

# Hist140

# War and Society

Patrick Rael, Bowdoin College, Fall 2008

Meets: MW 11:30-1:00  
Hubbard Conference Room West  
Office hours: M1-3, T1-3, by apt.

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This course explores the nature of warfare from the fifteenth century to the present. Following John Keegan, its central premise is that war is a reflection of the societies and cultures that wage it. This notion is tested by examining the development of war-making in Europe and the Americas from the period before the emergence of modern states, through the great period of state formation and nation-building, to the present era, when the power of states to wage war in the traditional manner seems seriously undermined. Throughout, emphasis is placed on contact between European and non-European peoples.

Level: This is an introductory course taught in the History Department. It is intended for first-year through junior students, particularly those with little experience in history courses. The course is designed to serve as an introduction both to the history of the Western world and the basic skills of the discipline of history. History majors or potential history majors should realize that they may earn major credit for only two history courses taken below the 200 level, and that seniors may not earn major credit for such courses. I expect students to spend an average of 6-8 hours outside of class and lab each week preparing for this course.

Course websites: The material for this course may be found online through the Blackboard system. You will find a copy of this syllabus, as well as all the reading and paper assignments. You may easily refer to the website for the most recent course assignments and requirements. You will also find my website <<http://academic.bowdoin.edu/faculty/P/prael/>> useful. It links to guides on writing, plagiarism, and other matters crucial to your success in history courses.

Books: Purchase these required books at the campus bookstore or online. When possible, I will place extra copies on library reserve.

William Shakespeare, *Henry V* (Bantam Classic and Loveswept, 1988). 0553212958

John Keegan, *The Face of Battle* (Viking, 1995). 0140048979

Peter Paret, ed., *Makers of Modern Strategy: From Machiavelli to the Nuclear Age* (Princeton University Press, 1986). 0691027641

Victor Hanson, *Carnage and Culture: Landmark Battles in the Rise to Western Power* (Anchor, 2002). 0385720386

*Atlas of American History* (Rand McNally, 2005). 0-528-93457-0

Robert R. Palmer, ed., *Historical Atlas of the World* (Rand McNally, 1994). 0-528-83969-1

Mary Lynn Rampolla, *Pocket Guide to Writing in History* (Bedford Books of St. Martin's Press). 0312274664

Course reader for *History 140: War and Society*. You must purchase this book of course readings.

Films and film lab: We will watch a series of popular films in conjunction with this course. We will view these during our Monday-evening "laboratory" sessions, which will be held from 6:30 - 9:30 in Searles 315. The films we

will watch are listed on this syllabus. These films will serve as important course texts, and will figure into course assignments and evaluation. You are free to view these films on your own time, but you will be responsible for the material in the film on the class day following the screening. Some of these films are on reserve in the library; many are also available at Bart and Greg's DVD Explosion, in downtown Brunswick.

#### Film schedule

9/22	Henry V	11/5	Zulu
9/29	The Last Valley	11/10	Gallipoli
10/6	Black Robe	11/17	Kelly's Heroes
10/20	The Patriot	11/24	Dr. Strangelove
10/27	Waterloo	12/1	Platoon
11/3	Glory	12/8	Three Kings

#### Films shown in class

10/8	Culloden
12/1	Atomic Café
12/8	Operation Urgent Fury

## ASSIGNMENTS

All pre-prepared assignments should be completed on a computer, and submitted in hard copy form. You may email me a copy of your work as a backup, but not as the formal submission.

Class attendance and participation (10%): Regular attendance and thoughtful participation in both lecture and discussion is a significant part of your course work. Please make sure that you have read the assigned readings before each class and are prepared to discuss them. While I know it is sometimes difficult or frightening to participate in class discussions, it is also necessary. Please keep your comments relevant, and consider others when speaking. I may randomly pass out an attendance sheet to help me evaluate your participation.

Blackboard discussion board (10%): There will be a discussion board for this course, which you may access via Blackboard. The point of the discussion board is to provide a forum for thinking through and raising questions about questions that come up in class. You will earn one point toward your final grade for each week you post, for a maximum of ten total points. Of course, you are encouraged to post as frequently as you wish, but your discussion board grade will be calculated on this basis. You may post a comment, question, or response on any matter relating to this course whatsoever. Remember to keep your contributions constructive and civil.

