

School of Humanities
Faculty of Arts, The University of Auckland

Semester 2, 2018

Humanities 101 – Europe: Medieval to Modern

Presented by the Disciplines of History and Art History

Course Information and Readings



The Wilton Diptych, c. 1395. National Gallery, London.



Edouard Manet, *A Bar at the Folies-Bergères*, 1882
Courtauld Institute Gallery, London

The University of Auckland

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Contact Information

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We will advise Tutor details and office hours for all teaching staff at the start of semester and post them to Canvas.

Course Introduction

Bringing together perspectives from History and Art History, Humanities 101 offers a thematic and chronological survey of major developments in European history and visual culture from the Middle Ages to the twentieth century. The semester's topics include the changing nature of political authority and political conflicts, the history of ordinary lives, and shifting cultural, spiritual and scientific understandings of European people's place in the world. Lectures will provide an overview of important themes and will follow a broadly chronological structure. Tutorials will be devoted to the discussion of primary source documents and images, along with work on study skills (eg: essay writing, reading comprehension for academic material). Students will be able to study the ways in which historians and art historians construct widely different interpretations from the documentary evidence of the past. The course acts as a foundation for several majors in Humanities subject areas. It is designed to provide a solid basis for subsequent study in courses dealing with European history and culture as well as an introduction to the nature of scholarly research and writing in the Humanities.

Objectives and Learning Outcomes

The course objectives are to:

- provide a broad survey of medieval, early modern and modern European history, including familiarity with key concepts and events
- introduce students to concepts of visual analysis and major European artistic movements before the modern era
- assess a diverse array of 'primary sources' and develop students' skills in historical and art historical interpretation of them
- enhance students' capabilities in scholarly analysis, interpretation of evidence, and presentation of reasoned arguments

In line with the Bachelor of Arts Graduate Profile, expected learning outcomes include the ability for students to:

- understand and compare disciplinary knowledge and practices at an introductory level across several subject areas in the Humanities
- assess and interpret a variety of evidence in order to construct reasoned arguments in both written and oral formats
- demonstrate academic integrity and considered, respectful engagement with other points of view
- appreciate the cultural and historical significance of the European past in a manner that informs discussion of current local and global issues

In addition to the specific objectives listed above, all Stage I courses are also designed to impart general skills needed by history students in line with the aims of the University of Auckland's 'Information Literacy' policy. Such skills are highly transferable to any fields of study that require the assimilation, assessment and presentation of information as well as the construction of independent arguments. Humanities 101 will seek to cultivate the following research-related skills:

- build your ability to advance coherent oral and written arguments
- take effective notes from lectures, discussions, and reading materials
- accurately provide references and citations (footnotes or endnotes and bibliographies) to indicate your intellectual obligations
- know how to make effective use of a research library, including resources accessed via information technology and online

Lecture and Tutorial Times

Each week, students in Humanities 101 are expected to attend **two** 50-minute lectures and **one** 50-minute tutorial.

Lectures: Mondays at 12 pm; Wednesdays at 12 pm

Tutorials will be held on Wednesdays and Thursdays. You should by now have enrolled for a tutorial time. The first tutorials will be held in **week 2** (25-26 July). Please contact one of the teaching staff if you have any problems with tutorial times or enrolment.

Note on Assessment and Readings

Assessment for Humanities 101 consists of:

20% - Four (4) online tests, each worth 5% of the final mark

- Test 1 (covers lectures 1-6), available from 1 August to 8 August
- Test 2 (covers lectures 7-12), available from 22 August to 29 August
- Test 3 (covers lectures 13-18), available from 26 September to 3 October
- Test 4 (covers lectures 19-23), available from 17 October to 24 October

30% - Essay, 1500 words, due **4:00 pm, Tuesday 25 September**

50% - Exam (2 hours) held in University Examination period

Full details, including essay questions and guidance on how to complete coursework successfully, is available on Canvas. Reading lists for the essay and for background reading are also available on Canvas and will be explained at the start of semester.

