

Cultures and Contexts: Contesting British National Identity

Semester FALL 2014

Class code CORE-UA.9549.001

Instructor Details

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Office hours immediately before and after class, and by arrangement via e-mail

Class Details

Cultures and Contexts: Contesting British National Identity

2:00 to 5:00

Location to be confirmed.

Prerequisites

This is an Upper Division class

Class Description

This class meets the requirements of NYU Cultures and Context (Core) courses in that it introduces students to an in-depth academic study of changing views of British national identity and culture, using a variety of primary and secondary sources. Britain is a multi-national state, a union of 4 nations, each with their own distinctive cultures and heritages. Three of the nations, Wales, Scotland and Ireland have been brought under the English monarchy and political system, and, in the case of the first two, they have been long-term partners in the benefits accruing to the largest empire the world has seen and the first, and for a long time, the most successful industrial nation. The height of that unity was probably in the period of the Second World War and its aftermath. Since then, with the collapse of the British Empire, Britain's membership of the European Union, and devolution of power to Scotland and Wales, the union has come under increasing pressure from centrifugal forces. The course examines the image that Britain presents to the world, the myths on which the national identity of the component nations were formed and the institutions that might be considered to hold the union together today. This involves looking at the self-image of Britain in relation to empire, foreign policy, immigration and multiculturalism, monarchy, parliament, sport and media representations. British national identity is revealed as an increasingly contested concept in a globalised world.

The course will require students to engage directly with primary materials, including historical texts, films and videos, portraits and novels. Fieldtrips to sites representative of a changing British identity, such as the Houses of Parliament, Lord's Cricket Ground, and a Sikh temple, will also be an important feature of the course.

The teaching format will encourage student participation- lectures will take up less than one third of the contact time, and students will undertake group work, presentations and seminar discussions

**Desired
Outcomes**

On completion of the course, students should be able to:

1. Demonstrate a knowledge and critical understanding of key issues in the changing views of British national identity, especially in the period since 1940
2. Comment critically and creatively on fieldtrips, using a blend of personal response and research to illuminate what the trip has contributed to an understanding of British national identity
3. Make a group presentation on a chosen primary source: film, video, novel, document, or portrait which sets the text in its context and explains its importance in an understanding of British national identity.
4. Bring together a broad range of arguments and evidence in relation to key issues of the course.

**Assessment
Components**

- | | | |
|---|---------------------|-----|
| 1. Short Essay (800 words) on current images of national identity in the printed media and on the internet. | By week 5 | 10% |
| 2. Presentation , Group or individual on a primary text * | By week 8 | 15% |
| 3. Research Essay (1500-2000 words) | By week 13 | 30% |
| 4. Short (1,000 words max.) write-up on ONE of the field-trips* | One week after trip | 15% |
| 5. Final 'seen' examination | Final week | 30% |

Failure to submit or fulfill any required course component results in failure of the class. ***Turnitin not required for these assignments with movable dates**

1. Short Essay (800 words approximately.) on current images of national identity in the printed media and on the internet. By week 5 (2.10) 10%

Using current sources write a short essay on 'How successfully are images of tradition and modernity balanced in the way that Britain presents itself?'

You may focus on any aspect of current British life, culture and representation (e.g. tourism, architecture, media etc) and may illustrate your answer as you think appropriate e.g. from websites, magazines etc. **It works best in a short essay of this kind to hold to one focus or theme for your essay so that you can allow for some depth in your research for it.**

2. Presentation , Group or individual on a primary text * By week 7 by arrangement (23.10) 15%. Turnitin not required.

This is a short presentation, 10-15 minutes for individuals and 20 minutes for groups, plus time for questions. The aim is to make an interesting and informative presentation based around the document you choose from those given to you at the outset of the class. You should research the background to the document to show that you understand its authorship, and historical context, but you are free to make your commentary as creative as you can.

If you present as a team, it is expected that you divide the task between members appropriately. The grade will be the same for each member of the team, unless there is a clear evidence of a lack of participation by any member.

N.B. Please hand in a short (one side) written summary of the presentation or provide Powerpoint by email to me.

