

HIST 4360 - EUROPEAN POPULAR CULTURE
UNIVERSITY OF GEORGIA - FALL 2007
TR 9:30-10:45 | 221 LeConte Hall

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COURSE DESCRIPTION AND GOALS: “The symbols, expressions, and entertainments that all Europeans drew upon from the wealthiest and best educated to the poorest and illiterate. Themes may include material culture, gender identities, folktales, reading practices, religion and worship, music and theatre. Taught as a seminar with extensive readings in primary and secondary sources” (*The University of Georgia Bulletin*). The goal of this reading-intensive course is to provide a broad-gauge introduction to the historical study of modern and early modern European popular culture. Although some receive more emphasis than others, many geographic regions are considered: France, Italy, Spain, England, Germanic lands, and Russia.

What is “popular culture”? This seemingly simple question hides its complexity, for what constitutes “culture”? And what does it mean for a “culture” to be “popular”? Historians, anthropologists, and the representatives of other disciplines offer various definitions. Investigative approaches also differ. Historian-philosopher Michel de Certeau dedicates his examination of “the practice of everyday life” to “the ordinary man,” whom he labels as “the murmuring voice of all societies.” Throughout this course, we must consider if we ever actually hear the voice of “ordinary” men and women, or if the intellectual community and “elite” analysis render this goal impossible. In what ways does the intellectual community participate (or not) in this broader culture? From written to oral culture, from daily life to festive occasions, from song to dance, from the stage to the streets, from the home to the trenches, from the people, to the crowd, to the masses, the analytical tools of race, class, and gender will aid our understanding of each historical context.

TEXTS: Robert Darnton, *The Literary Underground* (Harvard). ISBN: 0-674-53657-6
 Natalie Z. Davis, *The Return of Martin Guerre* (Harvard). ISBN: 0-674-76691-1
 Gustave Le Bon, *The Crowd* (Dover). ISBN: 0-486-41956-8
 José Ortega y Gasset, *The Revolt of the Masses* (Norton). ISBN: 0-393-31095-7
Coursepack (CP), required and available at Bel-Jean Copy Center (163 E. Broad St.)

HIST 4360 GRADE SCALE

Attendance		05%	Participation Total: 50%
Presentations		10%	
Notes		15%	
Participation		20%	
Essays	Essay 01	15%	Essay Total: 50%
	Essay 02	35%	

Grades run as follows: **A** (90-100); **B** (80-9); **C** (70-9); **D** (60-9); **F** (0-59).
STUDENTS MUST COMPLETE ALL ASSIGNMENTS TO PASS THE COURSE.

POLICIES AND COMMENTS

READINGS AND ATTENDANCE: This is a reading-intensive seminar, and student involvement is essential. Students should attentively read the assigned texts in advance, and be prepared to contribute to discussions. **REGULAR CLASS ATTENDANCE** is expected. A total of three absences are granted, with no distinction made between “excused” or “unexcused.”

“DUE DATES,” NOTES, PRESENTATIONS, ESSAYS: *The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.*

Notes: To encourage preparation and participation, students are asked to prepare one page of **type-written notes** in advance of class. They may exceed one page in length, but this is the minimum. Notes should pertain to the day’s assigned readings. They should include bibliographical citations of the works considered, as well as information relating to central arguments and sources used. They may be single- or double-spaced. They may be presented in “outline” form or in ordinary prose. Your professor will collect and evaluate these on thirteen different occasions across the semester. The three lowest grades will be dropped. **LATE NOTES** are not accepted.

PRESENTATIONS: On at least one occasion, students will individually be asked to make a presentation of the day’s assigned reading(s). This should be a short five- to ten-minute lecture-style presentation, followed by questions that initiate discussion.

ESSAYS: Students will write **two essays**. For **the first**, students will have an option: they may write either a “review article” of the Davis and Darnton texts, or a comparative analysis of the works of Le Bon and Ortega y Gasset. In either case, the essay should be four to five pages in length. For **the second**, students will write a ten-page research paper. *Topics must be approved by your instructor by 9 October.* Historiographical subjects, comparing secondary works, are preferred. But research incorporating primary source material will be considered. In all cases, students will craft essays following guidelines distributed to the class.

LATE ESSAY POLICY: Essays will be **collected at the beginning of class** on the designated due date. Hardcopies are acceptable. Electronic e-mail attachments are not. A five-point deduction will be applied to late essays submitted by 5:00 P.M. that same day. Thereafter, a ten-point deduction will be applied for each day the paper is late. Papers will only be accepted up to a week after the due date. Essays not given directly to your instructor should be “date-stamped” by the department secretary, and placed in your instructor’s mailbox in LeConte Hall.

PLAGIARISM and ACADEMIC MISCONDUCT: *All academic work must meet the standards contained in “A Culture of Honesty.” Each student is responsible to inform themselves about those standards before performing any academic work.* Documents pertaining to UGA policies may be found at: www.uga.edu/ovpi/honesty/acadhon.htm. Please be aware of the definitions, procedures, and possible consequences.

