

GEORGE MASON UNIVERSITY
Department of History & Art History

Britain, 1900-1970: The Boers to the Beatles
Spring 2014

Course	Building/Hall	Room	Day	Time
HIST 388-001	Innovation	206	Monday/Wednesday	10.30-11.45 a.m.



INSTRUCTOR:
OFFICE:
OFFICE HOURS:
TELEPHONE:
E-MAIL:

Dr Kevin Matthews
Robinson B 342
1.30 - 4 p.m. Wednesdays, or by appointment
703.993.1250 (main department number)
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REQUIRED TEXT & MATERIALS:

1. Addison, Paul. *Churchill on the Home Front, 1900-1955*
2. Clarke, Peter. *Hope and Glory: Britain, 1900-2000*
3. Norman, Philip. *Shout: The Beatles in their Generation*
4. Sandbrook, Dominic. *Never Had It So Good*
5. Strunk, William and E.B. White. *The Elements of Style*

As well as the books mentioned above, all students who are taking this course for credit, are required to purchase two Scantron cards Form No. 882-E; two large - unsigned - blue books (11" x 8.5"). Both of your blue books **must** be delivered to the instructor **no later** than the end of Wednesday, the **5th February**. Failure to meet this deadline will be grounds for a failing grade on the first exam. **DO NOT WRITE YOUR NAMES ON THE BLUE BOOKS BEFORE TURNING THEM IN.** (Note: If you drop the course, your unused blue books will be returned to you after you have **officially** dropped the course.) Do not hand in your Scantron cards, but make sure you have one with you on each exam day.

In addition, the course instructor will supply students with readings via the internet & Blackboard to supplement the required texts. These additional readings are listed in the calendar at the end of this syllabus. By this same method, students will also receive material - maps, cartoons, and other illustrations - to enhance the student's understanding (and, it is hoped, enjoyment) of the topics covered in this course.

RECOMMEND TEXTS: (You are not required to obtain these books; they are listed here as additional sources that you may wish to be aware of:)

1. Addison, Paul. *The Road to 1945: British Politics and the Second World War*
2. Graves, Robert and Alan Hodge. *The Long Weekend: A Social History of Great Britain, 1918-1939*
3. Marr, Andrew. *A History of Modern Britain*
4. Marr, Andrew. *The Making of Modern Britain: From Queen Victoria to V.E. Day*
5. Morgan, Kenneth. *The People's Peace: British History, 1945-1989*
6. Rhodes James, Robert. *The British Revolution: 1880-1939*
7. Taylor, A.J.P. *English History: 1914-1945*

COURSE DESCRIPTION AND OBJECTIVES:

In 1900, Great Britain stood at the pinnacle as the globe's political, economic, and imperial power. By 1970 the British people found themselves in an entirely different world. This course looks at these tumultuous years to examine the impact of the two world wars, the "long weekend" of the 1920s and 30s, and the decline of the world's largest empire - but also the origins of the welfare state, the creation of the Anglo-American "special relationship", and Britain's rise as a cultural power especially in the realm of popular music. From "Rule, Britannia" to "Swinging London", students will explore a series of multidimensional changes that occurred within a single person's lifetime and that have few parallels found elsewhere.

TEACHING TECHNIQUES & EXAMINATIONS:

Varied, although the emphasis will be on lectures, classroom discussions, and readings. From time to time, these sessions will be supplemented with film presentations which will also be the basis of discussion. Typically, I use what is called a “semi-Socratic” method of teaching. If you are prepared, your individual contribution to these discussions will lead to a more lively and interesting experience for everyone concerned. On a more prosaic level, your participation in class will benefit your final grade.

GRADING SCALE:

Mid-term examination	25 percent
Research paper	30 percent
Final examination	35 percent
Classroom participation/attendance:	10 percent
Total:	<hr/> 100 percent

90-100 A - signifies **remarkable, outstanding** work showing complete mastery of the subject

A+	97 - 100
A	93 - 96.9
A-	90 - 92.9

80-89 B - signifies work that is **above the average** expectations for this course.

B+	87 - 89.9
B	82 - 86.9
B-	80 - 81.9

70-79 C - signifies work that meets **average** university standards.