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Lecture and Coursework Schedule

Week 1		
Lecture 1 – 16 July	Introduction: Studying ‘Humanities’ and Europe	LD / IB
<u>Part 1: Medieval Europe</u>		
Lecture 2 – 18 July	History – Power and Authority: Ruling ‘Christendom’	LB
Week 2		
Lecture 3 – 23 July	History – Ordinary Lives: Medieval Women and Men	LB
Lecture 4 – 25 July	Art History – Religious Imagery	IB
Week 3		
Lecture 5 – 30 July	History – Cultures: Expressions of Faith	LD
Lecture 6 – 1 August	Art History – Secular Imagery	IB
Online Test 1: 1 August – 8 August		
<u>Part 2: Renaissance Europe</u>		
Week 4		
Lecture 7 – 6 August	History – Ordinary Lives: The Black Death and After	LD
Lecture 8 – 8 August	Art History – The City vs Nature	IB
Week 5		
Lecture 9 – 13 August	History – Power and Authority: Kingdoms and Courts	LD
Lecture 10 – 15 August	Art History – Renaissance Courts	IB
Week 6		
Lecture 11 – 20 August	History – Cultures: Print and the Reformation	LD
Lecture 12 – 22 August	Art History – Print and the Invention of Multiple Imagery	IB
Online Test 2: 22 August – 29 August		
Mid-semester break (25 August – 9 September)		

<u>Part 3: Early Modern Europe</u>		
Week 7		
Lecture 13 – 10 September		
History – Power and Authority: Absolute Monarchy	JZ	
Lecture 14 – 12 September		
Art History – Portraits and Power	IB	
Week 8		
Lecture 15 – 17 September		
History – Ordinary Lives: Gender and Society	LD	
Lecture 16 – 19 September		
Art History – Images of Domestic Life	IB	
Essay due: 4 pm, Tuesday, 25 September		
Week 9		
Lecture 17 – 24 September		
History – Cultures: Science and Enlightenment	JZ	
Lecture 18 – 26 September		
History – Europe and the Wider World	LD	
Online Test 3: 26 September – 3 October		
<u>Part 4: Modern Europe</u>		
Week 10		
Lecture 19 – 1 October		
History – Power and Authority: Revolutions, Nations, Empires	JZ	
Lecture 20 – 3 October		
History – Ordinary Lives: Industrial Society	LD	
Week 11		
Lecture 21 – 8 October		
History – Cultures: The Emergence of Modern Culture	JZ	
Lecture 22 – 10 October		
Art History – The Nineteenth-Century City: Paris and London	IB	
Week 12		
Lecture 23 – 15 October		
History – Twentieth-Century Crises to 1945	JZ	
Conclusion		
Lecture 24 – 17 October		
Course Review and Exam Preparation	LD	
Online Test 4: 17 October – 24 October		
EXAM: held during University Examination Period (You will be advised of date and location by the University)		

Tutorial Schedule

Note: Tutorial images and related questions will be available on Canvas.

Tutorial 1, week 2 (25-26 July):

- Einhard, *The Life of Charlemagne*, trans. Lewis Thorpe, Harmondsworth, 1969, pp.76-81.
- Image: *The Wilton Diptych*, c. 1395. National Gallery, London.

Tutorial 2, week 3 (1-2 August):

- Guibert of Nogent, 'The Traveling Relics of Laon Cathedral', in J. Shinnars, ed., *Medieval Popular Religion, 1000–1500: A Reader*, Peterborough, 1997, pp.150-5.
- Image: Housebook Master, *The Planet Venus and her Children*, c. 1475. Medieval Housebook, Wolfegg.

Tutorial 3, week 4 (8-9 August):

- Giovanni Boccaccio, 'The Plague in Florence', in R. Horrox, ed., *The Black Death*, Manchester, 1994, pp. 26-34.
- Image: Lorenzo Ghiberti, *Isaac Relief* from *The Gates of Paradise Door*, 1425-52. Cathedral Museum, Florence.

Tutorial 4, week 5 (15-16 August):

- Niccolò Machiavelli, excerpts from *The Prince* (1513), in David Wootton, ed., *Machiavelli: Selected Political Writings*, Indianapolis and Cambridge, 1994, pp.47-55, 74-77.
- Image: Donatello, *David* (bronze), 1430-40. Bargello Museum, Florence.

Tutorial 5, week 6 (22-23 August):

- Extracts on the Reformation from Carter Lindberg, ed., *The European Reformations Sourcebook*, Oxford, 2000, pp.39-40, 274, 91-5.
- Image: Albrecht Dürer, *The Four Horsemen of the Apocalypse* (woodcut) from *The Apocalypse*, 1498.