The following **criteria** apply:

- a. ability to show an understanding of the overall meaning/import of the document and its historical context, including authorship, audience, date, etc..
- b. ability to present in a lively, clear and creative fashion, using relevant supporting material, e.g. handouts, video, pictures as appropriate
- c. ability to communicate with and involve the audience

3. Research Essay (1500-2000 words)

By week 13 (4.12) 30%

*Essays should be approximately 1500-2000 words long and should contain a **bibliography and references where appropriate**. I am available for consultation on essays. Be careful to avoid plagiarism as penalties are heavy (see me if in doubt). See additional advice on essay writing in 'Course Documents' on Blackboard.*

N.B. Unless you have my prior agreement in writing, you must answer the question exactly as set. You must not set a title of your own.

The reading list is predominantly for preparation for class discussion and has not been set with the essay questions particularly in mind so you should be aware of the need to read beyond the reading list for your essay preparation. I will be only too happy to advise on reading if you get into difficulty.

1. Is Linda Colley correct to believe that a British national identity was constructed in the period 1707 to 1837?
2. Assess the importance of the reign of any one British monarch to the development of a common British (English prior to 1607) national identity? You should pay attention to the role of image-making and cultural integration as well as political issues in this process.
3. Did most British people buy into the imperial ethos of the period c. 1880-1940? You may choose one particular historical episode (e.g. the South African War 1899-1901) or a popular medium (e.g. newspapers or cinema or literature) to focus your essay on.
4. Did the British achieve an unprecedented degree of cross-class unity in the Second World War or is this part of what Calder calls the 'Myth of the Blitz'?
5. Can the state use film to influence national identity? What is the evidence from the British use of film propaganda in the Second World War?
6. Does the design of the Palace of Westminster (Houses of Parliament) symbolise a romanticised and outdated view of British democracy?[you may not answer this question if you write a fieldtrip essay on Parliament]
7. Examine the way in which the codification and changes in the ONE particular British sport can throw light on the role of class and class attitudes in Britain.
8. In what ways has the British emphasis on public service broadcasting, especially through the BBC, contributed to the building of a common national identity?
9. How and why did British attitudes to defining nationality and to non-white immigration to Britain change in the period 1948 to 1972?
10. Examine the challenges of either the Sikh or Muslim community in Britain in fitting in to a British national identity since the 1950s.

11. Why has the support for Scottish nationalism increased so rapidly in the last 3 decades?
12. Does Britain's refusal to join the Eurozone reflect its continuing problem of insularity from the European project?
13. FREE CHOICE. You may write on a topic of your choice but you must have my prior written agreement (on a hand-in form) to the question.

4. Short write-up (max 1000 words) on ONE of the field-trips*

One week after trip

15%

This is a short response paper (1000 words max.) to any ONE of the fieldtrips: Parliament, Southall, and Lord's Cricket Ground.

You should hand this in on the Tuesday week after the field-trip has taken place. Turnitin not required

Parliament essay due 16 October (essay Q6 excluded if you write on this trip)

Southall essay due 30 October

Lord's essay due 11 December (to be confirmed)

You are encouraged to be creative in your approach to this essay and its presentation. You should write about **an aspect** of the visit that impressed you and developed your understanding of British culture and identity.

The best essays will blend some personal response with informed insight. You need to do some research for the essay, perhaps from guide books, the Library, or the word wide web.

Sources, including internet sources, should be listed in a bibliography at the end, and any direct quotations should also be referenced.

You may write up as many of these visits as you like, but only the best **ONE** will count.

5. Final 'seen' examination

Final week (18.12)

30%

At the end of the semester there will be a **two hour** examination in which you are required to answer **two** of the following questions which will be designated at random on the day of the exam. These questions have been set to encourage you to think about wider and more comparative issues throughout the course. You are not allowed to bring any notes or other materials into the examination. There will be an opportunity to revise and practice for this examination.

1. Can governments successfully mould a sense of national identity? Use examples from the course.
2. What legacies of empire do you think feed into Britain's sense of its national identity today?
3. Do British sports reflect a distinctive national culture?
4. Is Britain a truly multicultural society today?
5. 'Britain has lost an empire but not yet found a role' (Dean Acheson)
Discuss this view of Britain's changing understanding of its world role since 1945.
6. Do you agree with the view of those who believe that Britain as a unified state cannot survive in its current form?