C+	77 - 79.9
C	72 - 76.9
C-	70 - 71.9

60-69 D - signifies work that is far **below average** but which is passable.

59-below F - signifies failure.

I do not grade on a curve. Nor is it possible to offer extra credit work - for any reason. Students should instead devote their energies to the assignments laid out in this syllabus. If a student merits an “A”, that is the grade that he or she will receive. Nor do I distribute grades based a percentage basis, so that only a certain number of students can earn an “A”, a certain number a “B”, and so forth. If every student earns an “A”, that is the grade each student will receive. However, I again point out that “A” work as defined above is genuinely outstanding and shows complete mastery of the subject. While I hope that every student will strive to meet this standard, **it will not be easy to obtain such a grade.**

ATTENDANCE:

Because lectures and discussions are the foundation of this course, **attendance of class sessions is mandatory**. You are **personally responsible** for ensuring that you know the time and date of all assignments. You are expected to take the exams when they are given to the class; students are not allowed to take exams at a time of their choosing. If you fail to deliver your assignments on time or to attend the exams without a **documented excuse** (usually medical in nature), you will **not** be **allowed** to hand in late work or take a make-up exam. You will, instead, be given a zero grade without appeal.

Students should also be aware that they will be tested on material covered in class but which will not necessarily be found in the assigned readings - and vice versa.. If a student **must** miss a class session, he or she should arrange to obtain class notes from a fellow student. **Lecture notes will not be provided by the instructor.**

It is important that each student stays ahead of the reading assignments to be prepared for class discussions. **Failure to attend class on a regular basis** will make it extremely difficult to keep abreast of the course as it develops and can only result in lowering the student's final grade and, possibly, failure in the course. **Specifically**, the final course grades for students who fail to attend class on a **regular basis** (as determined by the instructor) will **drop an entire letter grade** - without exception. This is beyond the 20 percent part of your grade covered by "classroom participation/ attendance". Valid excuses for missed lectures (again, usually medical in nature) should be in **writing**; verbal explanations will not be accepted.

ACADEMIC ACCOMMODATION:

If you are a student with a disability and you need academic accommodations, I will help you in any way that is permitted. Please see me and contact the Office of Disability Services (ODS). All academic accommodations must be arranged through that office. You should see me about this matter immediately so that ODS can plan for the specific accommodation to assist you.

MISCELLANEOUS:

Cheating and plagiarism - **Either offense will constitute grounds for failing this course.** The university has a code governing academic ethics. Any student who is caught cheating on a quiz or exam or who plagiarizes will have his or her case sent to the Dean's office for adjudication.

It is a **serious academic offense** to plagiarize, i.e. to present the ideas, particularly the use of direct quotes, as if they were your own. This is particularly important when writing the term paper for this course and students should take care to properly cite in footnotes work produced by others. More serious still is the **presentation of a paper which has been acquired via the internet**. Cases of this nature will be immediately submitted to the Dean's office.

The Internet - The instructor's E-mail addresses is at the top of this syllabus & I check messages on a regular basis as a speedy way of communicating with you individually and as a class.

Classroom decorum - Students are expected to **show up for class on time** and, once in class, to remain for the entire session, except in case of dire emergency. Arriving late or leaving in the middle of a lecture is disruptive and disrespectful to your fellow students. Those who violate this rule can expect to receive a lower course grade.

Use of tape-recorders & lap-top computers - These are permitted during lectures. However, you will be required to discontinue their use if they are disruptive to other students. Also, your use of lap-tops or other such devices will be banned if you use them during lectures to check social networks, E-mail, play video games, etc. Continued use of these devices after you have been told not to do so will result in a failing grade for this course - **without appeal**.

Pagers and cell phones are to be **turned off** at the beginning of each class. Failure to do so will adversely affect your course grade. Any attempt to use unauthorized devices during an examination will be grounds for failing the course. You are welcome to bring drinks to class. However, **eating** during lectures & exams is **forbidden**. Put another way - **I don't lecture in your kitchen; don't eat in my classroom**.

