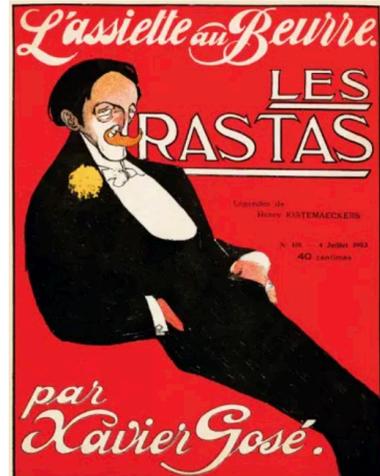
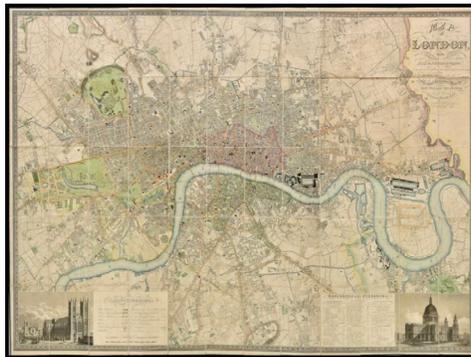


HIS 336-01
THE EUROPEAN METROPOLIS
GRINNELL COLLEGE SPRING 2022
Monday & Friday 1:00 – 2:20 p.m.
HSSC S3333



Ernst Ludwig Kirchner, *Potsdamer Platz*, 1914
C&J Greenwood, *Map of London*, 1830
Francisco Xavier Gosé, “*Les Rastas*” in *L’assiette au beurre*, 1903

COURSE INFORMATION

Dr. Kelly J. Maynard, Grinnell College Department of History
Office: ARH 3244
Office Hours: M 4:00-5:00 in ARH, T 4:00-5:00 at the Stew, W 1:00-2:00 in ARH, and by appt.
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COURSE DESCRIPTION

This seminar takes as its starting point the explosion of large cities in Europe from the mid-nineteenth through the early twentieth centuries. Through the lens of case studies in London, Paris, and Berlin, we consider how individuals and communities grappled with the idea and the experience of the metropolis. Our investigations examine political developments, social theory, the visual and literary arts, and consumer culture as we consider themes such as community and alienation, the fluidity of the self, spectacle and entertainment, disease and criminality, race, gender, class, and sexuality. Students develop independent research projects centered in a metropolitan context(s) in or beyond Europe on any theme connected to the class.

COURSE OBJECTIVES

- to become familiar with several European cities and the political, economic, intellectual, cultural, technological, spatial, architectural, etc. processes by which they became metropolises over the course of the long nineteenth century
- to identify several thematic threads in the extant scholarship about the experiences of living in these new spaces
- to assess academic scholarship and primary sources and draw connections among multiple authors, perspectives, and disciplines
- to cultivate your skills in oral expression of your ideas through class discussions and project presentations
- to develop conversational skills in listening and integrating the ideas of other interlocutors
- to expand and apply research skills to 1) identify historiographical conversations and questions and 2) find primary sources that contribute to and answer them
- to produce a term project (a 15-20 page academic paper or a podcast, opinion piece, or other format by arrangement) which:
 - makes a **sustained argument** that 1) responds to a question, 2) is supported by the analysis of appropriate evidence drawn from both primary and/or secondary sources, and 3) makes the case for its larger significance by engaging with existing scholarly literature
 - is **well-structured** such that it 1) makes clearly identifiable arguments, 2) offers logically-ordered introductions and conclusions, 3) develops their arguments in a careful sequence, and 4) maintains unity among component sentences, sections, and paragraphs
 - employs **clear prose** that 1) uses direct, active language, 2) is fluent and precise in its word choice, 3) avoids monotony by varying its sentence structure, and 3) avoids wordiness and jargon

COURSE REQUIREMENTS AND GRADING

Principles

As we continue to navigate together the upside-down C19 world, please bear in mind the THRIVE principles codified at the College in the spring of 2020. These are:

Talk to improve transparency,

Health and safety must remain a top priority for our entire campus community,

Re-imagine and reconsider what is possible and necessary,

Inclusion requires flexibility,

Value all experiences of vulnerability,

Empathy requires all of us to be aware, sensitive, and responsive.

This means that above all, we are working TOGETHER as a community to learn, to push each other, to respect each other, to empathize with each other, and to be humans together. Let's embrace mutual support and grace as we move through the semester. Requirement number one, then, is that we all do our best as humans.

Class Meetings

As for the nuts and bolts, please arrive on time to class meetings and be prepared to stay with the group through the scheduled end of the meeting. Come to class having done the work listed on the syllabus for that day and collected in advance your thoughts, questions, and comments for discussion. A fruitful conversation stems from prepared participants who come ready to engage, both by speaking AND by listening and responding to others' ideas.

