

# Hist1240

# War and Society

Patrick Rael, Bowdoin College, Spring 2016

Meets: (Class) WF 2:30-4:00, Searles 315  
(Film lab) Media Commons screening room  
Office hours: TuTh 2-4, 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 2000 level, and that seniors may not earn major credit for such courses. I expect students to spend an average of six 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: Please purchase these required books at the campus book store or online.

William Shakespeare, *Henry V* (Bantam Classic and Loveswept, 1988).  
John Keegan, *The Face of Battle* (Viking, 1995).  
Peter Paret, ed., *Makers of Modern Strategy: From Machiavelli to the Nuclear Age* (Princeton University Press, 1986).  
Victor Hanson, *Carnage and Culture: Landmark Battles in the Rise to Western Power* (Anchor, 2002).  
*Atlas of American History* (Rand McNally, 2005).  
Robert R. Palmer, ed., *Historical Atlas of the World* (Rand McNally, 1994).  
Mary Lynn Rampolla, *Pocket Guide to Writing in History* (Bedford Books of St. Martin's Press).

*Note that many other readings for this course will be made available via Blackboard and the online syllabus.*

Films and film lab: We will watch a series of popular films in conjunction with this course. We will view these during our schedule "laboratory" sessions, which will be held from 6:30 - 9:30 in the classroom designated above. 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*. These films are on reserve in the library; many are also available at Bart and Greg's DVD Explosion, in downtown Brunswick, or through online and other sources.

## Film schedule

2/11: "Henry V" (1989)	4/7: "Zulu" (1964)
2/18: "The Other Conquest" (2000)	4/14: "Gallipoli" (1981)
2/25: "Black Robe" (1991)	4/21: "Kelly's Heroes" (1970)
3/2: "The Patriot" (2000)	4/28: "Dr. Strangelove" (1964)
3/10: "Master and Commander" (2003)	5/5: "Three Kings" (1999)
3/31: "Glory" (1989)	

## 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 constitute 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. Offering thoughtful contributions on course material is a skill — and one as important to learn as good writing. Please keep your comments relevant, and consider others when speaking.

In-class assessments (30%): 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: 3 points (excellent), 2 points (satisfactory), 1 point (unsatisfactory), or 0 points (incompetent, off-topic, or absent). Assessments may not be made up for any reason. I will assign more than ten of these, in which case I will count your best ten assessment grades.

Film analysis paper (15%): 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 a feature film depicting some aspect of war in history. There will be much latitude in the choice of films.

Primary source analysis paper (15%): Students will sign up to prepare a 4-6 page paper on primary historical source related to one of the topics in this class. I will offer more instruction on this later.

Final and mid-term examinations (2 @ 15% = 30%): 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**

- Students are responsible for any missed class material due to absences, including especially assignments due. If you must be absent, rely on friends in class for notes.
- Please do not leave the room during the class session.
- Please do not bring food to class.
- Notepads and laptops are not permitted in class.
- We will “knock” at the end of class, to acknowledge our mutual effort.
- Print out any electronically assigned readings and bring them to class. You should be highlighting your reading, writing notes in the margins, etc.
- All work must be completed in order to pass this course.

**Late assignments:** 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. For your submission to be complete, I will need both an electronic and hard copy of your paper. Assignments which receive letter grades will be marked down one-third of a grade (e.g., from B+ to B), for each day late. Please do not ask me for extensions on papers or exams.

**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 citations — when using the work of another scholar. Be familiar both with Bowdoin's honor code, and with the guidelines for proper citation and attribution of sources provided for this course. Plagiarism, whether intentional or not, is a serious violation of academic standards and Bowdoin's honor code.

**Offensive materials disclaimer:** Students occasionally find some course materials offensive. Educating ourselves sometimes requires us to encounter material we find offensive and objectionable. Views expressed in the material we will cover do not necessarily reflect my own personal opinions. 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. 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. 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. Make sure you print out hard copies of all electronic readings and bring them to class.
- 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.
- "(Blackboard)" indicates that the reading can be found in the "course readings" section of the blackboard website for this course. A few other readings may send you to Jstor or an online source.