University resources - George Mason University offers a range of services to assist students in achieving their academic goals and you are encouraged to make use of them. Among the services that you may find beneficial are:

- * COUNSELING CENTER - 703-933-2380 <http://www.gmu.edu/departments/csdc/>
- * ENGLISH LANGUAGE INSTITUTE (FOR NON-NATIVE SPEAKERS OF ENGLISH) - 703.993.3664 http://eli.gmu.edu/gmu_comm/workshops.htm
- * WRITING CENTER - 703.993.1200 <http://writingcenter.gmu.edu/>

RESEARCH PAPER - “Land of hope and glory”?:

Within the time-frame covered by this course, easily within the living memory of countless people, Britons experienced an upheaval unique in their history. At the dawn of the 20th century, it was still said, and without irony, that “God is an Englishman”. By mid-century, it was becoming clear that, as the American Dean Acheson put it, “Great Britain has lost an Empire and has not yet found a role.” Yet, even as those words were spoken in the early 1960s, Britain was on the verge of becoming dominate in a very different way, as a social and cultural power, notably in pop art and music.

All students taking this course for credit are required to write a **10- to 12-page** analytical paper. The object of your paper is a critical examination of a person, event, or trend during the period covered by this course to show how your subject changed Britain. Or, you may wish to show how the subject of your paper influenced the rest of the world. You should understand what this paper is not. First, it is **not** to be a simple **narrative paper**. It will not be enough for you to summarize a series of events, followed by a concluding paragraph asserting your that subject was, say, significant at its time, but had no long-lasting impact - or, conversely, that your subject resonates to this day. Rather, your assignment is to **critically evaluate** your subject's significance (short- or long-term) by using examples from your research to substantiate your verdict. As you will see from the list of suggested paper options below, you may investigate this question through the medium of biography.

As well as avoiding the trap of writing a purely narrative paper, you should also be aware that this is **not** an exercise in writing counterfactual history. Put another way, your paper should not be an example of “what if” history.

Your term paper must be typed, paginated, with margins of **no more than one inch**, double-spaced and **footnoted**; other citations - e.g., endnotes, MLA style, etc will **not be accepted**. Your paper also must include a **complete bibliography** of all sources cited or referred to in your paper. If you use alternative citations or fail to include a bibliography, your papers will be returned to you ungraded, and your subsequent grade for the assignment will be lowered by a full letter grade. A guide showing how footnotes and your bibliography should be presented will be issued shortly.

I understand that students will use the **internet** to research their papers. However, the use of internet sources alone is **insufficient** for these papers, and I strongly **discourage** an over-reliance on internet material. My reason is simple: while printed material typically passes in front of four or five pairs of eyes before it is published, material that appears on the internet is too often scanned in but not subsequently checked for accuracy. This occurs even on reputable sites, where the most glaring errors occur. On one site, for instance, a colleague found that Abraham Lincoln died not in 1865, but in 1965. For this reason, your paper should rely **mainly**, if not **exclusively**, on printed sources (books, academic articles, etc.). If you depend on internet sources that prove to be inaccurate, the grade for your paper will suffer accordingly. **Having said that, you are permitted to use academic articles obtained via reputable sites such as JSTOR, etc.**

Students may include prints, charts, etc, but these should **not** be used as a substitute for your text. If you include a chart, that takes up half a page, for instance, that half page will not count toward the 10-12 page requirement. Any graphics should be included **only** if they materially add to the case you are making.

Papers written for this course should be free of factual, spelling and grammatical errors. For this reason, students are required to purchase Strunk & White’s *Elements of Style*. This reliable, inexpensive guide will save you from numerous errors both now and in the future and is well worth keeping. Needless to say, it is the student’s responsibility to submit a correct, legible copy of this assignment.

This assignment gives students the opportunity to further explore a subject from this period of British history that he or she finds particularly interesting. Some of these topics are listed on the next page. However, this list is by no means complete and students are allowed - indeed, encouraged - to present alternative topics. I **strongly encourage** you to see me during my office hours about a few of the ideas you have for a paper; my experience is that it helps students to talk these over before going further.

