



LNDN HIST 3310

Britain in the Twentieth Century: From Imperial to Global

CAPA LONDON PROGRAM



Course Description

This course investigates the historical development of Britain throughout the twentieth century with particular emphasis on the ways in which society, culture, and politics have been shaped during this period. It considers aspects such as changing perceptions about the role of the State; the rise of consumer culture; the effect of two world wars; the development of the welfare state; the decline of empire; shifts in multiculturalism; the social and cultural changes of the long 1960s; and the impact of Thatcherism. We will also address notions of personal and national identity within the changing context of 'Britishness', focusing on the ways in which the lives of ordinary British people have changed during the last century. Classes are arranged both chronologically and thematically, combining lectures, seminars, student presentations, and field studies.

Course Aims

This course aims to develop students' understanding of twentieth-century British history and a clear sense of the process of change over time, allowing them to appreciate the theoretical and methodological issues that face historians as they interpret historical documents. It will foster students' aptitude for study and research, including effective oral and written skills, encouraging active participation in class discussions and in critical evaluation of primary and secondary source material. Students will be able to identify some of the major themes which influenced the development of 20th century Britain and better understand life in Britain today through an exploration of historical developments. By the end of the course students should have deepened their comprehension of twentieth-century British history and be able to demonstrate a critical awareness that the insights and limitations of different source materials are as much a product of particular cultural traditions as the events they describe.

Requirements and Prerequisites

This course is suitable for students with limited historical background. However, it will also provide the opportunity for History majors and minors to develop their skills.

Learning Outcomes

At the end of the course students should be able to:

- a. Identify historical problems
- b. Be more aware of how historical factors have influenced British life today
- c. Understand from an historical perspective the development of diversity (including gender, ethnicity, class, and sexuality) in Britain during the 20th century
- d. Be aware of the development of multiculturalism historically during the 20th century
- e. Understand more about the development of London during the 20th century and be able to apply personal experience to historical perspectives
- f. Discriminate between primary and secondary historical sources
- g. Develop analytical skills in interpreting social, political, economic and cultural forces

Developmental Outcomes

Students should demonstrate responsibility & accountability for the completion of readings and assignments, independence & interdependence, goal orientation, self-confidence in their ability to work independently and with others, resilience, appreciation of differences both in terms of the course material and of their fellow students. They will also be able to describe and discuss their newly acquired knowledge and understanding; and have developed their research, writing, and discussion skills, extending their capacity for critical analysis and reflection, communicate more effectively and participate in small group discussion/debate, both listening and contributing their own ideas in an appropriate and clear manner.

Class Methodology

Teaching is varied and interactive, including lectures, film, in-class analysis of primary documents, discussion, student presentations, and field studies. Class discussion is encouraged. Students will engage with a wide variety of literature – including primary documents, literary accounts, historical interpretations and contemporary social analyses - which trace Britain's physical and social transformations and allow students to consider the diverse ways in which the nation has been experienced and represented. Written work will allow students to interpret evidence from field studies and secondary research to develop their own arguments about the nature and significance of the forces which shaped the nation in the twentieth century and engage with a variety of critical perspectives.

Field Components

CAPA provides the unique opportunity to learn about Britain through direct interactive experience. Participation in course field studies allows students to actively explore the society in which they are currently living. Field studies form an important component of this course; attendance at these classes, which take place during our class time during selected weeks, is mandatory. Field studies present a valuable opportunity to learn about the forces which have shaped, and continue to shape, the British nation by focusing on specific London-based neighbourhoods and museums. We will interpret the sites we visit through class discussion as well as in written work and the final examination.

The assigned field components for the course are: (tbc.)

Harrods
The Victoria & Albert Museum
Imperial War Museum
Guided Tour of the East End (Interwar Radicalism)
Brixton & the Black Cultural Archives
The Science Museum

Students are also strongly encouraged to participate in co-curricular program activities. Please see the My Global City events and activities schedule for details.