**Assessment
Expectations**

Grade A: Excellent work. Shows a full mastery of the topic. Is well researched, well organised and well referenced. It shows the stamp of an individual or original approach to the problem set.

Grade B: Good work. Has done the necessary research and made a clear answer to the problem set, using reasonable referencing. Shows some insights.

Grade C: Satisfactory work. Has done necessary research but no more. Makes attempt to answer the problem but perhaps not always very clearly. Rather mechanical and lacking individual insights.

Grade D: Passable work. Meets minimum requirements but may not be very coherent or well argued. Perhaps not very well focused on the problem set. Probably based on very limited reading

Grade F: Fails to meet the requirements

Required Text(s)

David Morley & Kevin Robins (eds.) *British Cultural Studies: Geography, Nationality, and Identity*, Oxford University Press:2001 (0-19-874206-1)

Paul Ward, *Britishness Since 1870*, Routledge: 2004 (0-415-22017-3) [useful for historical background]

**Supplemental
Texts(s) (not
required to
purchase as
copies are in
NYU-L Library)**

Linda Colley, *Britons: Forging the Nation 1707-1837*, Yale University Press; 3rd edn. 2009 (978-0300152807)

Andrew Gamble & Tony Wright (eds.) *Britishness: Perspectives on the British Question*, Wiley, & *Political Quarterly* : 2009 (978-1-4051-9269-9)

Jeffrey Richards, *Film and British National Identity: from Dickens to "Dad's Army"*, Manchester University Press: 1987 (978-0719047435) [Resources]

Richard Weight, *Patriots. National Identity in Britain 1940-2000*, Pan:2003 (978-0330491419)

Norman Davies, *The Isles, A History*, Macmillan:2000 (0333692837)

N.B. This list is only indicative. A full reading list will be given at first session. If you wish to see this in advance or for any advice please contact the tutor via e-mail, philip.woods@tiscali.co.uk

**Internet Research
Guidelines**

The careful and critical use of internet resources is encouraged and a list of recommended websites will be given. A guide to referencing these sources will be provided.

**Additional
Required
Equipment**

None

Session 1

Introduction to the course: Images of British national identity: what are they and how have they been created? Tradition versus modernity in representations of national identity.

Thursday 4 Sept.

Primary sources: Tourist literature/websites; film; heritage sites; political use of national identity

Videos: *The Union Flag* (BBC:3.8.06) from Philip Woods

London 2012 Olympic Games. Opening Ceremony (BBC DVD) from Luke Harper's office (3rd Floor) at 6 Bedford Square

Required Reading:

Using these and other websites of your choice, prepare to discuss how well Britain manages to balance images of tradition and modernity in the way that it presents itself to the world.

Websites: <http://www.britannia.com/>

<http://www.thisengland.co.uk/>

<http://www.visitbritain.org/>

Session 2

Debates on the formation of British national identity: Issues of British exceptionalism (a) pre-1880

11 Sept.

How can one define 'national identity'? Does it reflect innate national qualities or is it a social construct which has changed over time? Why does Norman Davies emphasise the importance of the nineteenth century construction of a 'Whig' triumphal nationalism based on events in the years 1688 to 1713?

For discussion: Why does Linda Colley believe that a British national identity was constructed in the period 1707 to 1837? On which characteristics does she believe that British identity was formed? Does the loss of these characteristics since 1945 explain the crisis of British identity today? Can you find any arguments critical of Colley's views?

Required Reading

Linda Colley

Forging the Nation 1707-1837; pp. 1-54 especially Introduction (pp.1-9) [resources] and Conclusions (pp.364-375)

Paul Ward

Britishness Since 1870, Intro. 'Being British'

Further Reading

Joseph Hardwick

review of Linda Colley's *Britons*

<http://www.york.ac.uk/ipup/projects/britishness/discussion/colley.html#f2> [opens up links to other critiques of Colley]

David Willetts,

'England and Britain, Europe and the Anglosphere', in Gamble & (eds.) *Britishness: Perspectives on the British Question*, pp. 54-61

T.M. Devine (ed.)

