HISTORY B421/H509: COMPARATIVE PERSPECTIVES ON BRITISH IMPERIALISM (23395)

TR 2:30-3:45, CA 217
INSTRUCTOR: JASON M. KELLY
OFFICE: CA 504B
OFFICE HOURS: TR 11:30-12:30
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COURSE DESCRIPTION
This course analyzes the nature of various British imperial strategies from the 1600s to the 1960s. It is divided into a sequence of reading modules that focus on the Americas, the Pacific, India, Africa, and the Middle East. We will read a variety of texts, including novels, diaries, and travel narratives from the men and women involved in British imperial expansion. We will also read important historiographical works that deal with the themes of race, gender, class, consumption, slavery, and anthropology.

COURSE OBJECTIVES
In this course, you are all historians. Therefore, the assignments will encourage you to improve your ability to communicate effectively through writing and speech, to critically think about the course material, and to integrate and apply your knowledge in a variety of contexts. This course will challenge you on many levels. You will need to refine your understanding of the methodologies of the historical profession and use this knowledge to better understand a diverse array of societies, including their political, social, and cultural traditions. As such, this course conforms to IUPUI’s Principles of Undergraduate Learning. For more information, please see http://www.iupui.edu/~history/ugmain.html.

REQUIRED READINGS
- Course Readings (Available online).

ANNOUNCEMENTS
You are responsible for all announcements that I make during the lectures. If there is any adjustment to the syllabus, I will announce it in class. If for any reason you do not attend the entire lecture, you are still responsible for any announcements that I make. Be sure to contact a fellow student who is responsible and can relay you the information. You may email me or come to my office hours for any announcements you missed.
GRADING
The grade breakdown is as follows:

WEEKLY REVIEWS: 25%
CLASS PRESENTATION: 25%
FINAL PROJECT: 25%
PARTICIPATION: 25%

I will collect your weekly reviews every day at the end of class. If you neglect to complete any of the weekly reviews, you will receive a “0” for the assignment. Your final project is due at the end of the last lecture.

If you desire to dispute a grade, you may submit an explanation to me in writing. State your points of contention and your reasons for them. I will accept a grade dispute for two weeks from the day I return the grades. If you are not in class on the day I give back your assignment, you must get your grade from me promptly. After two weeks, I will not consider any changes to your grade.

LECTURES
This course meets twice a week. ATTENDANCE IS MANDATORY!!! I expect you to be prepared to discuss the course themes and readings during every lecture. While I will present a series of short lectures, we will spend most of every lecture discussing the readings. Each of you will be responsible for presenting the readings for a given lecture as part of your participation grade.

Preparation and participation are integral components to success in this course. Make sure you spend time reading and analyzing the required texts before you arrive at lecture. I expect each of you to share your thoughts throughout the semester. Discussions with your peers are some of the most entertaining and educational times you spend in class, so come prepared to debate. BRING YOUR READER WITH YOU!!! If you would like to discuss readings with me, be sure to take advantage of my office hours.

PLAGIARISM/CHEATING
I will not tolerate either of these. Cheating includes copying answers from another student or bringing notes to an exam. Plagiarism is using the words or ideas of another person in your work and presenting them as your own. I will fail you for either of these. Additionally, I will report you to the Dean of Student Affairs. If you have any questions as to what constitutes plagiarism or cheating, see me or see the “Code of Student Rights, Responsibilities, and Conduct” online at http://www.hoosiers.iupui.edu/studcode/stucode.htm.
I. Historiography of Imperialism

Lecture 1: What is Imperialism? January 11

Lecture 2: Colony/Metropole January 13

Lecture 3: Methods and Theory January 18

II. The Americas

Lecture 4: Voyages January 20


Lecture 5: A New World January 25

Lecture 6: Debates over Slavery (1) January 27
Aphra Behn, Oronooko: Or, the Royal Slave (1688). Available through Early English Books Online.