Recommended London museums & galleries include: The British Museum; Guildhall Art Gallery; The Museum of London; The Natural History Museum; Whitechapel Gallery; The National Gallery; The National Portrait Gallery; The Design Museum; The Science Museum; The Royal Academy; National Maritime Museum; Tate Britain and Tate Modern; the V&A.

ASSESSMENT Grade Breakdown and Assessment of Learning Outcomes

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7
Fail	F	<40	<60	0

ASSESSMENT:		
Class Participation (incl. CANVAS Discussion posts)		10%
Class Presentation: 'The Home Front' in World War Two	15%	
Midterm (field study paper – 1,000 words)		20%
Research Paper (1,500 words)		30%
Final Exam (in class Week 14)		25%

Assessment Task	Grade %	Learning Outcomes	Due Date
Class Participation	10%	all	Weekly
Class Presentation	15%	a, b, c, f, g	Week 6
Midterm – Field Study Paper	20%	all	Week 5
Research Paper	30%	all	Week 12
Final Exam	25%	all	Week 14

Assessment/Grading Policy

Students must complete all required components by the established deadlines. Late submission will incur a 3% per day penalty without the instructor's prior approval of extension and may result in a grade of F (zero) for the course. If all work is not submitted by the end of the program, you will receive an F (zero) for the course. Please submit all written work via Turnitin on CANVAS. **Please keep a hard copy of all written work.**

ASSIGNMENTS

Participation

Participation in classes, field studies, and discussion posts is an expected component of the course and will enhance students' understanding of course material for their written work, presentations, and exams. Lectures, presentations, and field studies encourage discussion based on course materials and insights from students' observations. Students are expected to have completed the readings prior to each class and to contribute to discussion in an informed manner through relevant comments, questions, and analysis. Participation will also be assessed through weekly contributions to CANVAS discussion posts and activities.

Oral Presentation (15 minutes)

In Class Week 6

We will explore the history of the 'Home Front' using the BBC archive of World War Two memories. The purpose of this assignment is to research and communicate a specific aspect of the World War Two 'Home

Front' using a selection of primary sources found at <http://www.bbc.co.uk/history/ww2peopleswar/categories/> through an in-class oral presentation

Student presentations are based on an analysis of a selection of the primary sources from the BBC Home Front website on one of the possible topics listed below. Your presentation should address the question: What do your chosen primary sources tell us about the Home Front during World War Two? Identify main points of interest and analyse their significance. Present your findings in a 15 minute presentation. You are encouraged to use audio/visual displays. Video material, if used, must not exceed 3 mins. Presenters should incorporate questions for the class in order to generate discussion and debate. Students will be evaluated on their ability to introduce and analyse the main issues raised by the primary sources, assess its significance for an understanding of the Home Front during World War Two, and generate discussion.

Topics include:

- The Blitz and Air Raids
- Anderson Shelters
- Food and Rationing
- Childhood and Evacuation
- Land Army
- Women's Roles and Experiences
- Home Guard
- Social Class
- Nursing and Medicine
- Family Life
- Conscientious Objectors
- Arts, Entertainment and Media
- Imperial and Commonwealth Forces

Midterm - Field Study Paper (1000 words)

DUE: Week 5

This assignment is based on an analysis of one of the course's initial field studies: the Victoria & Albert Museum; Harrods; and the Imperial War Museum. Students will be able to develop fieldwork methods and techniques which allow them to interpret British history as presented in specific sites (e.g. museums, galleries, department stores). They will learn how to "read" these sites and analyse their significance both historically and as aspects of the heritage history in Britain today. The paper involves a written interpretation of one of these sites in relation to a specific era of British history and the main themes of the course. Students also will address the ways in which their chosen site presents British imperial relationships in the early-twentieth century. For example, students writing on Harrods will examine the significance and imperial character of consumerism within early twentieth-century Britain, and how the store references Britain's imperial past today. Those focusing on the V&A will assess how this institution showcased Britain within a wider imperial context, through its artefacts, collections, and galleries. For the Imperial War Museum, students will engage specifically with the First World War Gallery and the ways in which it presents not only British experiences of war, but also the importance of imperial relationships during this conflict. Papers should be analytical rather than descriptive, based on a clearly-stated thesis, and should be supported by students' observation, field study details, lecture content and secondary readings. Specific assignment details and guidelines will be provided before each field study.

