Hist1240

War and Society

Patrick Rael, Bowdoin College, Fall 2019

Meets: (Class) WF 1:15-2:40, Pickering Room
(Film lab) Th 6:30-9:30, Pickering Room
Office hours: MTh 2-4, by apt. (Calendly)
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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. Expect to spend an average of six hours outside of class and lab each week preparing for this course (reading, reviewing notes, preparing papers, etc.).

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).
- 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 scheduled “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; you are free to access them through online and other sources.

Assignments: All pre-prepared assignments should be completed on a computer, and submitted in both hard copy form (to my box on the first floor of Hubbard Hall) and ecopy (email as an attachment to me). Your submission is not on time or complete until I have both copies by the deadline.

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. Unless we've agreed on an exception, you must attend class to take an assessment or submit a take-home assessment.

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 except those permitted by college policy.

Paper re-writes: I encourage you to re-write your papers with a generous re-write policy. A re-write is a significant re-working of the paper which responds to my critiques of the original paper regarding organization, argument, and evidence. It is not sufficient to, for instance, simply correct grammatical mistakes or errors in punctuation. If you re-write a paper, your grade for the assignment may or may not go up, but it will not go down. I will accept re-writes for any paper up to the last regular class meeting, but not after. Re-written papers will receive the same late penalty (if any) applied to the original paper. You must submit any originals with your re-write. Grading re-writes must be my lowest grading priority; please give me plenty of time.

Late assignments: Assignments are due at the time specified; assignments handed later will be considered late. 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.

Acknowledging sources: Each author owns their 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. Plagiarism, whether intentional or not, is a serious violation of academic standards and

Bowdoin's honor code. Be familiar with Bowdoin's honor code, Bowdoin's general guidelines for proper citation and attribution of sources, and any guidelines provided specifically for this course.

You will need to use Chicago/Turabian footnotes to acknowledge your sources. You need not include a Bibliography unless you consult sources outside of course material (e.g., your final paper). Be familiar with Bowdoin's honor code, Bowdoin's general guidelines for proper citation and attribution of sources (we use Chicago/Turabian style in History), and any guidelines provided specifically for this course (see Blackboard > Library/Research). You may also consult a YouTube video I have made for this purpose, and guides available under the "Resources" tab on my homepage – notably, those on Citation Basics and the Chicago-Style Citation Quick Guide.

Accessibility and inclusiveness:

Some fine print:

- 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 regular class meetings. Mobile phones should be turned off and kept away. (Those approved for classroom accommodations are excepted.)
- Print out any electronically assigned readings and bring them to class. You should be highlighting your reading, writing notes in the margins, etc.
- We will "knock" at the end of class, to acknowledge our mutual effort.
- *All work must be completed and submitted in order to pass this class.*

Challenging content: Education at the college level 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 uncomfortable with this approach 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. (If you come to class without hard copies of the assigned reading, I reserve the right to deduct an assessment grade from your final grade.)
- "(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.

W 9/4	Introductions
F 9/6	War and society 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.
W 9/11	*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.
F 9/13	Dynastic warfare and state formation Shakespeare, *Henry V* (Acts I and II) Charles Tilly, "War Making and State Making as Organized Crime," *Bringing the State Back In*, eds. Peter Evens, Dietrich Rueschemeyer, Theda Skocpol (Cambridge: Cambridge University Press, 1985): 169-91. (Blackboard)
W 9/18	Shakespeare, *Henry V* (Acts III through V)
Th 9/19	Film: "Henry V" (1989) To prepare, view the trailer to the classic Sir Lawrence Olivier version.
F 9/20	Keegan, *The Face of Battle*, ch. 2 ("Agincourt").
W 9/25	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)