In-class assessments (20%): At the start of each class, I may randomly choose to hold a brief in-class assessment. Each assessment will be awarded points toward your final grade: 2 points (satisfactory), 1 point (unsatisfactory), or 0 points (incompetent, off-topic, or absent). Students who miss an assessment may not make it up. It is likely that I will assign more than ten of these, in which case I will count your best ten assessment grades.

Film analysis paper (10%): This assignment will challenge you to evaluate popular films as reflections of the past. Students will sign up to prepare a 4-6 page paper on one of the films assigned in class. I will discuss this assignment in greater detail later.

Final and mid-term examinations (2 @ 25% = 50%): There will be an in-class mid-term and final examination in this course. The final will be held during the scheduled final exam period for the course. The exams will entail a mix of short answer and essay questions, and must reflect an understanding of the full range of course materials. The date of the final exam is set and unchangeable; please do not ask me to accommodate any changes (such as separate, earlier finals).

## COURSE CONTRACT

Attendance: No absences are "excused" -- you are responsible for all material covered during missed class days. Those who may miss class to attend extra-curricular events are requested to inform me, as a courtesy, of planned absences. If special considerations prevent you from fulfilling course obligations (such as illness), please provide me with documentation so we may consider an exception. Additionally, it is disruptive to leave class in the middle of it except in cases of emergency.

Late or missed assignments: Unless stated otherwise, assignments are due at the beginning of class; assignments handed in later in the day (during or after class) will be considered one day late. I will accept late assignments with no penalty only for documented health or other emergencies. In general, assignments which receive letter grades will be marked down one-third of a grade (e.g., from B+ to B), for each day late. A final but crucial point: All work must be completed in order to pass this course.

A note on academic honesty: Each author owns his or her own ideas, words, and research. You must give appropriate credit — generally in the form of quotations and proper footnotes — when using the work of another scholar. I expect you to be familiar both with Bowdoin's honor code, and with the guidelines for proper citation and attribution of sources provided for this course. If you have any questions, ask rather than take risks. Plagiarism, whether intentional or not, is a serious violation of academic standards and Bowdoin's honor code. I will enforce violations of the honor code by bringing immediate, uncontested action before the Judicial Board. Minimum penalties for plagiarism will be to fail the course.

Offensive materials disclaimer: Students occasionally find some course materials offensive. My intent is not to offend, but to educate. Views expressed in the material we will cover do not necessarily reflect my own personal opinions. The academic enterprise invites vibrant class discussion, which balances critical thinking with mutual respect. Students are expected to take responsibility for their experience in this course by examining their own reactions to material they consider offensive. At all times, our priority will be critical engagement with scholarly material. By continuing with this course, you are agreeing to be held academically accountable for all required materials in the syllabus, regardless of your own personal reactions to it. Students who are unwilling either to hear or think critically about such material are encouraged to drop this course at their discretion.

## SCHEDULE OF CLASS MEETINGS

- This schedule is liable to change to suit class needs. The online syllabus always offers the most recent version of the syllabus.
- Complete readings prior to class and be prepared to discuss them.
- We will not discuss each reading with the same degree of rigor. I will do my best to let you know when to make special efforts with your reading. You are, however, responsible for all the assigned material, whether or not we discuss it in class.
- A few readings may be available only through the course website. I will denote these on the syllabus.
- “®” indicates that the reading can be found in the course reader.