Mid-semester break

Tutorial 6, week 7 (12-13 September):

- Excerpts from 'Staging Absolutism', in Merry Wiesner, Julius Ruff, and William Wheeler, eds, *Discovering the Western Past: A Look at the Evidence*, vol. 2: *Since 1500*, 4th edn, Boston, 2000, pp.42-3 and 46-53.
- Image: Rembrandt van Rijn, *The Night Watch*, 1642. Rijksmuseum, Amsterdam.

Tutorial 7, week 8 (19-20 September):

- 'The Trial of Suzanne Gaudry', from Alan C. Kors and Edward Peters, eds, *Witchcraft in Europe, 400-1700: A Documentary History*, 2nd edn, Philadelphia, 2001, pp.359-67.
- Image: Jan Vermeer, *Allegory of Painting*, c. 1665. Kunsthistorisches Museum, Vienna.

Tutorial 8, week 9 (26-27 September):

- Immanuel Kant, 'What is Enlightenment?' (1784), in Dennis Sherman, *Western Civilization: Sources, Images, and Interpretations from the Renaissance to the Present*, 8th edn, New York, 2011, p.98.
- 'Sophia, a Person of Quality' (Pseudonym), 'Woman Not Inferior to Man' (1739), in Susan Groag Bell and Karen M. Offen, eds, *Women, the Family, and Freedom: The Debate in Documents. Volume 1, 1750-1880*, Stanford, CA, 1983, pp.24-6.
- Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa the African, written by himself* (1789), in Sukhdev Sandhu and David Dabydeen, eds, *Slavery, Abolition and Emancipation: Writings in the British Romantic Period*, vol. 1, *Black Writers*, Brookfield, VT, 1999, pp.175-82, 201-12.

Tutorial 9, week 10 (3-4 October):

- Excerpts from Laura Mason and Tracey Rizzo, eds, *The French Revolution: A Document Collection*, Boston and New York, 1999, pp.51-54, 102-4, 109-13.
- Testimony from Parliamentary Inquiry on Child Labour (1832), in E. Royston Pike, 'Hard Times': *Human Documents of the Industrial Revolution*, New York, 1966, pp.115-24.

Tutorial 10, week 11 (10-11 October):

- Karl Marx and Friedrich Engels, *Manifesto of the Communist Party* (1848), in Terrell Carver, ed., *Marx: Later Political Writings*, Cambridge, 1996, pp.1-12, 17-19.
- Image: Édouard Manet, *A Bar at the Folies-Bergère*, 1882. Courtauld Institute Gallery, London.

Tutorial 11, week 12 (17-18 October):

- 'Voices from the Battle of the Somme' (1916), in Mark Kishlansky, ed., *Sources of the West: Readings in Western Civilization, Volume 1, From 1600 to the Present*, 5th edn, New York, 2003, pp.233-38.
- 'The Nuremberg Laws on Citizenship and Race', in Louis Snyder, ed., *Hitler's Third Reich: a Documentary History*, Chicago, 1981, pp.211-14.

Academic Expectations

a. Policy on Late Work

In fairness to students who meet course deadlines, all unexcused late submissions will be penalized. Extensions for medical, religious, or compassionate reasons are willingly granted, but require *advance approval* from your tutor. In certain cases, you may be required to provide supporting documentation, such as a medical certificate. If you need to request an extension, you should see your tutor **in person** well in advance of the due date (sending your tutor an email hours before an assignment is due does not constitute grounds for an extension!). Extension requests may be denied if the reasons for late submission are not justified. Having other assignments due at the same time is **not** an acceptable justification for an extension; managing your course workloads is one of the skills we expect you to take seriously as part of your University experience. If you have not secured an extension and you hand in your work after the due date and time, or if you hand in your work after the due date of your approved extension, you will be penalized **5 percentage points for the first day and 2 percentage points for each subsequent day your work is overdue**. Work submitted more than 7 days beyond the original due date will require explicit approval from the course convenor.

b. Academic Responsibility

Plagiarism—appropriating, as one's own, the ideas or words of another—is an extremely serious breach of trust, which will be dealt with according to University regulations. The University's official policy reads as follows:

Plagiarism Warning Notice

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework and examinations as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. For further information see the 'Student Academic Conduct Statute' available at: <http://www.auckland.ac.nz/uoa/home/about/teaching-learning/honesty/tl-uni-regs-statutes-guidelines>

Students' assessed work will be reviewed against electronic source material using computerized detection mechanisms. Students therefore will be required to provide an electronic version of their work for computerized review. The required citation format for History essays is explained in the History Coursework Guide, which is available on Canvas and on the History website.