time papers are returned. We will be using the Sakai site grade scale for papers, section report, discussion, and the final exam: an A= 95; A- =90, B+ =87, B= 83, B- =80, etc. (The Sakai scale has an A+ (100), but we will not use this because A+ is not a grade at UNC-CH.). If you do not submit an assignment, you will receive 0 points.

   For your semester grade, computed from the weighted scale (i.e. 15% for discussion, etc.) a total of 92.5 or above will be an A; a grade below 60 will be an F. Otherwise, we will use the Sakai grade scale, i.e. to get a B, your semester percentage average must be 83 or above. [↑](#footnote-ref-9)
10. All papers should be double-spaced, with 1-inch margins in Times New Roman 12 type. **These essays are three pages. We will not read anything longer**. Do not include lyrical throwaway lines that tell the reader what s/he already knows, i.e. “The world since 1945 was marked by a number of horrific tragedies….” Cut to the chase! Don’t include unnecessary detail or quotations of more than a line or two, unless there is no other way for you to make your argument. If you refer to a scene in a film or novel, direct the reader to precisely what you want him/her to take from it. Your audience knows the texts you are referring to well so you don’t need to provide excess information on them. Give page citations in parentheses within the text with a reference at the end of the essay to the edition of the text you are using (except for Drif, *Inside the Battle of Algiers* and Sami Adwan, et. al., *Side-by-Side*, where I know you are all using the same text). If you use an e-book without pages, give whatever identifying information you can). As for the films, you do not need to give any time or chapter on the scene to which you are referring. [↑](#footnote-ref-10)
11. I encourage you to discuss your ideas with one another and with your teaching assistant if you would like, but **neither the professor nor the teaching assistants will read or edit drafts of papers**. You can receive assistance at the Writing Center (https://**writingcenter**.unc.edu/). **If you do, be sure to give the Center the name and email address of your teaching assistant (not Don Reid**). [↑](#footnote-ref-11)
12. There will not be a review section, but I want you to ask me questions throughout the semester. [↑](#footnote-ref-12)
13. From my experience with Google.docs for essays or exams, they are fonts of misinformation. [↑](#footnote-ref-13)
14. I have taken this idea of reading ‘Babar’ as a way of exploring the French conception of colonialism from Ariel Dorfman and Armand Mattelart, *How to Read Donald Duck: Imperialist Ideology in the Disney Comic* (London: Pluto Press, 2020). [↑](#footnote-ref-14)