

**HIST 4374 – INTELLECTUAL HISTORY OF TWENTIETH-CENTURY EUROPE**  
**UNIVERSITY OF GEORGIA - SPRING 2008**  
**TR 11:00-12:15 | 0323 LeConte Hall**

<p>R. O’Brian Carter  <b>Phone:</b> (706) 542-2478  <b>Email:</b> obcarter@uga.edu</p>	<p><b>Office:</b> 237 LeConte Hall  <b>Office Hours:</b> TR 12:45-1:45  &amp; by appointment</p>
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**COURSE DESCRIPTION:** “Major trends and innovations in European intellectual life, from the fin-de-siècle revolt against positivism to post-structuralism and its critics. Coverage will include such thinkers as Freud, Weber, and Foucault, as well as such wider cultural movements as futurism, surrealism, and existentialism” (*The University of Georgia Bulletin*).

**TEXTS:** Sigmund Freud, *Five Lectures on Psychoanalysis* (Norton). ISBN: 0-393-00847-9  
Luis Buñuel, *My Last Sigh* (University of Minnesota). ISBN: 0-816-64378-3  
Salvador Dali, *Diary of a Genius* (Solar). ISBN: 0-971-45783-2  
Virginia Woolf, *A Room of One’s Own* (Harvest). ISBN: 0-156-78733-4  
Simon de Beauvoir, *Memoirs of a Dutiful Daughter* (Harper). ISBN: 0-060-82519-7  
Jean-Paul Sartre, *Existentialism Is a Humanism* (Yale). ISBN: 0-300-11546-6  
Michel Foucault, *Madness and Civilization* (Vintage). ISBN: 0-679-72110-X  
**Additional Texts available on electronic reserve with the Ilah Dunlap Little Memorial Library** (Password: dada).

**HIST 4374 GRADE SCALE**

<b>Attendance</b>		10%	<b>Attendance Total:</b> 10%
<b>Film / Quizzes</b>		10%	<b>Film / Quiz Total:</b> 10%
<b>Discussion</b>		20%	<b>Discussion Total:</b> 20%
<b>Essays</b>	Essay 01	10%	<b>Essay Total:</b> 60%
	Essay 02	15%	
	Essay 03	15%	
	Essay 04	20%	

**STUDENTS MUST COMPLETE ALL ASSIGNMENTS TO PASS THE COURSE.**

**POLICIES AND COMMENTS**

**READINGS AND PARTICIPATION:** Although this class is larger in size, it is discussion-oriented, and students are encouraged to actively involve themselves in the instructional process. Certain days are set aside for lecture, and announced in advance. Otherwise, it is important that students do the assigned readings prior to class, and come prepared to contribute.

**ATTENDANCE:** Regular class attendance is expected, and is factored into the final participation grade. Students are granted a total of three (3) absences over the course of the semester. There is no distinction between an “excused” or “unexcused” absence. Intercollegiate athletic events or other school sanctioned functions will be considered, but only if sufficient documentation is provided in advance.

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

**Quizzes** will be administered for films used in class. These films are of instructional value, and further the interests of the course. If you are in attendance on the given day, you will do well on the quiz. If you are not, you will not. Additional quizzes are not built into the course, but proctored as needed. **Make-up quizzes** are not given.

**ESSAYS:** Students will write **four essays**. There will be **no mid-term** or **final exam**. Writing assignments will be to six to ten pages in length. Students will craft essays following guidelines and responding to themes provided in advance by their instructor. Class readings will serve as the basis for these assignments. The **first** will deal with the works of Nietzsche, Freud, Sorel, Marinetti, and Bergson. The **second** will explore the autobiographies of Buñuel and Dali within the larger context of Surrealism. The **third** will investigate the texts of Woolf and de Beauvoir. The **fourth** and final will address the works of Sartre and Foucault, among other assigned readings.

**LATE ESSAY POLICY:** Essays will be **collected at the beginning of class** on the designated due date. Only 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. Late 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. ([www.uga.edu/ovpi/honesty/acadhon.htm](http://www.uga.edu/ovpi/honesty/acadhon.htm).)*

### **HIST 4374 – Initial Class Schedule**

Students are responsible for learning of schedule changes, even if absent the day modification is made. Readings found on the online Course Reserves are denoted as (CR).