Scotland and the Union: 1707-2007, Edinburgh University Press 2008, inc. Devine 'Three hundred years of the Anglo-Scottish union' pp. 1-19 [resources]

Norman Davies

The Isles, A History, Macmillan:2000, esp pp. 424-434 [resources]

Session 3

Debates on the formation of British national identity: (b) 1880-1980

18 Sept.

This session looks at the way that British national identity was forged on top of existing national identities for the four nations. It looks at the way in which those different nation identities developed, particularly in the nineteenth and twentieth centuries. It also examines the reasons why Ireland did not fit into the Union.

For discussion: how can national identity be 'invented'- what is needed to establish national identity? What symbols, icons institutions? What are the equivalent myth of national identity in your own country- historically? Consider ideologies, heroes, institutions etc.

Required Reading

Paul Ward

Britishness Since 1870; esp. Chs. 1&2

or

Richard Weight

Patriots. National Identity in Britain 1940-2000,
Pan:2003, ch. 1 'Warriors'

or

Krishan Kumar

'"Englishness" and English National Identity', in David
Morley & Robins (eds.) *British Cultural Studies:
Geography, Nationality, and Identity*, Oxford
University Press:2001, pp. 41-55

Further Reading

R.Colls & P.Dodd,

Englishness: Politics and Culture, 1880-1920, Croom
Helm: 1987 (978-0709945628)

Session 4

Empire & its Legacy

25 Sept.

For discussion: How was empire 'sold' to the British people in this period? What evidence is there that British people of all classes bought into the imperial idea? What legacies of empire are apparent in Britain today?

Required Reading

Paul Ward

Britishness Since 1870, ch. 1 'Monarchy and Empire'

Catherine Hall

'British Cultural Identities and the Legacy of the Empire'
in Morley & Robins (eds.) *British Cultural Studies:
Geography, Nationality, and Identity* , pp 27-39

OR

Denis Judd,

'Britain: Land of Hope and Glory?' , *History Today*, 49,
4 , April 1999, pp.18-24 [resources]

OR John M. Mackenzie

Propaganda and Empire (MUP: 1984) Introduction,
(0719018692) pp. 1-13 [resources]

Further Reading

Wendy Webster

Englishness and Empire 1939-1965 , OUP:2007
(978-0199226641) introduction

A.S. Thompson

*The Empire Strikes Back: The Impact of Imperialism
on Britain from the Mid-nineteenth century*
(Longman:2005) 0582438292

Stephen Howe

' Empire & Ideology' (pp. 160-4) in S. Stockwell (ed.)
The British Empire: Themes and Perspectives

Blackwell: 2008 9781405125352 (introduces the debate on popular support for empire)

Session 5

War and the height of national unity- the People's War? The Welfare State.

2 Oct.

For discussion: *Did the British achieve an unprecedented degree of cross-class unity in the Second World War or is this part of what Calder calls the 'Myth of the Blitz'? How much did Government propaganda contribute to this sense of a unified national identity during the war? To what extent did a national consensus build around the around the development of a welfare state, especially as envisaged in the Beveridge Report (1942)?*

Required Reading:

For the Myth of the Blitz - see an outline of the debate in http://www.bbc.co.uk/history/british/britain_wwtwo/blitz_01.shtml

For a counter-view see Stephen Inwood, 'Historical Notes: Propaganda and the London Blitz', *The Independent*, 14 August 1998 <http://www.independent.co.uk/arts-entertainment/historical-notes-propaganda-and-the-london-blitz-1171497.html>

Angus Calder *The Myth of the Blitz*, Pimlico, new. Edn.: 1992 (978-0712698207)

Lucy Noakes *War and the British: Gender and National Identity*, 1939, I.B. Tauris:1997 (978-1860643064)

Harold Smith (ed.) *War and Social Change: British Society in the Second World War*, Manchester University Press: 1986, esp. introduction & article by Jose Harris

Saturday 4 October Fieldtrip to Houses of Parliament (9.40 am for 10.00 tour) meet outside Parliament- details to follow

Session 6

Film and British National Identity in the Second World War

9 Oct.

For discussion: *Can the state use film to influence national identity? What is the evidence from state propaganda in the Second World War? What are the areas of particular strengths of British film? Has Britain a strong enough film industry to compete with Hollywood and maintain a sense of British identity in its films?*