HIST 4360 – Initial Class Schedule

It is possible that this schedule will change. Adjustments will be announced in class. Students are individually responsible for learning of changes. *Please see the following page for the full bibliographical citations of works found in the HIST 4360 Coursepack (CP).*

Date	Subject:	Readings:
16 Aug	Introduction to the Course	
21 Aug	Defining “Popular,” Defining “Culture” (Lecture)	Hunt, Geertz, Certeau (CP)
23 Aug	Methodological & Epistemological Concerns	Hunt, Geertz, Certeau (CP)
28 Aug	Early Modern Cheese and Worms (Italy)	Ginzburg (CP)
30 Aug	Early Modern Dupery: Martin Guerre (France)	Davis, Ch. 1-6
04 Sept	<i>The Return of Martin Guerre</i> (film)	Davis, Ch. 7-Epilogue
06 Sept	<i>The Return of Martin Guerre</i> (conclusion) Early Modern Witchcraft (Italy)	Ginzburg (CP)
11 Sept	Early Modern Benandanti (Italy)	Ginzburg (CP)
13 Sept	Transmitting Early Modern Culture (Europe)	Burke (CP) Darnton, Ch. 1-2
18 Sept	Early Modern Grub Street (France)	Darnton, Ch. 3-4
20 Sept	Early Modern Grub Street & the Revolution (France)	Darnton, 5-7
25 Sept	Modern Transition: Discovering the People (Europe)	Burke (CP)
27 Sept	The German <i>Volk</i> Due: Essay Option #1 (Davis-Darnton)	Gagliardo (CP)
02 Oct	The Dawn of Consumer Culture (France)	Miller (CP)
04 Oct	Life and Theater in the <i>Belle Epoque</i> (France)	Weber (CP)
09 Oct	The Peasants and Their Tsar (Russia) Due: Research Topic Choice	Stites (CP)
11 Oct	The End of Folk Tales Modern Olympics (France)	Weber (CP)
16 Oct	The Intellectual and the Crowd (France)	Le Bon, 1-60
18 Oct	The Intellectual and the Crowd (France) The Great War and Popular Culture: German Women	Le Bon, 60-139 Usborne (CP)
23 Oct	The Great War and Popular Culture: French Women	Huss (CP)
25 Oct	NO CLASS: FALL BREAK	
30 Oct	The Great War and Fallen Youths (England)	Wohl (CP)
01 Nov	Paris and <i>Fantômas</i> : Urban Folk Tales? (France)	Walz (Fantômas) (CP)
06 Nov	Paris and Serial Murder: Landru (France) The Intellectual and the Masses (Spain)	Walz (Landru) (CP) Ortega y Gasset, 1-67
08 Nov	The Intellectual and the Masses (Spain)	Ortega y Gasset, 68-114
13 Nov	The Intellectual and the Masses (Spain)	Ortega y Gasset, 115-190
15 Nov	The “Man of Steel” and the Soviet Citizen (Russia)	Stites (CP)
20 Nov	Jazz and Nazism (Germany) Due: Essay Option #2 (Le Bon-Ortega y Gasset)	Kater (CP)
22 Nov	NO CLASS: THANKSGIVING	
27 Nov	Elvis and the Berlin Wall (Germany)	Poiger (CP)
29 Nov	Guerrilla Minstrels? Beatles and Stones (England)	(Lecture & Film)
04 Dec	<i>Goodbye, Lenin</i> (film)	
06 Dec	<i>Goodbye, Lenin</i> (film) Due: Research Essay	

HIST 4360 – Coursepack Bibliography and Table of Contents

Listed in order of use, the following works are excerpted in the HIST 4360 Coursepack (CP).

- Lynn Hunt, ed., *The New Cultural History* (Berkeley: University of California Press, 1989).
Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, 1973).
Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (1984; reprint Berkeley: University of California Press, 1988).
Carlo Ginzburg, *The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller*, trans. John and Anne Tedeschi (1976; reprint New York: Dorset, 1989).
———, *The Night Battles: Witchcraft and Agrarian Cults in the Sixteenth and Seventeenth Centuries*, trans. John and Anne Tedeschi (1966; reprint Baltimore: John Hopkins University Press, 1983).
Peter Burke, *Popular Culture in Early Modern Europe* (New York University Press, 1978).
John G. Gagliardo, *From Pariah to Patriot: The Changing Image of the German Peasant, 1770-1840* (Lexington: University Press of Kentucky, 1969).
Michael B. Miller, *The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920* (Princeton: Princeton University Press, 1981).
Eugen Weber, *France Fin de Siècle* (1986; reprint Cambridge: Belknap Press, 2006).
Richard Stites, *Russian Popular Culture: Entertainment and Society since 1900* (Cambridge University Press, 1992).
Eugen Weber, *My France: Politics, Culture, Myth* (Cambridge: Belknap, 1991).
Cornelie Usborne, “‘Pregnancy is the Woman’s Active Service’: Pronatalism in Germany during the First World War,” in *The Upheaval of War: Family, Work, and Welfare in Europe, 1914-1918*, ed. Richard Wall and Jay Winter (1988; reprint Cambridge University Press, 2002).
Marie-Monique Huss, “Pronatalism and the Popular Ideology of the Child in Wartime France: The Evidence of the Picture Postcard,” in *Ibid.*
Robert Wohl, *The Generation of 1914* (Cambridge: Harvard University Press, 1979).
Robin Walz, *Pulp Surrealism: Insolent Popular Culture in Early Twentieth-Century Paris* (Berkeley: University of California Press, 2000).
Michael H. Kater, *Different Drummers: Jazz in the Culture of Nazi Germany* (New York: Oxford University Press, 1992).
Uta G. Poiger, *Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany* (Berkeley: University of California Press, 2000).