Once you have selected a specific topic that you wish to investigate, making sure that it is neither too narrow nor too broad to be examined within 10-12 pages. Your proposal must then be submitted to the course instructor (both by E-mail **and** a hard copy) as a one-paragraph memorandum **no later** than the **12th of February**, explaining your thesis. **Do not begin your research for the paper until your selection has been approved by the instructor.** A sample memorandum is given here:

{STUDENT'S NAME}
{STUDENT'S E-MAIL ADDRESS}
{COURSE TITLE} "HIST 388/001 Paper Proposal"
{DATE}

Leni Riefenstahl has created some of the most innovative and controversial films of our time. As a woman film maker in a male dominated profession, her chances of success in this field were slim. That changed when Adolf Hitler promoted her career. Young and in awe of the situation in which she found herself, Riefenstahl went on to create films such as *Triumph of the Will* (now banned in Germany) and *Day of Freedom - Our Armed Forces*. I wish to explore the turbulence of the time surrounding Riefenstahl's life and to answer the following questions: What role did Riefenstahl play in promoting the Nazi regime? Should she be viewed as evil, or should her work be considered from a purely artistic perspective?

Old world at sunset (1900-1914): The impact of the Boer War; Labour in Parliament; Joe Chamberlain & "tariff reform"; the "New Liberalism"; David Lloyd George & the "People's Budget"; radical feminism: the Pankhursts; Winston Churchill as a social reformer; the impact of Fabianism; "Ourselves Alone" - Arthur Griffith & the creation of Sinn Féin; the quest for Irish Home Rule; King's rebel - Sir Edward Carson; "None dared call it treason" - the Conservative Party's decision to back the Ulster Unionists; a peacetime premier - H.H. Asquith; "Triple Alliance" - the challenge of the trade unions; Huns on the shore: the press and the pre-war invasion scares; the July Crisis of 1914.

Armageddon (1914-1918): Mobilizing for war; Disaster at the Dardanelles": the British attack Gallipoli; women on the home front; attack from the air: the bombing of Britain; "Lions led by donkeys" - Britain's high command & war strategy; the impact of the Battle of the Somme; David Lloyd George - "the man who won the war"; the price of victory - Britain becomes a debtor nation; the royal family & the anti-German war hysteria; legacy of the war poets; the "coupon election" of 1918; women win the vote.

A world unhinged (1919-1922): The British at Versailles; John Maynard Keynes & the "lost peace"; strains in the Empire; "red scare" - the impact of Bolshevism on post-war Britain; "Troubles" - again - in Ireland; Michael Collins & the origins of modern, urban guerrilla warfare; partition - creating Northern Ireland; A "government of all the talents": the Lloyd George Coalition; "Black Friday" & the collapse of trade union solidarity; Lloyd George and the sale of honours; revolt at the Carlton Club.

Safety first (1922-1931): The "unknown prime minister" - Andrew Bonar Law; reparations & war debts; the first Labour government; Ramsay MacDonald's quest for a prosperous Europe; "Safety first" - Stanley Baldwin's rise to power; the strange tale of the "Zinoviev letter"; "Auntie" - the creation of the BBC; Churchill's "greatest mistake" - Britain's return to the gold standard; the General Strike of 1926; the legacy of the "Bloomsbury set".

A dishonest decade (1931-1939): Thwarting democracy: the 1931 "National Government"; imperial independence - the Statute of Westminster; Baldwin & the origins of British appeasement; "War of the Spanish Oppression" - Britain & Spain's Civil War; the Jarrow Crusade; the rise of British fascism; for the woman he loved - the abdication crisis; John Maynard Keynes & Keynesianism; "Alone" - Winston Churchill battles appeasement; "Peace in our time": Britain abandons Czechoslovakia, 1938.

Their finest hour (1939-1945): Reluctant war leader - Neville Chamberlain; fiasco in Norway; Tory rebels & the fall of the Chamberlain government; a roll of the dice - Churchill takes over as prime minister; "Sea Lion" - Hitler fails to invade Britain; the lion roars: Britain destroys the French fleet at Mers-el-Kebir, 1940; how important was the Battle of Britain; the "Blitz" & the British; mobilizing Britain's women for war; Churchill as warlord; a lifeline - "Lend-Lease"; uneasy partners - the Anglo-American alliance with the Soviet Union; Beveridge lays the foundations of the welfare state; "Occupied" - the Yanks in Britain; summer of terror - the V1 & V2 attacks on British cities; the empire at war.