Research Paper (1500 words)

DUE: Week 12

Students may choose to write on **ANY ONE** of the following but **must not write on the same site** as for the midterm field study paper:

1. Harrods
2. The Victoria & Albert Museum
3. The Imperial War Museum
4. The Radical East End
5. The Science Museum
6. Brixton and the Black Cultural Archives

This project analyses a specific topic or theme within British history in relation to one of the course field studies. The aim of the research paper is to 'read' your chosen site in order to assess its significance for an understanding of British history, and to write analytically about it drawing upon relevant primary and secondary sources and specific examples from the field study. Your paper should be based on a specific topic or theme linked to the field study you have selected which relates to the main themes and ideas of the course. Topics may include: the British empire and its legacies; social/ethnic diversity; the impact of international warfare; political culture; social change; technology; commerce and consumerism; culture and the arts; multiculturalism and migrant communities; Britain's global relations; the heritage industry; and the role of the past in shaping the present. Papers should address the ways in which your selected field study provides insight into your chosen topic and enhances your understanding of 20th century Britain.

Questions to consider: How do the V&A, Harrods, or Brixton showcase cultural and social diversity and Britain's relationship with the wider world? How does the Imperial War Museum reveal British experiences of military conflict? Examine the function and significance of art as displayed at the V&A, Brixton, or the Imperial War Museum. How does the East End display radical political culture? Assess Harrods or the V&A as imperial spaces: what imperial ideals do these sites represent? In what ways do Harrods and Brixton highlight the diversity of the consumer landscape? How do the Imperial War Museum, the East End or Brixton showcase conflict within British history? Examine the ways in which Britain's scientific & technological achievements are displayed at the Science Museum.

Papers should be analytical rather than descriptive, based on a well-defined argument, and supported by specific details from the field studies, lecture material, class handouts and readings, and your own observations. Students may also incorporate an analysis of photographs and other visual material. **Papers should engage with material from at least 3 primary sources and 8-10 secondary sources, including course resources.** Specific details and questions will be provided for each field study. Please feel free to contact the instructor for topic advice and suggestions.

FINAL EXAM (90 mins.)

In Class Week 14

The final exam will be based on material covered throughout the course (lectures, field studies, films, readings, CANVAS discussion, presentations, etc.) The exam will assess students' ability to identify and analyse specific details as well as to draw connections among specific topics and concepts relating to the course's main themes. Emphasis will be placed on Britain's evolution throughout the twentieth century.

Students are responsible for ensuring that they are recorded on the class register at the beginning of each class and field study. Students arriving late to any class must ensure they are recorded on the register or they may be marked absent.

Course Materials

There are no required texts for this course. In the CAPA library there are useful history and politics texts that can be used on site. There will also be handouts for some classes.

Suggested Reading: *denotes fiction**

Hakim Adi, Ed., *Black British History – New Perspectives* (Bloomsbury, 2019).
Akala, *Natives: Race & Class in the Ruins of Empire* (Two Roads, 2018).
John Benson, *Affluence and Authority: A Social History of Twentieth-Century Britain* (Hodder Arnold, 2005).
Jeremy Black, *A Brief History of Britain: 1945 to Brexit*. Indiana University Press (2017).
Elizabeth Bowen, *The Heat of the Day* (1948). ***
Christopher Breward, *Fashioning London: Clothing and the Modern Metropolis* (Berg, 2004).
C. Breward et. al., eds., *Swinging Sixties: Fashion in London and Beyond, 1955-70* (V&A, 2006).
Beverley Bryan, Stella Dadzie, and Suzanne Scafe, eds., *The Heart of the Race: Black Women's Lives in Britain* Penguin, revised edition, 2018.
David Cannadine, *In Churchill's Shadow: Confronting the Past in Modern Britain* (Penguin, 2002).
Francesca Carnevali and Julie-Marie Strange (eds.) *Twentieth-Century Britain: Economic, Cultural and Social Change* (2014).
Peter Clarke, *Hope and Glory: Britain 1900-1990* (Penguin, 1997).
Linda Colley, *Acts of Union and Disunion: What has held the UK together and what is dividing it?* (Profile, 2014).
John Cooper, *Great Britons – The Great Debate* (National Portrait Gallery, 2002).