Required Reading

Jeffrey Richards *Film and British National Identity: from Dickens to*

"Dad's Army, ch. 1 'National Identities' [Resources]

Further Reading

James Chapman

The British at War: Cinema, State and Propaganda, 1939-45, I B Tauris : 2000 (978-1860646270) esp. ch. 7 'The People's War'

Ministry of Information

'Programme for Film propaganda' (1940) in J. Giles & T. Middleton (eds.) *Writing Englishness 1900-1950*, (Routledge: 1995) 04151142X (handout)

Humphrey Jennings *Listen to Britain; The Heart of Britain* (DVDs- ask in Luke Harper's NYUL office- 3rd floor)

Nicholas Reeves

The Power of Film Propaganda: Myth or Reality?, (London : Cassell, 1999) ch. 4 'Official Film Propaganda in Britain During the Second World War' [resources]

Session 7

Political Institutions and national identity- Parliament and Monarchy

16 Oct.

For discussion: *Why has Britain been able to keep such a traditional form of monarchy for so long whilst many other European countries have either become republics or have slimmed down or modernised their monarchies ? In the same vein, why have British Parliamentary institutions held to traditional forms for so long? Do both monarchy and Parliament require radical overhaul if Britain is to modernise? Does the design of the Palace of Westminster (Houses of Parliament) symbolise an outdated view of British democracy?*

Fieldtrip essay on Parliament due

Required Reading

Bruce Coleman

Monarchy and Nation in Britain Since the Eighteenth Century' in Keith Cameron (ed.) *National Identity*, Intellect Books, Exeter, 1999 (1871516056) [Resources]

OR

David Cannadine

'The Context, Performance and Meaning of Ritual: The British Monarchy and the 'Invention of Tradition,' c.1820-1977," in Eric Hobsbawm and Terence Ranger, *The Invention of Tradition* , Cambridge University Press: 1992, Canto edn., (978-0521437738) , pp. 101-164

Further Reading

Jeffery Richards,

'The Monarchy and Film 1900-2006' in Andrzej Olechnowicz (ed.) *The Monarchy and the British Nation, 1870 to the Present*, Cambridge University Press: 2007 (978-0521844611)

Session 8**Fieldtrip to Southall (details to follow)**

23 Oct.

Session 9**Final date for Presentations on Primary text**

30 Oct.

Fieldtrip essay on Southall trip due**Post-war immigration: from integration to multiculturalism**

How well has the British self-image of tolerance and fair play stood up in its treatment of non-white Britons since the Second World War?

How did British policies towards immigration change over the period since 1948?

Why has there been a backlash against policies encouraging multiculturalism in recent times?

Required Reading

Paul Ward

Britishness Since 1870, ch. 6 'A New Way of Being British: Ethnicity and Britishness'

A. Adonis. A & S.Pollard,

A Class Act: the Myth of Britain's Classless Society, Penguin, 1998 (978-0140261004), ch.9 'Race' [resources]

Further Reading

Kathleen Paul.

'Communities of Britishness: migration in the last gasp of empire.' in Stuart Ward (ed.) *British Culture and the End of Empire* (Manchester University Press: 2001). pp.160-199.
[on the attitudes behind immigration policy]

David Goodhart

The British Dream: Successes and Failures of Post-war Immigration (Atlantic: 2013) 1843548054, 'Part 2 How Did We Get Here?' [has good material using 2011 census data]

M. Phillips & T. Phillips

Windrush: The Irresistible Rise of Multi-Racial Britain (Harper Collins: 2009) 978-0006530398

<http://movinghere.org.uk/> Moving Here: 200 Years of Migration in England

Session 10**Cultural Institutions and British National Identity: the BBC, the Arts Council and Museums/Galleries.**

13 Nov.

Is the BBC truly independent of Government influence and control? In what ways does the BBC support ideas of British national identity? Should Britain continue with a licence-based public broadcasting system in an era of multi-channel digital broadcasting? In what ways has the Government since the Second World War used the arts and heritage industries to contribute to a sense of British national identity?