1/27: Introduction1/29: Introduction II

Patrick Porter, "Good Anthropology, Bad History: The Cultural Turn in Studying War," *Parameters* 37, no. 2 (Summer 2007): 45-58. (Blackboard)  
 "Preface," in John A. Lynn, *Battle: A History of Combat and Culture* (Boulder, Colo.: Westview Press, 2003), xiii-xxii. (Blackboard)  
 Recommended: John Keegan, *The Face of Battle: A Study of Agincourt, Waterloo and the Somme* (New York: Viking, 1976), ch. 1 ("Of Old, Unhappy, Far-off Things"), esp. pp. 25-52, 72-77.

2/3: In media res: Clausewitz and the nature of modern warfare

Peter Paret, "Clausewitz," in Peter Paret, ed., *Makers of Modern Strategy: From Machiavelli to the Nuclear Age* (Princeton, NJ: Princeton University Press, 1986), 186-215.  
 Victor Davis Hanson, *Carnage and Culture: Landmark Battles in the Rise of Western Power* (New York: Anchor, 2001), ch. 1.  
 Film: "Henry V" (1989)

2/5: Henry V

Shakespeare, *Henry V*

2/10: The origins of state warfare

Keegan, *The Face of Battle*, ch. 2 ("Agincourt")  
 Film: "Henry V" (1989)

2/12: The modern military revolution I

Felix Gilbert, "Machiavelli: The Renaissance and the Art of War," in Paret, ed., *Makers of Modern Strategy*, 11-31.

2/17: The expansion of Europe

Hanson, *Carnage and Culture*, ch. 6.  
 Paul Kennedy, "Explaining the European Miracle," in *The Rise and Fall of the Great Powers: Economic Change and Military Conflict from 1500-2000* (New York: Random House, 1997), 3-30. (Blackboard)  
 Zoltan Grossman, "What if Aztecs Took Europe?" Madison (Wi.) *Insurgent* (October 14-27, 1991). (Blackboard)  
 Film: "The Other Conquest" (2000)

2/19: The modern military revolution II

Gunther E. Rothenberg, "Maurice of Nassau, Gustavus Adolphus, Raimondo Montecuccoli, and the 'Military Revolution' of the Seventeenth Century," in Paret, ed., *Makers of Modern Strategy*, 32-63.  
 Ronald G. Asch, "'Wo der soldat himkümbt, da ist alles sein': Military Violence and Atrocities in the Thirty Years War Re-examined," *German History* 18, no. 3 (2000): 291-309. (Blackboard)

2/24: State vs. tribe I: The Conquest of North America

Daniel Richter, "War and Culture: The Iroquois Experience," *William and Mary Quarterly*, 3rd ser. 40 (1983), 528-59. (Jstor)  
 Adam J. Hirsch, "The Collision of Military Cultures in Seventeenth Century New England," *Journal of American History* 74 (March 1988), 1187-1212. (Jstor)  
 Film: "Black Robe" (1991)

2/26: The mature European state system

R.R. Palmer, "Frederick the Great, Guilbert, Bulow: From Dynastic to National War," in Paret, ed., *Makers of Modern Strategy*, (read through section II, pp. 91-113).

3/2: Revolutionary warfare I: The American Revolution

John Shy, "The American Revolution: The Military Conflict Considered as a Revolutionary War," in *Essays on the American Revolution*, Stephen G. Kurtz and James H. Hutson, eds. (Chapel Hill: University of North Carolina Press, 1973), 121-56. (Blackboard)  
 Film: "The Patriot" (2000)

3/4: The French Revolution

"A British Observer of the September Massacres"  
 "The Vendee: A Description of the Counterrevolution"  
 Camille Desmoulins, "The Revolution Devours Its Own"  
 Peter Paret, "Napoleon and the Revolution in War," in Paret, ed., *Makers of Modern Strategy*, 123-42. (Blackboard)