Danny Dorling, *So You Think You Know about Britain?* (Constable, 2011).

John Eade et. al. eds. *Tales of Three Generations of Bengalis in Britain*, Oral History and Socio-Cultural Heritage Project, Nirmul Committee, London, 2006.

Buchi Emecheta, *Second-Class Citizen* (1974). ***

Bernardine Evaristo, *Girl, Woman, Other* (Hamish Hamilton, 2019).***

Juliet Gardiner, *Wartime Britain 1939-1945* (Headline, 2004).

Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (Routledge, 2002).

Dick Hebdige, *Subculture: The Meaning of Style* (Routledge, 1995).

Eric Hobsbawm, *The Age of Extremes* (1995).

Andrea Levy, *Small Island* (2004).***

Helen Lewis, *Difficult Women: A History of Feminism in 11 Fights* (Jonathan Cape, 2020)

Andrew Marr, *A History of Modern Britain* (Macmillan, 2008).

Andrew Marr, *The Making of Modern Britain: From Queen Victoria to VE Day* (Macmillan, 2009).

Colin MacInnes, *City of Spades* (1957) *Absolute Beginners* (1959) ***

Charles More, *Britain in the Twentieth Century* (2014)

Kenneth O. Morgan, *Twentieth-Century Britain: A Very Short Introduction* (2000)

David Morley and Kevin Robbins, eds. *British Cultural Studies: Geography, Nationality, and Identity* (Oxford University Press, 2001).

David Olusoga, *Black and British: A Forgotten History* (Pan Macmillan, 2017).

Mike Phillips and Trevor Phillips, *Windrush: The Irresistible Rise of Multi-Racial Britain* (HarperCollins, 1999).

Sonya O. Rose, *Which People's War?: National Identity and Citizenship in Wartime Britain, 1939 -1945* (Oxford UP, 2003).

Sheila Rowbotham, *A Century of Women: The History of Women in Britain and the United States* (Penguin: 1999).

Dominic Sandbrook, *The Great British Dream Factory: The Strange History of our National Imagination* (Allen Lane, 2015).

D. Sandbrook, *Never Had it So Good: A History of Britain from Suez to the Beatles* (Abacus, 2005).

D. Sandbrook, *White Heat: A History of Britain in the Swinging Sixties* (LittleBrown, 2006).

Sam Selvon, *The Lonely Londoners* (1956). ***

Zadie Smith, *White Teeth* (2000). ***

Nick Tiratsoo, ed., *From Blitz to Blair: A New History of Britain since 1939* (Phoenix, 1998).

Selina Todd, *The People: The Rise and Fall of the Working Class, 1910-2010* (2014).

Patrick Vernon and Angelina Osborne, *100 Great Black Britons* (Little, Brown Ltd, 2020)

Chris West, *First Class: A History of Britain in 36 Postage Stamps* (Square Peg, 2012).

Jerry White, *London in the Twentieth Century-A City and its People* (Penguin, 2001).

A.N. Wilson, *After the Victorians: The world our parents knew* (Arrow Books, 2006).

Linda Woodhead and Rebecca Cato, eds. *Religion and Change in Modern Britain* (Routledge, 2012).