Required Reading**BBC**

Johann Hari 'If We Care About the BBC We Must Fight to Defend It', Independent, 2.10.09, <http://www.independent.co.uk/voices/commentators/johann-hari/johann-hari-if-we-care-about-the-bbc-we-must-fight-to-defend-it-1796270.html>, accessed 16.4.13

Eamonn Butler ‘Abolish the licence fee and end this privileged status, says Eamonn Butler, *Observer*, 3 Nov. 2013, <http://www.theguardian.com/commentisfree/2013/nov/03/bbc-faces-many-challenges>

Curran, J. and Seaton, J. *Power Without Responsibility. The Press and Broadcasting in Britain* (Routledge, 7th edn. 2009) 978-0415466998, Part II ‘Broadcasting History’ SH NYU

Further Reading

BBC

Andrew Crisell *An Introductory History of British Broadcasting* (Routledge, 2nd edn. 2002) 0415247926

Arts Policy

R. Hewison *The Heritage Industry. Britain in a Climate of Decline* (Methuen:1987, 0413161102) SH

Andrew Sinclair *Arts and Cultures: The History of the Fifty Years of The Arts Council of Great Britain*, (Sinclair-Stevenson:1995, 185619342x)

J. Minihan *The Nationalisation of Culture: the development of state subsidies to the arts in Great Britain* (Hamilton: 1997, 0241895375)SH

Session 11

Challenges to a unified national identity: end of empire; membership of Europe; post-war immigration

20 Nov.

For discussion: ‘Britain has lost an Empire and not yet found a role?’ How true is Dean Acheson’s view of Britain’s post-war foreign policy? Why has Britain not joined the EURO? Should it? Is Britain too supportive of US foreign policy for its own good? Does Britain have a distinctive role in the world since it lost its empire? What has been the legacy of empire?

Required Reading

P.Addison & H. Jones (eds.) *A Companion to Contemporary Britain* Blackwell, new edn.: 2007 (978-1405167307)
ch. 27 ‘The End of Empire’ pp. 482-98
ch. 28 ‘The Anglo-American Special Relationship’ pp.499-516
ch.29 ‘Britain and Europe’ pp. 517-538

Further Reading

J.W. Young *Britain and European Unity, 1945-1999*, (Palgrave Macmillan:2nd edn. 2000) 0333741129

S. George *Awkward Partner, Britain in the European Union* (OUP:1998) 0198782233, esp. conclusion

Session 12

Sport: from amateur to professional

27 Nov.

For discussion: Do sports unite or divide the British? What cultural values underlay the British codification of sports in the nineteenth century? Is the cult of amateurism now dead?

Required Reading

- Adrian Smith & Dilwyn Porter *Sport and National Identity in the Post-war World*,
Routledge: 2004 (978-0415283014), Introduction, 'Sport
and National Identity in Contemporary England', pp. 10-31
- OR Mike Cronin,
'The imperial game in crisis: English cricket and
decolonisation' in Stuart Ward (ed.) *British Culture and
the End of Empire*, (Manchester University Press: 2001)
pp. 111-127 [Resources]
- Peter Wilby
'Aside from football, sport in Britain is still a game for the elite',
Guardian, 1 Aug.2012,
<http://www.theguardian.com/commentisfree/2012/aug/01/sport-britain-elite-privilege-schools>

Further Reading:

- Holt, R. *Sport and the British: A Modern History*, OUP 1999
- Holt, R & Mason, T. *Sport in Britain, 1845-2000*, 2000
- John Horne et al.(eds.) *Understanding Sport: An Introduction to the Sociological
and Cultural Analysis of Sport*, Routledge: 1999

Chariots of Fire (DVD) dir. Hugh Hudson (1981)

Session 13

Research essay due
Visit to Lord's Cricket Ground- to be confirmed

4 Dec.

Session 14

Devolution- the challenge of Scottish and Welsh nationalism

Revision- Prepare Plans for seen exam questions

11 Dec.

Lord's Cricket Ground Fieldtrip essay due

For discussion: Why did Scottish and Welsh nationalism grow in the period since 1945 and why did the Government finally agree to devolution in 1997? Has devolution succeeded in reducing the chances of a complete breakaway of Scotland or Wales? Will Britain hold together in the future?