	Recommended: Joel Mokyr, "How Europe became so rich," Aeon (15 February 2017), online.
Th 9/26	Art museum visit to view Jacque Callot, "Miseries of War" (1633)
F 9/27	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)
W 10/2	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)
Th 10/3	Film: "Black Robe" (1991)
F 10/4	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). Kevin Linch, "A History of Military Conscription in Europe," brewminate (8 February 2018), online. Frederick the Great, *Military Instruction from the King of Prussia to his Generals* (Sheborne, 1818), selections. (Blackboard)
W 10/9	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) Holger Hoock, *Scars of Independence: America's Violent Birth* (New York: Crown, 2017), ch. 9 "Town-Destroyer." (Blackboard)
Th 10/10	Film: "The Patriot" (2000)
F 10/11	Midterm exam
W 10/16	The French Revolution "A British Observer of the September Massacres" (Blackboard) "The Vendee: A Description of the Counterrevolution" (Blackboard) Camille Desmoulins, "The Revolution Devours Its Own" (Blackboard) Peter Paret, "Napoleon and the Revolution in War," in Paret, ed., *Makers of Modern Strategy*, 123-42. (Blackboard)
Th 10/17	Film: "Master and Commander" (2003)

F 10/18	The Napoleonic Wars Keegan, The Face of Battle , ch. 3 ("Waterloo") Nir Arielli and Bruce Collins, *Transational Soldiers: Foreign Military Enlistment in the Modern Era* (London: Palgrave Macmillan, 2013): 1-12 ("Introduction: Transnational Military Service since the Eighteenth Century"). (Blackboard)
W 10/23	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)
Th 10/24	Film: "Glory" (1989)
F 10/25	The American Civil War 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) Recommended: Mark E. Neely, "Was the Civil War a Total War?" *Civil War History* 37 (1991): 5-28. (Blackboard)
W 10/30	The Zulu Wars Hanson, *Carnage and Culture*, ch. 8.
Th 10/31	Film: "Zulu" (1964)
F 11/1	The Philippines Insurrection Glenn A. May, "Why the United States Won the Philippine-American War, 1899-1902," *Pacific Historical Review* 52, no. 4 (November 1983): 353-77 (Jstor). Ellen Sebring, "Civilization & Barbaraism: Cartoon Commentary & 'The White Man's Burden' (1898-1902," *Asia-Pacific Journal* 13, no. 27:1 (6 July 2015), online.
W 11/6	World War I Michael Howard, "Men against Fire: The Doctrine of the Offensive in 1914," in Paret, ed., *Makers of Modern Strategy*, 510-26.
Th 11/7	Film: "Gallipoli" (1981) "Turkish Government destroys Anzac monument," *New Zealand Herald* (17 June 2017), online.
F 11/8	World War I Keegan, *The Face of Battle*, ch. 4 ("The Somme "). David Frum, "What If the Allies Had Lost World War I?" *Atlantic* (3 June 2015), online.
W 11/13	World War II (Europe)

	Peter R. Mansoor, "The GI Offensive in Europe," A talk given to NYMAS on April 25, 2006 (Blackboard). Dominic Selwood, "Dresden was a civilian town with no military significance. Why did we burn its people?" London *Telegraph* (13 February 2015), online.
Th 11/14	Film: "Kelly's Heroes" (1970)
F 11/15	World War II (Pacfic) Hanson, *Carnage and Culture*, ch. 9. John Hersey, "Hiroshima," *New Yorker* (31 August 1946), online.
W 11/20	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. George Orwell, "You and the Atom Bomb (19 October 1945)," Orwell Foundation, online.
Th 11/21	Film: "Dr. Strangelove" (1964)
F 11/22	From the Cold War to Vietnam John Shy and Thomas W. Collier, "Revolutionary War," in Paret, ed., *Makers of Modern Strategy*, 815-62. Michael Peck, "The Shocking Reason America Really Lost in the War in Vietnam: Japan," *National Interest* (2 May 2018), online.
W 11/27	Thanksgiving holiday
Th 11/28	Thanksgiving holiday Please seek out and watch "Platoon" (1986) on your own over the long weekend.
F 11/29	Thanksgiving holiday
W 12/4	Revolutionary warfare II: Anti-communism, decolonization, and insurgency Hanson, *Carnage and Culture*, ch.10. Christian G. Appy, "What Was the Vietnam War About?" *New York Times* (26 March 2018), online. Matt Taibi, "Ghosts of Tet," *New York Press* (8 June 2004), blackboard.
Th 12/5	Film: "Three Kings" (1999)
F 12/6	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)
W 12/11	Wrap-up

	Thomas E. Ricks, "The Widening Gap Between Military and Society," *Atlantic* (July 1997), online. Thomas E. Ricks, "In Iraq, Military Forgot Lessons of Vietnam," *Washington Post* (July 23, 2006). (Blackboard)