Given the vagaries of the pandemic, we may need to pivot to online classes at any point during the semester. Should that be the case, here are some guidelines: During synchronous meetings we will all undoubtedly experience connectivity problems at some point or another, so let's plan to roll with those and not let them derail us. We will also experience various outside interruptions from time to time – these are par for the course – so please do your best to mute your audio and video as needed, to handle the situation with minimal disruptions to the class, and to return as soon as possible. In our roles as class community members, it is most useful for everyone if you are able to keep your video on for the duration of synchronous meetings. Ultimately it is your decision whether to be visually present or not, and there is no penalty for going audio-only as long as you demonstrate sustained engagement with the class materials and the community in other ways. Finally, class sessions will be recorded and posted on PWeb **for class use only**, in cases when someone has been absent and needs to catch up on a discussion or anyone needs to review our materials.

Attendance

Because of the nature of the C19 pandemic and its effects, I am not implementing a hard and fast penalty for absences from class. However, pandemic or no, I DO value communication with you above all things. If you must miss class for whatever reason, please alert me via email as soon as possible. We can discuss ways to get materials that you missed to you. Similarly, because participation in discussions is such an integral part of the class (see below), everyone's experience will suffer from anyone's extended absences from class. Please do your best to keep up at all times.

Deadlines

In order for you to complete an original piece of scholarship in whatever form within the parameters of a fourteen-week semester, we'll have a number of scaffolded assignments as the course progresses. The schedule includes what I hope are reasonable and appropriate deadlines for completion for each of these. As with attendance, however, I recognize that there are many things happening in your lives of which this course is but one piece. I am much more interested in you doing your best on an assignment than in you handing it in "on time" per se, as long as we can strike a balance and avoid debilitating procrastination or the triumph of crippling perfectionism. Please try to meet deadlines and communicate with me if you are unable for any reason, and we can make arrangements together from there.

Grading

Your grade for this course will be calculated according to the following formula:

class participation 35%
project scaffolding assignments 15%
project presentation 15%
final research project 35%

In addition to the expectations for participation outlined above, details will be forthcoming about scaffolded assignments, end-of-term presentations, and final projects.

At the beginning of the term we examine three case studies and compare the circumstances in which each metropolis developed. Then we shift to brief, condensed thematic units addressing the variegated experiences of living in these new spaces. The small scale of the seminar allows us to delve deeply into our materials together, while incremental assignments help you develop your individual projects early on.

We continue to meet individually, in small groups, and/or as a class after spring break, providing and receiving feedback on each project's development. These meetings and our small, ongoing assignments create a logical scaffolding upon which to build toward the final product, and we work collaboratively on this process.

Finally, you also have the opportunity to make c.15-minute-long research presentations of your findings at the end of the term. These presentations are peer-reviewed by the members of the seminar, including an evaluation form, an extended question and answer session, and advice toward final revisions of the project.

I want every person in this class to succeed and am deeply committed to creating an environment that helps make that possible. So I encourage students with documented disabilities in any form to discuss reasonable accommodations with me. You will also need to have a conversation about and provide documentation of your disability to Jae Hirschman, Coordinator for Student Disability Resources, at hirschma@grinnell.edu. Please be in touch with me at any time and by whatever means you find most comfortable if there is anything I can do to help.

COURSE SCHEDULE

Please note that this schedule is subject to change at the discretion of the instructor. There are no books required for this course. All materials listed below will be available on PWeb, though the Grinnell College Libraries, or on the internet.

- *indicates common readings for class, prepared for discussion on the date listed here*

M Jan 24 INTRODUCTION

- Carl Schorske, “The Idea of the City in European Thought: Voltaire to Spengler” in *Thinking with History: Explorations in the Passage to Modernism* (1998), 37-55

PART I CONSTRUCTING THE METROPOLIS

F Jan 28 Case Study I: London

- Francis Sheppard, "Structures of the Modern Metropolis" pp. 264-288, "The People of London" pp. 289-308, and "The Imperial and Global Metropolis" pp. 309-317 in *London: A History* (1998)
- Friedrich Engels, “The Great Towns” in *The Condition of the Working Class in England in 1844* (1845)
- Charles Dickens, Chapter V from *Hard Times* (1854)

M Jan 31 Case Study II: Paris

- David Pinkney, “Paris in 1850” and “Paris in 1870 and After” in *Napoleon III and the Rebuilding of Paris* (1958), 3-24, 210-221
- Charles Baudelaire, “The Painter of Modern Life” (1863) and *Fleurs du Mal* and *Paris Spleen* (excerpts)

W Feb 2 Research Project Venn Diagram due – time frame(s), place(s), theme(s)
9:00 p.m. by electronic submission