Required Reading

Paul Ward *Britishness Since 1870*, ch. 7 'Outer Britain'

Robert Hazell
& Kevin Robins (eds.) 'Britishness and the Future of the Union' in David Morley
*British Cultural Studies: Geography, Nationality, and
Identity*, pp. 101-111

Further Reading

Bill Jones 'Devolution' ch. 14 in B. Jones *et al* *Politics UK* (Pearson:
2006) 1405832401

Christopher Harvie *Scotland and Nationalism: Scottish Society and Politics
1707 to the Present*, Routledge, 4th edn 2004 (0415327245)

Future of the Union

Paul Ward, *Britishness Since 1870*, conclusion [optimistic that Britain
will hold together]

Davies, Norman, *The Isles: A History*. (London: Macmillan, 1999), pp. 870-
886 [pessimistic that Britain will hold together]

A.Gamble & T.Wright (eds.) *Britishness: Perspectives on the British Question*, Wiley, & *Political Quarterly* : 2009 (978-1-4051-9269-9) esp.
introduction: the Britishness Question

Session 15

Final Examination. Two hours 10-12 noon

[Click here and enter info about final exam, submission of project or individual meetings.]

18 Dec.

Classroom Etiquette

Eating is not permitted in any classrooms in Bedford Square Please kindly dispose of rubbish in the bins provided

Required Co-curricular Activities

Saturday 4 October Fieldtrip to Houses of Parliament
Thursday 23 October Fieldtrip to Southall Sikh Gurdwara
Thursday 4 Dec. Fieldtrip to Lord's Cricket Ground

Estimated Travel Costs

Estimated costs The estimated travel costs for this class is
Parliament : £4.40 zones 1 off-peak 2 singles
Southall; £7.70 zones 1-4 travelcard off-peak cap
Lord's : £4.40 zones 1 off-peak 2 singles

Total = £16.50

This is a maximum amount- students using oyster cards on buses, or walking (!) should be paying less

Suggested Co-curricular Activities

Your Instructor

Dr Philip Woods lectured at Kingston University, London until recently. He studied History at the London School of Economics and at the School of Oriental and African Studies, University of London. His doctorate, which was published, was on British-Indian politics after the First World War. His current research is on the British use of film propaganda in India and the role of war correspondents in Burma in the Second World War. He has published in a number of academic journals including *Historical Journal of Film Radio and Television*, *South Asia* and *Indian Horizons*.

Plagiarism Policy

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

The Turnitin database will be searched for the purpose of comparison with other students' work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

- 1) Go onto the Turnitin website <http://www.turnitin.com>
- 2) Click 'Create Account' in the top right hand corner
- 3) Select user type of 'student'
- 4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
- 5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

- 1) Log in to the Turnitin website
- 2) Enter your class by clicking on the class name
- 3) Next to the piece of work you are submitting (please confirm the due date), click on the 'submit' icon
- 4) Enter the title of your piece of work
- 5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click 'submit'
- 6) Click 'yes, submit' to confirm you have selected the correct paper (or 'no, go back' to retry)
- 7) You will then have submitted your essay onto the Turnitin website.
- 8) **Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor** (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the 'file' icon in the 'content' column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. **Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class.** NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.

Late Submission of Work

Written work due in class must be submitted during the class time to the professor. Late work should be submitted **in person** to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during **office hours** (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

Attendance Policy

NYUL has a strict policy about course attendance. **No unexcused absences are permitted.** While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill-health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL's staff.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

Absence reporting for an absence due to illness

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) [0800 316 0469](tel:08003160469) (option 2) to report your absences on the phone.
2. Generally a doctor's note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.
3. At the end of your period of absence, you will need to complete an absence form online at <http://bit.ly/NuCl5K>. You will need to log in to NYU Home to access the form.
4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

Absence requests for non- illness reasons

Absence requests for **non-illness** reasons must be discussed with the Academic Office **prior** to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

Further information regarding absences

Each unexcused absence will be penalized by deducting 2% from the student's final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a **field trip or other external visit**, transportation difficulties are never grounds for an excused absence. It is the student's responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

Grade conversion

NYU in London uses the following scale of numerical equivalents to letter grades:

A=94-100
A-=90-93
B+=87-89
B=84-86
B-=80-83
C+=77-79
C=74-76
C-=70-73
D+=67-69
D=65-66
F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the midpoint of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

Grading Policy

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.