Virginia Woolf, *Mrs. Dalloway* (1925). ***

Benjamin Zephaniah, *Too Black, Too Strong* (2001) poetry

Useful Websites for British History, News & Culture:

BBC History <http://www.bbc.co.uk/history/>

The National Archives <http://www.nationalarchives.gov.uk/>

Gov.uk (past prime ministers) <https://www.gov.uk/government/history/past-prime-ministers>

The Times Online <http://www.timesonline.co.uk/tol/news/>

The Guardian <http://www.guardian.co.uk/>

British Library <http://www.bl.uk>

Immigration and Race <http://www.blackpresence.co.uk/>

Political History <http://bubl.ac.uk/link/b/britishpoliticalhistory.htm>

UK Parliament - <http://www.parliament.uk/>

Mapping London <http://mappinglondon.co.uk/2013/victorian-london-in-incredible-detail/>

Who Do We Think We Are?: <http://www.whodowethinkweare.org.uk/>

Weekly Course Schedule

NB: For sessions which include a lecture and field study, the first part of class will take place at the CAPA Centre, to be followed by the field study.

Week 1: INTRODUCTION

Topics: 20thC Britain – an overview; the British monarchy in the 20th century; impressions of contemporary Britain; review of syllabus and course assessment

Lecture – Introduction to the course and 20thC British History

Class Discussion – 100 “Great” Britons: Who & Why?

Resources: BBC Poll – 100 Greatest Britons (2002); 100 Great Black Britons (2020)

John Cooper, *Great Britons – The Great Debate* (National Portrait Gallery, 2002).

BBC History: <http://www.bbc.co.uk/history/british/>
<https://www.100greatblackbritons.co.uk>

Follow-up: CANVAS Discussion Post: Assessing “greatness”

Week 2: CONSUMERISM – A Nation of Shoppers

Topics: The rise of consumerism in Edwardian Britain; the consumer landscape & British identity; department stores and popular culture; imperial commodities and consumer spaces

Lecture – The Construction of London as Consumer Mecca

FIELD STUDY: The V&A & Harrods: Leisure and Pleasure in the City <https://www.vam.ac.uk>;
<https://www.harrods.com/en-gb/>

Resources: Erica Rappaport, “A New Era of Shopping’: An American Department Store in Edwardian London” in *Shopping for Pleasure: Women in the Making of London’s West End* (Princeton, 2000).

Jerry White, “Capital and Labour” in *London in the Twentieth Century: A City and its People* (Penguin, 2001).

A.N. Wilson, “The Accursed Power,” in *After the Victorians: The world our parents knew* (Arrow Books, 2006).

Screening (Independent): Andrew Marr, *The Making of Modern Britain: From Queen Victoria to VE Day* “Part One: A New Dawn,” <https://www.youtube.com/watch?v=tRJ1E9Ai2E>

Follow-up: CANVAS

Discussion Post: The development of consumerism in Edwardian Britain

Week 3: MILITARISM – Female Suffrage Campaigns and World War One

Topics: Campaigns for female suffrage; feminism before and during World War One; the experiences of the First World War at home and in the trenches; how the War shaped British society; commemoration and the legacy of War

Lecture – Feminism, Patriotism, and the First World War

Class Discussion – Women’s Suffrage & the Impact of WWI: Primary document analysis

Screening: Andrew Marr, The Making of Modern Britain, Part Three “The Great War”,
<https://www.youtube.com/watch?v=880iGypD8s4>

Resources: Helen Lewis, Chap. 2 “The Vote,” in *Difficult Women: A History of Feminism in 11 Fights* (Jonathan Cape, 2020)

Wendy Parkins, “‘The Epidemic of Purple, White, and Green’: Fashion and the Suffrage Movement in Britain, 1908-1914,” in *Fashioning the Body Politic: Dress, Gender, Citizenship* (Berg, 2002).

Chris West, *First Class: A History of Britain in 36 Postage Stamps* (Square Peg, 2012)Ch. 11

BBC World War One Centenary: <http://www.bbc.co.uk/history/0/ww1/>

***Keir Hardie, “The Citizenship of Women: A Plea for Women’s Suffrage” (1905)
<http://www.attackingthediabol.co.uk/related/suffrage.php>

***Emmeline Pankhurst, “Freedom or Death” (1913)
www.guardian.co.uk/theguardian/2007/apr/27/greatspeeches1

Women’s Suffrage Campaign: <https://www.parliament.uk/about/living-heritage/transformingsociety/electionsvoting/womenvote/overview/campaign/>

Follow-up: CANVAS Discussion Post: World War One: Experiences, Impacts, Legacies

Week 4: IMPERIAL WAR MUSEUM

FIELD STUDY

Meet at the Exit of Lambeth North stn

Resources: Field Study Guide

Paul Cornish, Introduction in *The First World War Galleries* (IWM, 2014).