3/9: The Napoleonic Wars

Keegan, *The Face of Battle*, ch. 3 ("Waterloo")  
Film: "Master and Commander" (2003)

3/11: Mid-term: In-class mid-term examination

3/30: The Civil War in comparative perspective

Lance Janda, "Shutting the Gates of Mercy: The American Origins of Total War, 1860-1880," *Journal of Military History* 59:1 (January 1995), 7-26. (Blackboard)

Recommended: Earl J. Hess, "Tactics, Trenches, and Men in the Civil War," in Stig Forster and Jorg Nagler, eds., *On the Road to Total War: The American Civil War and the German Wars of Unification, 1861-1871* (Cambridge University Press, 1997), 481-96. (Blackboard)  
Film: "Glory" (1989)

4/1: The Civil War: the "total war" thesis debated

George M. Fredrickson, "Why the Confederacy Did Not Fight a Guerrilla War after the Fall of Richmond," 35th Annual Robert F. Taft Lecture, Gettysburg College, 1996. (Blackboard)

Recommended: Mark E. Neely, "Was the Civil War a Total War?" *Civil War History* 37 (1991): 5-28. (Blackboard)

4/6: State vs. tribe II

Hanson, *Carnage and Culture*, ch. 8.  
Film: "Zulu" (1964)

4/8: World War I

Keegan, *The Face of Battle*, ch. 4 ("The Somme").

4/13: World War I

Michael Howard, "Men against Fire: The Doctrine of the Offensive in 1914," in Paret, ed., *Makers of Modern Strategy*, 510-26.  
Film: "Gallipoli" (1981)

4/15: World War II (Europe)

Peter R. Mansoor, "The GI Offensive in Europe," A talk given to NYMAS on April 25, 2006 (online).

4/20: World War II (Pacific)

Hanson, *Carnage and Culture*, ch. 9.  
Film: "Kelly's Heroes" (1970)

4/22: The Cold War and the nuclear age

Lawrence Freedman, "The First Two Generations of Nuclear Strategists," in Paret, ed., *Makers of Modern Strategy*, 735-78.

4/27: From the Cold War to Vietnam

John Shy and Thomas W. Collier, "Revolutionary War," in Paret, ed., *Makers of Modern Strategy*, 815-62.  
Film: "Dr. Strangelove" (1964)

4/29: Revolutionary warfare II: Anti-communism, decolonization, and insurgency

Hanson, *Carnage and Culture*, ch.10.

5/4: The Powell Doctrine and the Post-Vietnam Era

George C. Herring, "The 'Vietnam Syndrome' and American Foreign Policy," *Virginia Quarterly Review* (Fall 1981), 594-612. (Blackboard)  
Eliot A. Cohen, "The Mystique of U.S. Air Power," *Foreign Affairs* 73, no. 1 (January/February 1994), 109-24. (Blackboard)  
Film: "Three Kings" (1999)

5/6: Jihad vs. McWorld: The Gulf Wars

Thomas P.M. Barnett, "The Pentagon's New Map," *Esquire Magazine* 139, no. 3 (March 2003). (Blackboard)  
Eliot A. Cohen, "The Mystique of U.S. Air Power," *Foreign Affairs* 73, no. 1 (January/February 1994), 109-24. (Blackboard)  
Thomas E. Ricks, "In Iraq, Military Forgot Lessons of Vietnam," *Washington Post* (July 23, 2006). (Blackboard)

5/11: The present moment

Patrick Coffey, "War from Afar: How the Pentagon Fell in Love with Drones," *Salon* (December 8, 2013), online.  
Daniel Somers, "I Am Sorry That It Has Come to This: A Soldier's Last Words," *Gawker* (June 22, 2013), online.  
Chukwuma Osakwe and Ubong Essien Umoh, "Non-Lethal Weapons and Force-Casualty Aversion in 21st Century Warfare," *Journal of Military and Strategic Studies* 15, no. 1 (2013). (Blackboard)

5/18: Final Exam

9:00am - 12:00noon, held in regular classroom.