M9/8	<b><u>Introduction</u></b>
W9/10	<p><b><u>Introduction II</u></b>            READING: Patrick Porter, “Good Anthropology, Bad History: The Cultural Turn in Studying War,” <i>Parameters</i> 37, no. 2 (Summer 2006): 1-10. (Blackboard)            “Preface,” in John L. Lydenberg, <i>A History of Combat and Culture</i> (Boulder, Colo.: Westview Press, 2003), xiii-xxii (.pdf available via Blackboard)            RECOMMENDED: Keegan, <i>The Face of Battle: A Study of Agincourt, Waterloo and the Somme</i> (New York: Viking, 1976), ch. 1 (“Of Old, Unhappy, Far-off Things”), esp. pp. 25-52, 72-77.</p>
M9/15	<p><b><u>In media res: Clausewitz and the nature of modern warfare</u></b>            READING: Peter Paret, “Clausewitz,” in Peter Paret, ed., <i>Makers of Modern Strategy: From Machiavelli to the Nuclear Age</i> (Princeton, NJ: Princeton University Press, 1986), 186-215.</p>
W9/17	<p><b><u>The origins of state warfare</u></b>            READING: Keegan, <i>The Face of Battle</i>, ch. 2 (“Agincourt”).            For an excellent example of student work, read Matthew Spooner ‘04, “Cultural Change and the Adoption of the Longbow” (Blackboard).</p>
M9/22	<p><b><u>Henry V</u></b>            READING: Shakespeare, “Henry V”            FILM (to be shown on Monday evening during lab session): “Henry V” (1989)</p>
W9/24	<p><b><u>The modern military revolution I</u></b>            READING: Felix Gilbert, “Machiavelli: The Renaissance and the Art of War,” in Paret, ed., <i>Makers of Modern Strategy</i>, 11-31.            Jeremy Black, “Civilians in Warfare,” <i>History Today</i> 56, no. 5 (May 2006): 10-17. (Blackboard)</p>
M9/29	<p><b><u>The expansion of Europe</u></b>            READING: Victor Davis Hanson, <i>Carnage and Culture: Landmark Battles in the Rise of Western Power</i> (New York: Anchor, 2001), ch. 6.            Paul Kennedy, “Explaining the European Miracle,” in <i>The Rise and Fall of the Great Powers: Economic Change and Military Conflict from 1500-2000</i> (New York: Random House, 1997), 3-30.®            FILM : “The Last Valley” (1970)</p>
W10/1	<p><b><u>The modern military revolution II</u></b>            READING: Gunther E. Rothenberg, “Maurice of Nassau, Gustavus Adolphus, Raimondo Montecuccoli, and the ‘Military Revolution’ of the Seventeenth Century,” in Paret, ed., <i>Makers of Modern Strategy</i>, 32-63.            Ronald G. Asch, “‘Wo der soldat himkömbt, da ist alles sein’: Military Violence and Atrocities in the Thirty Years War Re-examined,” <i>German History</i> 18, no. 3 (2000): 291-309.</p>

M10/6	<p><b><u>State vs. tribe I: The Conquest of North America</u></b></p> <p>READINGS: Daniel Richter, "War and Culture: The Iroquois Experience," <i>William and Mary Quarterly</i>, 3<sup>rd</sup> ser. 40 (1983), 528-59.®</p> <p>Adam J. Hirsch, "The Collision of Military Cultures in Seventeenth Century New England," <i>Journal of American History</i> 74 (March 1988), 1187-1212.®</p> <p>FILM: "Black Robe" (1991)</p>
W10/8	<p><b><u>The mature European state system</u></b></p> <p>READINGS: Randall Hyman, "Culloden's Bloody Fields," <i>British Heritage</i> 22, no. 2 (February-March 2001), 46-54. (Blackboard)</p> <p>IN-CLASS VIDEO: "Culloden" (1967)</p>
W10/15	<p><b><u>Mid-term</u></b></p> <p><b>IN-CLASS MID-TERM EXAMINATION</b></p>
M10/20	<p><b><u>Revolutionary warfare I: The American Revolution</u></b></p> <p>READING: John Shy, "The American Revolution: The Military Conflict Considered as a Revolutionary War," in <i>Essays on the American Revolution</i>, Stephen G. Kurtz and James H. Huttenlocher, eds. (Chapel Hill: University of North Carolina Press, 1975), 25-56.®</p> <p>FILM: "The Patriots" (2000)</p>
W10/22	<p><b><u>The Napoleonic Wars</u></b></p> <p>READING: Peter Paret, "Napoleon and the Revolution in War," in Paret, ed., <i>Makers of Modern Strategy</i>, 123-42.®</p> <p>Peter Paret, "Clausewitz," in Paret, ed., <i>Makers of Modern Strategy</i>, 186-215 (assigned originally for week 2).</p>
M10/27	<p><b><u>The Napoleonic Wars</u></b></p> <p>READING: Keegan, <i>The Face of Battle</i>, ch. 3 ("Waterloo")</p> <p>FILM: "Waterloo" (1970)</p>
W10/29	<p><b><u>The Civil War in comparative perspective</u></b></p> <p>READING: Lance Janda, "Shutting the Gates of Mercy: The American Origins of Total War, 1860-1880," <i>Journal of Military History</i> 59:1 (January 1995), 7-26. (Jstor)</p> <p>RECOMMENDED: Earl J. Hess, "Tactics, Trenches, and Men in the Civil War," in Stig Forster and Jorg Nagler, eds., <i>On the Road to Total War: The American Civil War and the German Wars of Unification, 1861-1871</i> (Cambridge University Press, 1997), 481-96.®</p>
M11/3	<p><b><u>The Civil War: the "total war" thesis debated</u></b></p> <p>READING: George M. Fredrickson, "Why the Confederacy Did Not Fight a Guerrilla War after the Fall of Richmond," 35th Annual Robert Fartenbaugh Lecture, Gettysburg College, 1996. (Blackboard)</p> <p>RECOMMENDED: Mark E. Neely, "Was the Civil War a Total War?" <i>Civil War History</i> 37 (1991): 5-28.®</p> <p>FILM: "Glory" (1989)</p>
W11/5	<p><b><u>State vs. tribe II</u></b></p> <p>READING: Hanson, <i>Carnage and Culture</i>, ch. 8.</p> <p>FILM: "Zulu" (1964)</p>
M11/10	<p><b><u>World War I</u></b></p> <p>READING: Keegan, <i>The Face of Battle</i>, ch. 4 ("The Somme").</p> <p>FILM: "Gallipoli" (1981)</p>
W11/12	<p><b><u>World War I</u></b></p> <p>READING: Michael Howard, "Men against Fire: The Doctrine of the Offensive in 1914," in Paret, ed., <i>Makers of Modern Strategy</i>, 510-26.</p>