<b>Date</b>	<b>Subject:</b>	<b>Readings:</b>
08 Jan	Introduction to the Course...	
10 Jan	Legacies: Enlightenment, Romanticism, Ideologies	
15 Jan	Irrationalism and the Late 1800s	Nietzsche (WebCT)
17 Jan	Freud & Psychoanalysis	Freud
22 Jan	Freud & Psychoanalysis	Freud
24 Jan	Georges Sorel and the Uses of Violence	Sorel <sup>1</sup> (CR)
29 Jan	Modern Art: “Primitivism,” Cubism, Futurism	Marinetti <sup>2</sup> (CR)
31 Jan	Stravinsky, “Music,” and Prewar “Cacophony”	Stravinsky <sup>3</sup> (CR)
05 Feb	Henri Bergson and <i>Élan Vital</i>	Bergson <sup>4</sup> (CR)
07 Feb	Western Pessimism and the Postwar Period	Spengler <sup>5</sup> (CR)
12 Feb	Dada, Surrealism, and Marcel Duchamp <b>Due Essay #1</b> (Nietzsche, Freud, Sorel, Marinetti, Bergson)	Benjamin <sup>6</sup> (CR)

14 Feb	Surrealism: Writing and the Plastic Arts	Buñuel
19 Feb	Surrealism: Film and the Avant-Garde	Dali
21 Feb	<i>Un Chien Andalou (The Andalusian Dog)</i> <i>L'Age d'Or (The Golden Age)</i> (films)	
26 Feb	Bertrand Russell and Christianity	Russell <sup>7</sup> (CR)
28 Feb	<i>A Room of One's Own</i>	Wolf
04 Mar	Treasonous Intellectuals & the Defense of Rationalism	Benda <sup>8</sup> (CR)
06 Mar	The Frankfurt School   <b>Due Essay #2</b> (Buñuel-Dali)	Benjamin <sup>9</sup> (CR)
11-13 Mar	<b>NO CLASS: SPRING BREAK</b>	
18 Mar	Existentialism: Roots and Divergences (Lecture)	Sartre, 17-54
20 Mar	Existentialism: Roots and Divergences (Discussion)	Sartre, 54-72
25 Mar	Existentialism: de Beauvoir	de Beauvoir
27 Mar	Bergman on Filmmaking: <i>Wild Strawberries</i> (1957)	Bergman <sup>10</sup> (CR)
01 Apr	<i>Wild Strawberries</i> (1957)	
03 Apr	Christian Persistence: Jacques Maritain	Maritain <sup>11</sup> (CR)
08 Apr	Christian Persistence: Jacques Maritain <b>Due Essay #3</b> (Wolf-de Beauvoir)	Maritain <sup>12</sup> (CR)
10 Apr	Postmodernism (Lecture)	Foucault, ix-84
15 Apr	Foucault & Postmodernism	Foucault, 84-198
17 Apr	Foucault & Postmodernism	Foucault, 199-289
22 Apr	<i>The Discreet Charm of the Bourgeoisie</i> (1972)	
24 Apr	<i>The Discreet Charm of the Bourgeoisie</i> (1972)	
29 Apr	<b>Due Essay #4</b> (Sartre-Foucault)	

**Footnotes and Bibliographical References for Electronic Course Reserves** (Password: dada)

<sup>1</sup> Georges Sorel, *Reflections on Violence*, trans. Jeremy Jennings and Thomas Hulme (1908; reprint Cambridge University Press, 1999), 109-142.

<sup>2</sup> F. T. Marinetti, "The Founding and Manifesto of Futurism" and "Let's Murder the Moonshine," in *Let's Murder the Moonshine: Selected Writings*, trans. R. W. Flint and Arthur A. Coppotelli (1909; reprint Los Angeles: Sun and Moon Classics, 1991), 47-62.

<sup>3</sup> Igor Stravinsky, *An Autobiography* (1936; reprint New York: W.W. Norton, 1962), 22-52.

<sup>4</sup> Henri Bergson, *Creative Evolution*, in *Selections from Bergson*, ed. Harold A. Larrabee (1907; New York: Appleton-Century-Crofts, 1949), 57-88.

<sup>5</sup> Oswald Spengler, *The Decline of the West: Form and Actuality*, trans. Charles Francis Atkinson (1918; reprint New York: Alfred A. Knopf, 1926), 3-50.

<sup>6</sup> Walter Benjamin, "Surrealism," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, trans. Edmund Jephcott (1929; reprint New York: Harcourt Brace Jovanovich, 1978), 177-192.

<sup>7</sup> Bertrand Russell, "Why I Am Not A Christian," in *Bertrand Russell on God and Religion*, ed. Al Seckel (1927; Buffalo, New York: Prometheus Books, 1986), 57-71.

<sup>8</sup> Julien Benda, *The Treason of the Intellectuals*, trans. Richard Aldington (1927; reprint New York: William Morrow, 1928), xi-xii, and 1-29.

<sup>9</sup> Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, trans. Harry Zohn (1936; reprint New York: Schocken Books, 1969), 217-251.

<sup>10</sup> Michiko Kakutani, "Ingmar Bergman: Summing Up a Life in Film," in *Ingmar Bergman: Interviews*, ed. Raphael Shargel (Jackson: University Press of Mississippi, 2007), 156-170.

<sup>11</sup> Jacques Maritain, *Man and the State* (Chicago: University of Chicago Press, 1951), 147-187.

<sup>12</sup> Jacques Maritain, "Art for Art's Sake," in *The Responsibility of the Artist* (New York: Charles Scribner's Sons, 1960), 47-65.