Labour in office (1945-1951): Giving Churchill the "order of the boot" - why Labour won the 1945 general election; an "economic Dunkirk" - Britain's postwar economic position; Mr Keynes goes to Washington; building the "New Jerusalem" - creating the welfare state; Labour decides to "build the bomb"; "Clem" Attlee as prime minister; Mountbatten & the partition of India; rebel in government - the career of Nye Bevan; retreat from empire; queuing up - rationing in post-war Britain; Ernest Bevin & the Marshall Plan; the "jewel in Labour's crown" - the National Health Service.

Looking back in anger (1951-1956): Churchill's "Indian summer"; the legacy of "One Nation Toryism"; TV & the coronation; a new "Elizabethan Age"; traitors to their class - the Cambridge spy ring; the Empire comes home - the challenge of post-war immigration; "Look Back in Anger" - John Osborne & the new British playwrights; battling the Mau Mau in Kenya; prime minister-in-waiting - the frustration of Anthony Eden; saying "no" to Europe; the "greatest prime minister who never was: Hugh Gaitskell; the Anglo-American partnership; humiliation at Suez.

Never had it so good (1957-1963): The soothing hand of Harold Macmillan; racial discrimination in post-war Britain; "Winds of Change" - the retreat from empire; creating the affluent society; "Teddy Boys" & rock 'n' roll; Ian Fleming & the creation of 007; holidaying with Billy Butlin's; the impact of CND (Campaign for Nuclear Disarmament); "Uncle Harold" advises JFK; *The Avengers* - a female "James Bond"; the impact of skiffle music; Charles de Gaulle says "non" to Britain joining the EEC; Macmillan's "Night of the Long Knives; Christine Keeler & the Profumo scandal.

Magical mystery tour (1963-1970): *Doctor Who* rescues the BBC; "New Labour's" Act I - the rise of Harold Wilson; "have a curry?" - Indian cuisine takes over Britain; Brian Epstein creates "The Beatles"; giving back America the blues: the impact of the Rolling Stones; "mods" versus "rockers"; "British invasion" - British pop music takes over the world; "Swinging London"; Twiggy leads the world of fashion; dueling leaders - "Mr Wilson" & "Mr Heath"; Revolutions - legalizing abortion & homosexuality, abolishing capital punishment; Enoch Powell's "rivers of blood" speech; the civil rights campaign in Northern Ireland; Wilson devalues the pound; keeping Britain out of Vietnam; the Beatles big flop - *Magical Mystery Tour*, the film; return of the "Troubles" in Ireland; the strange "death" of Paul McCartney; a very British Woodstock - the 1969 Isle of Wight Music Festival; goodbye empire, hello Europe.

IMPORTANT DATES & READING ASSIGNMENTS:

(Note: Excerpts supplied by the course instructor are to be treated as assigned readings.)

Week 1 20 - 24 January **Rule, Britannia**

We are not interested in the possibilities of defeat.

- Queen Victoria during “Black Week”, December 1899

22nd - **First** meeting of HIST 388/001

Readings: Addison, Preface, Introduction, Prologue, chp. 1; Clarke, Prologue & chp. 1

Week 2 27 - 31 January **Liberals & the spirit of reform**

The argument of the broken pane of glass is the most valuable argument in modern politics.

- Emmeline Pankhurst, speaking on 16 February 1911

28th - **Last day to add a course** or to **drop a course with no tuition penalty**

Readings: Addison, chp. 2-5 (to bottom, p. 172); Clarke, chp. 2 (to bottom, p. 62)

Week 3 3 - 7 February **Ireland & Home Rule**

I can imagine no length of resistance to which Ulster can go in which I would not be prepared to support them.

- Andrew Bonar Law, speaking as Conservative Party leader, 1912

5th - **Last day to turn in your blue books**

Readings: Clarke, chp. 2 (p. 62-70)

Week 4 10 - 14 February **The Great War**

If I should die, think only this of me / That there's some corner of a foreign field that is for ever England.

- Rupert Brooke, “The Soldier”

11th - **Last day to drop a course for a 33% tuition penalty**

12th - **Last day to submit a term paper memorandum**

Readings: Addison, chp. 5 (p. 172 to end of chapter); Clarke, chp. 2 (p. 70-76); chp. 3 (p. 77-90)

Week 5 17 - 21 February **War on the “Home Front”**

Truly the War had made masochists of us all.