Lecture 7: Debates over Slavery (2) February 1

Lecture 8: Contacts February 3

Lecture 9: Borderlands February 8

Lecture 10: PowerPoint Presentations (Borderlands) February 10
III. The Pacific

Lecture 11: Exploration and the Enlightenment  
February 15  

Lecture 12: Captain Cook and Joseph Banks  
February 17

Lecture 13: *The Bounty*  
February 22

Lecture 14: *The Bounty*  
February 24

Lecture 15: Captain Bligh  
March 1  

IV. India

Lecture 16: The East India Company  
March 3  


Lecture 17: The Sepoy Rebellion  
March 8  

Lecture 18: Museums of Mankind  
March 10  


Spring Recess  
March 15

Spring Recess  
March 17

Lecture 19: PowerPoint Presentations  
March 22

Lecture 20: *A Passage to India* (Film)  
March 24

Lecture 21: *A Passage to India* (Film)  
March 29
V. Africa

Lecture 22: Consumption and Imperialism  March 31

Lecture 23: Lifebuoy Men, Lux Women  April 5

Lecture 24: Missionary Work  April 7

Lecture 25: Imperialism and Motherhood  April 12


Lecture 26: The Four Feathers (Film)  April 14

VI. The Ottoman Empire and the Middle East

Lecture 27: Orientalism  April 19


Lecture 28: Archaeology  April 21

Lecture 29: PowerPoint Presentations (Women’s Orients)  April 26

VII. Conclusion

Lecture 30: Summing Up  April 28
**Weekly Assignments**

In this course, each of you will act as editors for the journal and book publishing firm Historians, Inc. As editors, you will be assigned a group of writings each week. Your job will be to read these articles, books, and primary sources, to determine their theses and major points, and to explain their historiographical significance. Each week, you are required to submit a publication report for the general editor with your suggestions regarding acceptance or denial of publication. You should use the report sheet (extras available on Oncourse under the “Schedule” tab) as well as submit your notes on the manuscripts. Finally, you need to explain who is the audience for each reading and whether or not you think it will be of interest to the general reader.

**Final Project**

The British Museum is working with the Victoria and Albert Museum to put together an exhibit on British imperialism. They have hired Historians, Inc. to choose relevant artifacts from their collections and write exhibit catalog entries for each artifact. Your job is to find three artifacts from the museum’s collections. Using at least six articles or books that you have read for this course, you will write a catalog entry for each artifact. Be sure to include basic information about the artifact as well as its relevance for a general understanding the British imperial project. An example entry is below.*

*NOTE: If I were grading the sample entry, I would give it an “A.” However, there is still room for improvement. See if you can figure some revisions that would make the entry better.
Robert Baden-Powell

£1 Siege Note
March 1900, Mafeking (Mafikeng), South Africa

133 mm X 100 mm

Inscription: This note is good for One Pound during the siege and will be exchanged for coin at the Standard Bank Mafeking on the resumption of Civil Law.

Chartered Institute of Bankers Collection, CM CIB 15327
British Museum, Department of Coins and Medals (study collection)

This £1 note was issued by Colonel Robert Baden-Powell (1857-1941, later 1st Baron Baden-Powell), who commanded the defense of Mafeking during the Boer siege from October 12, 1899 to May 17, 1900. This note was one of a series of notes issued by Baden-Powell when the attack on Mafeking severed regular contact with the British South African forces. This £1 note, the highest denomination issued during the Mafeking siege, promised the holder an issuance in coinage from the Mafeking Standard bank at the end of hostilities. In fact these notes were never exchanged for government-issued money. According to Baden-Powell, “people kept them or sold them as interesting mementos.”1 The image depicted on the paper shows Baden-Powell and his troops protecting a woman. Powell mans one of the

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several improvised weapons used by the British forces at Mafeking. Inscribed on the canon is Powell’s nickname, the “Wolf.”