F Feb 4 Case Study III: Berlin

- David Clay Large, "Berlin Under Bismarck", "World City?" in *Berlin* (2000), 1-107 (1-21/21-45) (47-81/81-107)
- Theodor Fontane, "The Poggenpuhl Family" (1896), chapters I-IV (pp. 133-156)

M Feb 7 NO CLASS – WORKING DIFFERENTLY DAY

W Feb 9 Research Project Initial Historiographical Inquiry report due
9:00 p.m. by electronic submission

PART II METROPOLITAN SPECTACLE

F Feb 11 Consumption + Its Consequences

- Zola, *The Ladies' Paradise* (1883), Chapter 4
- Patricia O'Brien, “The Kleptomania Diagnosis: Bourgeois Women and Theft in Late Nineteenth-Century France” *Journal of Social History* 17/1 (1983): 65-77
<http://www.jstor.org/stable/3787239>

F Feb 18 The Printed Word

- Vanessa Schwartz, “Setting the Stage: The Boulevard, the Press and the Framing of Everyday Life” in *Spectacular Realities: Early Mass Culture in Fin-de-siècle Paris* (1998), 13-44

M Feb 21 Entertainment

- Tobias Becker, “Promenading the Halls: Theaters as Sexual Spaces in London, Paris and Berlin around 1900” in Taylor, Timm, Herrn, eds., *Not Straight from Germany: Sexual Publics and Sexual Citizenship since Magnus Hirschfeld* (2017), pp. 147-164 <https://www.jstor.org/stable/10.3998/mpub.9238370.11>

F Feb 25 NO CLASS – individual meetings re: projects

Research Project Initial Proposal due

a few prose paragraphs indicating 1) your possible city(ies), time frame, and topic, and 2) your progress toward identifying current historiographical questions and potential primary sources

9:00 p.m. by electronic submission

PART III METROPOLITAN ANXIETIES: MIND, BODY, ERASURE

M Feb 28 Metropolitan Malaises: Degeneration, Hysteria, and Mental States

- Max Nordau, *Degeneration* (1892), excerpts
- Hake, James, Shaw responses to Nordau in Ledger and Lockhurst, *The Fin-de-Siècle: A Reader in Cultural History, c. 1880-1900* (2000), pp. 17-24
- H.B. Donkin, “Hysteria” in *A Dictionary of Psychological Medicine* (1892)
- T. Clifford Allbutt, “Nervous Diseases and Modern Life” (1895), 5pp.
- Gustave Le Bon, *The Crowd: Study of the Popular Mind* (1895/6) (excerpts)
- Georg Simmel, “The Metropolis and Mental Life” (1903) 16pp.

F Mar 4 Bodies and Identities

- Lyneise E. Williams, Introduction (excerpts) and “Playing Up Blackness and Indianness, Downplaying Europeaness” in *Latin Blackness in Parisian Visual Culture, 1852-1932* (2019), pp. 1-15 and 25-53

M Mar 7 NO CLASS – individual meetings re: projects

F Mar 11 Transgressions

- Andrew Israel Ross, “Dirty Desire: The Uses and Misuses of Public Urinals in Nineteenth-Century Paris” in *Berkeley Journal of Sociology* 53 (2009): 62-88 <https://www.jstor.org/stable/41035641>

M Mar 14 **Baudelaire, revisited**
• Robin Mitchell, “Jeanne Duval: Site of Memory” in *Vénus Noire: Black Women and Colonial Fantasies in Nineteenth-Century France* (2020), pp. 81-99 (ProQuest ebook available through GC library)

F Mar 18 **Research Project Formal Proposal due**
A two-to-three-page, double-spaced sketch of your project in formal prose addressing five points: 1) the geographical and chronological range of your project, 2) the basic question you will be pursuing, 3) the position of your project vis-à-vis the extant historiography, 4) the pool of primary sources you will be using in pursuit of the topic, 5) your initial discoveries regarding the content of these sources, and 6) sample annotations of one primary and one secondary source
9:00 p.m. by electronic submission

SPRING BREAK

M Apr 4 **Individual meetings to discuss projects and plans**
F Apr 8 **Research Project Outline due**

M Apr 11 **Research Project Draft Introduction due**
F Apr 15 **Research Project Main Body Section due**

M Apr 18 **Research Project Main Body Section due**
F Apr 22 **Research Project Main Body Section due**

M Apr 25 **PROJECT DRAFT due**
F Apr 29 **CLASS MEETING to discuss draft status and research presentations**

M May 2 **CLASS MEETING Research Presentations, Q+A, Critiques**
F May 6 **CLASS MEETING Research Presentations, Q+A, Critiques**

M May 9 **CLASS MEETING Research Presentations, Q+A, Critiques**
F May 13 **CLASS MEETING Research Presentations, Q+A, Critiques**

F May 20 **FINAL PROJECTS DUE by 12:00 p.m.**