M11/17	<p><b><u>World War II</u></b>          READING: Peter R. Mansoor, "The GI Offensive in Europe," A talk given to NYMAS on April 25, 2006, online at &lt;<a href="http://libraryautomation.com/nymas/gioffensiveineurope.html">http://libraryautomation.com/nymas/gioffensiveineurope.html</a>&gt;, accessed August 7, 2008. (Blackboard)          Essay on Blitzkrieg to be announced.          FILM: "Kelly's Heroes" (1970)</p>
W11/19	<p><b><u>World War II</u></b>          READING: Hanson, <i>Carnage and Culture</i>, ch. 8.</p>
M11/24	<p><b><u>The Cold War and the nuclear age</u></b>          READING: Lawrence Freedman, "The First Two Generations of Nuclear Strategists," in Paret, ed., <i>Makers of Modern Strategy</i>, 735-78.          FILM: "Dr. Strangelove" (1964)</p>
M12/1	<p><b><u>From the Cold War to Vietnam</u></b>          READING: John Shy and Thomas W. Collier, "Revolutionary War," in Paret, ed., <i>Makers of Modern Strategy</i>, 815-62.          IN-CLASS VIDEO: "The Atomic Café" (1982)          FILM: "Platoon" (1986)</p>
W12/3	<p><b><u>Revolutionary warfare and terrorism: organization and insurgency</u></b>          READING: Hanson, <i>Carnage and Culture</i>, ch. 8.</p>
M12/8	<p><b><u>The Powell Doctrine and the Post-Vietnam Era</u></b>          George C. Herring, "The 'Vietnam Syndrome' and American Foreign Policy," <i>Virginia Quarterly Review</i> (Fall 1981), 594-612.®          IN-CLASS FILM: "Operation Urgent Fury"          FILM: "Three Kings" (1999)</p>
W12/10	<p><b><u>Jihad vs. McWorld: The Gulf War I and II</u></b>          READING: Eliot A. Cohen, "The Mystique of U.S. Air Power," <i>Foreign Affairs</i> 73, no. 1 (January/February 1994), 109-24.®          Thomas P.M. Barnett, "The Pentagon's New Map," <i>Esquire Magazine</i>, 139, no. 3 (March 2003). (Blackboard)          RECOMMENDED: Michael Ignatieff, "Why are we in Iraq? (And Liberia? And Afghanistan?)," <i>New York Times</i> (September 7, 2003). (Blackboard)          Thomas E. Ricks, "In Iraq, Military Forgot Lessons of Vietnam," <i>Washington Post</i> (July 23, 2006). (Blackboard)</p>
Sun12/21	<p><b><u>Final Exam</u></b>  <b>FINAL EXAMINATION</b>          2:00pm - 5:00pm, held in regular classroom.</p>