The British interest in Mafeking was part of an overarching interest in southern Africa after 1806 that was driven by economic and strategic concerns, especially: 1) the protection of trade routes to India 2) the mining of newly-discovered diamond and gold deposits after 1867 and 1886, respectively 3) and the competition to seize African lands (i.e. the “Scramble for Africa”), formalized at the Berlin Conference in 1884-5.2 Defeating the Bantu-speaking Tswana, the British established Mafeking as an outpost in 1885. Located within miles of the Boer Transvaal state, Mafeking became an increasingly strategic location in the tense years following the Jameson Raid in December 1895. With hostilities inevitable in 1899, Colonel Baden-Powell prepared for the siege of Mafeking with a small garrison of 1000, including a corps of young volunteer boys. Surprisingly, Baden-Powell’s troops were able to repel the seven month siege, causing much “mafficking” in Britain and propelling Baden-Powell into the social limelight in Britain.3 Mafeking was celebrated in the British popular press and quickly became the representative event of the Boer War.4 Even the poetically-challenged William McGonagall celebrated the victory at Mafeking:

SUCCESS to Colonel Baden-Powell and his praises loudly sing,
For being so brave in relieving Mafeking,
With his gallant little band of eight hundred men,
They made the Boers fly from Mafeking like sheep escaping from a pen.

(“The Relief of Mafeking,” 1900)

Mafeking and Baden-Powell became cultural symbols of the British empire, but they were representative of the empire as well. Baden-Powell’s “1 Siege Note” reveals some of this complexity. The illustration on the currency reflects the symbolic reproduction of imperial themes in Boer War paraphernalia.5 While the undaunted Baden-Powell surveys the scene of battle, the improvised canon represents the unbridled ingenuity of the British. The reason for the war is the protection of the empire, embodied in the Union Jack unfurled above the heads of the soldiers. While the resolute men boldly face the Boers, a woman in the image reminds the holder of the note that the women of the empire cannot protect themselves. As masculine prototypes, it is the soldier’s duty to be militaristic and brave, protecting both their nation and their virtuous female population. Yet, even as the British forces in Mafeking rallied support for the war in the metropole, Britons grew anxious about the stability of their empire. Images of tall, healthy British soldiers in images like that of Mafeking contrasted the evidence. During the Boer war, the British army turned away most recruits because of physical problems, and by 1904, parliament began an inquiry into the causes of a perceived physical degeneration of the British race. In effect, the British government faced a cultural

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3 The electronic OED cites the Pall Mall Gazette, May 21, 1900, 2:2 <http://www.oed.com> as the originator of the verb “to maffick”: We trust Cape Town will ‘maffick’ to-day, if we may coin a word, as we at home did on Friday and Saturday.”
“crisis of masculinity” – a pronounced public concern of over the physical, moral, and military deterioration of the British male.\textsuperscript{6} In fact, Baden-Powell, inspired by the organization of the youth volunteers in the Boer War, founded the Boy Scouts in 1908 as a response to this “crisis of masculinity.”\textsuperscript{7}


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<th>REVIEWER:</th>
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| THESIS: | |
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| THESIS SUPPORTED BY EVIDENCE (1=good; 5=poor): |

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<th>THEORY AND METHOD:</th>
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<td>(What theoretical model/s does the author use to articulate the thesis? What methodological approach does the author make? What kinds of sources does the author use?)</td>
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| THEORY AND METHOD APPROPRIATE TO ARGUMENT (1=good; 5=poor): |

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HISTORIOGRAPHY:
(How does this text relate to current literature in the field? What contributions does it make to the field?)

AUTHOR CLEARLY EXPLAINS HISTORIOGRAPHICAL SIGNIFICANCE (1=good; 5=poor):

AUTHOR MAKES MEANINGFUL CONTRIBUTION TO THE HISTORIOGRAPHICAL LITERATURE: (1=good; 5=poor):

DO YOU RECOMMEND THIS BOOK OR ARTICLE FOR PUBLICATION?:
(Explain in detail why or why not.)