Imperial War Museums: <https://www.iwm.org.uk/>

BBC World War One Centenary: <http://www.bbc.co.uk/history/0/ww1/>

Week 5: POLITICAL RADICALISM – Communism & Fascism in Interwar Britain

Topics: Interwar Politics; socialism in Britain; the rise of Communism & Fascism; resistance to political extremism and anti-Semitism; the Jarrow March

Lecture – The rise of political extremism in the 1920s and 1930s

FIELD STUDY: Guided tour - East End Radicalism

Resources: Robert Graves and Alan Hodge, “The Depression, 1930” in *The Long Weekend: A Social History of Great Britain, 1918 -1939* 2nd ed. (Hutchinson & Co., 1985).

Tony Mason, “‘Hunger...is a very good thing’: Britain in the 1930s” in *From Blitz to Blair: A New History of Britain since 1939*, ed. Nick Tiratsoo (Phoenix, 1998).

Jonathan Rose, “Alienation from Marxism,” *The Intellectual Life of the British Working Classes* (Yale Nota Bene, 2002).

*** George Orwell, from *The Road to Wigan Pier*

Follow-up: CANVAS Discussion Post: Battle of Cable Street: <http://www.cablestreet.uk>

Week 6: HEROISM – The Second World War and the Cult of Winston Churchill

Topics: National identity and war; narratives of “heroism”; Winston Churchill as wartime leader; women’s experiences; social conflict during war

Lecture – Heroism and Heroic Culture in the Second World War

Screening (Independent): Andrew Marr, *The Making of Modern Britain*, Part Six “Britannia at Bay”

CLASS PRESENTATIONS – The British Home Front in World War Two

<http://www.bbc.co.uk/history/ww2peopleswar/categories/>.

Resources: Eric Hobsbawm, “War” in *Interesting Times: A Twentieth-Century Life* (Abacus, 2003).

Sonya O. Rose, “Temperate Heroes: Masculinity on the Home Front” in *Which People’s War?: National Identity and Citizenship in Wartime Britain, 1939-1945* (Oxford UP, 2003).

Alan Sillitoe, “End and Beginning: 1945” in Pat Kirkham and David Thoms, eds. *War Culture: Social Change and Changing Experience in World War Two*, pp: 241 –250.

***Winston Churchill, selected speeches

***BBC Second World War: <http://www.bbc.co.uk/history/worldwars/wwtwo/>

Follow-up: CANVAS Discussion Post: The effects of the Second World War

Week 7: MIDTERM BREAK

Week 8: UTOPIANISM, SCIENCE, & ESCAPISM – Postwar Britain

Topics: Postwar reconstruction – ideals and realities; the creation of the welfare state; the 1951 Festival of Britain; science and technology; James Bond and the Cold War

Lecture – Refashioning the Postwar Nation in the Atomic Age

FIELD STUDY: The Science Museum <https://www.sciencemuseum.org.uk/home>

Resources: David Cannadine, “Fantasy: Ian Fleming and the Realities of Escapism,” in *In Churchill’s Shadow: Confronting the Past in Modern Britain* (Penguin, 2002).

Becky Conekin, “‘Here is the Modern World Itself’: The Festival of Britain’s Representations of the Future,” in *Moments of Modernity: Reconstructing Britain 1945 -1964* (Rivers Oram Press, 1999).

Dominic Sandbrook, “The Adventures of Peregrine Carruthers,” in *The Great British Dream Factory: The Strange History of our National Imagination* (Allen Lane, 2015).