- Vera Brittain, “Testament of Youth”

21st - **Last day** to drop a course for a **67% tuition penalty; Last day to drop a course**

Readings: Clarke, chp. 3 (p. 90 to end of chapter)

Week 6 24 - 28 February **A country fit for heroes?**

What is our task? To make Britain a fit country for heroes to live in.

- David Lloyd George, campaign speech, 24 November 1918

24th - Selective Withdrawal Period (undergraduate students only - ends 28 March)

Readings: Addison, chp. 6; Clarke, chp. 4 (to the middle of p. 134)

Week 7 3 - 7 March **Locust years: the 1920s & 30s**

Not a penny off the pay, not a second on the day.

- A.J. Cook, Secretary of the National Union of Mineworkers, 1926

5th - **Mid-term examination** (tentative date)

Readings: Addison, chp. 7-9; Clarke, chp. 4 (p. 134-143), 5

Week 8 10 - 14 March **Spring break (No classes this week)**

Week 9 17 - 21 March **Facing the dictators**

You have sat too long here for any good you have been doing. Depart, I say, and let us have done with you. In the name of God, go!

- Leo Amery to Neville Chamberlain, House of Commons, 7 May 1940

Readings: Clarke, chp. 6 (to p. 190)

Week 10 24 - 28 March **Allies**

What kind of people do they think we are? Is it possible they do not realize that we shall never cease to persevere against them until they have been taught a lesson which they and the world will never forget?

- Winston Churchill, addressing the US Congress, 26 December 1941

Readings: Addison, chp. 10-11; Clarke, chp. 6 (p. 190-215)

Week 11 31 March - 4 April **Labour triumphant**

Social insurance ... is an attack upon Want. But Want is one only of five giants on the road of reconstruction The others are Disease, Ignorance, Squalor and Idleness.

- Social Insurance and Allied Services (the Beveridge Report), 1942

Readings: Addison, chp. 12 & Conclusion; Clarke, chp. 7; Addison, "The People's William" (excerpt supplied by instructor)

Week 12 7 - 11 April **The Suez Crisis**

Anthony, have you lost your mind?

- Dwight Eisenhower to Anthony Eden, October 1956

Readings: Clarke, chp. 8 (to bottom of p. 263); Norman, chp. 1; Sandbrook, chp. 1-3

Week 13 14 - 18 April **Imperial supernova**

When someone steals your ox, it is killed and roasted and eaten. One can forget. When someone steals your land, especially if nearby, one can never forget. It is always there, its trees which were dear friends, its little streams. It is a bitter presence.

- Kikuyu elder on land expropriation in Kenya

16th - **Last day to turn in your analytical term paper**

Readings: Clarke, chp. 8 (p. 263 to end of chapter); Norman, chp. 2-6; Sandbrook, chp. 4, (5-6 recommended), 7-9, (10 recommended)

Week 14 21 - 25 April **Winds of change**

Let's be frank about it; most of our people have never had it so good. ... What is worrying some of us is "Is it too good to be true?"

- Harold Macmillan, 20 July 1957

Readings: Clarke, chp. 9; Norman, chp. 7-12; Sandbrook, chp. 11-12, 14, (15 recommended)

Week 15 28 April - 2 May **Rock 'n' roll babies**

Sexual intercourse began / In 1963 (which was rather late for me) / Between the end of the Chatterley ban / And the Beatles' first LP.

- Philip Larkin, "Annus Mirabilis"

Readings: Clarke, chp. 9; Norman, chp. 13-19; Sandbrook, chp. 13, 16-19

Week 16/17 5 - 14 May **Goodbye to all that**

And in the end, the love you take / Is equal to the love you make.

- Paul McCartney

5th - **Last day of classes**

6th - Reading Day

7th - **Final exam - Hist 388/001** Tuesday 10.30 a.m. - 1.15 p.m.

Readings: Norman, chp. 16-22

PLEASE NOTE: ALL DATES AND ASSIGNMENTS ARE SUBJECT TO SLIGHT MODIFICATION DEPENDING UPON UNFORESEEN CIRCUMSTANCES.