Follow-up: CANVAS Discussion Post: Re-imagining Postwar Britain

Week 9: RACISM – Immigration and its Discontents

Topics: Decolonisation; postwar immigration; racism and racial violence; resistance to racism; immigration narratives and strategies

Lecture – The Impacts of Decolonisation, Immigration, Racism, and Racial Politics

Class Discussion – Migration Narratives: Primary document analysis

Resources: Beverley Bryan, Stella Dadzie, and Suzanne Scafe, from *The Heart of the Race: Black Women's Lives in Britain* (Penguin, revised edition, 2018).

Mike Phillips and Trevor Phillips, *Windrush: The Irresistible Rise of Multi-Racial Britain* (HarperCollins, 1999). Chaps. 6 & 12

Chris Waters, "Dark Strangers in Our Midst: Discourses of Race and Nation in Britain, 1947-1963" *Journal of British Studies* 36 (April 1997) pp. 207- 238.

*** Buchi Emecheta, *Second-Class Citizen* (1974) excerpts

***Sam Selvon, *The Lonely Londoners* (1956) excerpts

***Enoch Powell, "Rivers of Blood," (1968)

Follow-up: CANVAS Discussion Post: Discourses of race; creating Black British identities

Week 10: ACTIVISM – Social Revolution!

Topics: The Sixties' cultural revolution; popular culture – music, art, fashion; 'Swinging London;' peace and protest movements; the women's liberation movement; gay rights; CND; protest in Northern Ireland; the international character and impact of the cultural revolution

Lecture – The Cultural Revolution and Social Activism of the 1960s and 1970s

Seminar Discussion – Women's & Gay Liberation Movements: primary document analysis

Resources: Tariq Ali, *Street Fighting Years: An Autobiography of the Sixties* (Verso, 2005).

Christopher Booker, Chap. 11 "Fading into Reality," in *The Neophiliacs: The Revolution in English Life in the fifties and Sixties* (William Collins, 1969).

Sheila Rowbotham, "The 1970s", in *A Century of Women: The History of Women in Britain and the United States* (Penguin, 1999).

Follow-Up: CANVAS Discussion Post: Online exhibition: "Social Revolution: women's liberation and gay liberation in the 1970s and 80s," The LSE Library

<http://www.lse.ac.uk/library/events/exhibitions/social-revolution-women's-liberation-and-gay-liberation-in-the-1970s-and-80s>

Online Exhibition: "Unfinished Business – The Fight for Women's Rights," The British Library

<https://www.bl.uk/events/unfinished-business> (until Feb 21, 2021)

Week 11: BRIXTON & the BLACK CULTURAL ARCHIVES FIELD STUDY

Guided tour of Brixton: Meet at the exit of Brixton stn.

Resources: Field Study Guide

Mike Phillips and Trevor Phillips, *Windrush: The Irresistible Rise of Multi-Racial Britain* (HarperCollins, 1999). Chap. 26.

Black Cultural Archives: <http://bcaheritage.org.uk/>

Windrush Generation, BBC, April 18, 2018 <https://www.bbc.co.uk/news/uk-43782241>

Week 12: THATCHERISM – How the Iron Lady Transformed Britain

Topics: Politics, society, economics, & culture during the ‘reign’ of Margaret Thatcher;

Lecture – Thatcherism: Conservatism, Permissiveness, Privatisation, Nationalism

Screening: Andrew Marr, *History of Modern Britain*, Part Five “Revolution!”

Resources: Kevin Albertson and Paul Stepney, “1979 and all that: a 40-year reassessment of Margaret Thatcher’s legacy on her own terms,” *Cambridge Journal of Economics*, 44:2 (March 2020)
<https://academic.oup.com/cje/article/44/2/319/5550923>

Paul Hirst, “Miracle or Mirage?: The Thatcher Years 1979-1997,” in Nick Tiratsoo, ed., *From Blitz to Blair: A New History of Britain since 1939* (Phoenix, 1998).

Susan Kingsley Kent, “The end of consensus: ‘Permissiveness’ and Mrs. Thatcher’s reaction, 1963 - 1990,” in *Gender and Power in Britain, 1660 -1990* (London: 1999).

Class Discussion: Assessing Thatcher’s legacy:

“Margaret Thatcher: No Ordinary Politician,” *The Economist*, 13 April, 2013.
<http://www.economist.com/news/briefing/21576081>

Andrew Kerr, “Margaret Thatcher’s legacy in Scotland, 25 years after her downfall,” BBC, Nov 2015,
<https://www.bbc.co.uk/news/uk-scotland-34950041>

Follow-up: CANVAS Discussion Post: Thatcher on the global stage

Week 13: MULTICULTURALISM and Changing Meanings of Britishness

Topics: Cultural and ethnic diversity; migrant experiences; racial violence and protest; resistance to racism; intercultural dynamics; religious spaces; BAME identity formation

Lecture – Why diversity matters

Resources: Hakim Adi, ed., Introduction in *Black British History – New Perspectives* (Bloomsbury, 2019).

Akala, “Introduction,” *Natives: Race & Class in the Ruins of Empire* (Two Roads, 2018).

Bernardine Evaristo, *Girl, Woman, Other* (Hamish Hamilton, 2019) selections.

Simon Naylor and James R. Ryan, “Mosques, Temples and Gurdwaras: New Sites of Religion in Twentieth-Century Britain,” in D. Gilbert et. al. eds. *Geographies of British Modernity* (Basil Blackwell, 2003).

Review Session – How Britain transformed in the 20th century

Linda Colley, “This Country is not so Special,” *New Statesman*, May 1999.

Timothy Garton Ash, “Is Britain a European Country”, *Prospect*, February 2001.

Andrew Sullivan, “There will Always be an England” *New York Times*, February 1999.

“Power – Softly Does It,” *The Economist*, 18 July 2015.

Follow-up: CANVAS Discussion Post: Review questions

Week 14: FINAL DISCUSSION AND EXAM

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unless otherwise expressed by your instructor, the first time a student has an unexcused absence for a class, their grade will not be impacted. The second time a student has an unexcused absence in that class, it will result in a 3 percent reduction of the final grade (for example: an A- [92] will become a B+ [89]). The student will be placed on academic probation at this time. Three unexcused absences per class will result in failure of the course. A pattern of three absences in more than one course will result in dismissal from the program.

Excused Absences: Absences are only excused for medical reasons, for a family emergency or for a religious holiday. To request an excused absence, students must contact the Academic Director ahead of time at excused.absence@capa.org and provide evidence (e.g. a doctor's note) of the reason for their absence, otherwise the absence will not be excused. Even if the student knows the absence will not be excused, the student should still contact CAPA to inform CAPA they will not be in class. In addition to contacting the Academic Director, it is the responsibility of the student to contact their instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Any student who feels they may need an accommodation based on the impact of a physical, psychological, medical, or learning disability should contact the instructor and/or the director of academic affairs privately to discuss your specific needs.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "0" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Sexual Misconduct, Required Reporting, and Title IX: CAPA The Global Education Network is committed to encouraging a safe and healthy environment at our seven CAPA centers. This commitment includes the understanding of, and applicable adherence to, the guidelines outlined in Title IX of the Education Amendments of 1972. Title IX necessitates that US universities provide equity in all educational programs and activities without sex discrimination.

CAPA understands the implications of Title IX compliance for our institutional partners and thus endeavors to support this compliance as a vital aspect of partnership. The safety and security of all students during a program is a matter of crucial importance to CAPA. To facilitate this, CAPA encourages students to openly disclose any and all information that is Title IX relevant so that CAPA staff can provide support and connect students with appropriate resources. Because students may not understand the implications of Title IX abroad, CAPA will work to advise students about the resources available through Title IX and explain the importance of compliance in Title IX reporting. CAPA will work to build student confidence in CAPA's status as a mandated reporter by outlining the advantage of disclosure for the student, reassuring them that any information disclosed will not be used in an inappropriate manner, and stressing that individuals will only be informed on a need-to-know basis.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are NOT allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request for an extension must be made to the relevant faculty member no later than two days prior to the due date. Late submission without prior approval will result in a 3 percent per day deduction of the final grade. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of "0" will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam and may lead to failure of the course and disciplinary action.