

HIST 4114: Race and Gender in British Imperial Wars, 1830-present



Sir Joseph Noel Paton: In Memoriam, 1858



Portrait of Lakshmibai, the Rane of Jhansi, c. 1858

Course Time: MWF 11:00am-11:50am (Wooten 121)

Dr. Kate Imy, kate.imy@unt.edu Pronouns: she/her/hers

Virtual Office Hours W 12-1pm or by appointment: <https://unt.zoom.us/j/89244529892>

Please check Canvas and your UNT email regularly for relevant updates.

Many British leaders have referred to the nineteenth century as the “Pax Britannica” due to the apparent peace between the end of the Napoleonic Wars in 1815 and the start of the First World War in 1914. However, during this period, the British nation repeatedly engaged in military campaigns to expand or control its empire. These included the Opium Wars (1839-42, 1856-60), Wars in Afghanistan (1839-42; 1878-80; 1919), and the Zulu (1879-1896) and Maori (1845 to 1872) Wars. The British also engaged in violent reprisals against the Morant Bay Rebellion (1865) and Indian Uprising (1857-58). From this perspective, the World Wars of the twentieth century continued patterns of violence rather than deviated from a peaceful past.

By focusing on the role of race and gender in Britain’s imperial wars, this course asks students to think critically about how colonial powers used gendered and racial hierarchies to justify the use of military force. For example, sanctifying white women as victims of “black” rebels during the Indian Uprising of 1857, or exalting those same Indian troops as “Martial Races” against “decadent” and “effeminate” Chinese officials and civilians in the Opium Wars enabled Britain’s civilian population to support its imperial military endeavors. By the twentieth century, Britain’s reliance on colonial troops from places such as India, Australia, Canada, South Africa, and Nigeria instilled fear and anxiety that the days of all-powerful British soldiers—which was itself an imperial fantasy—were now behind them.

*****Please note that this course is subject to change due to the ongoing COVID pandemic*****

Announcements will appear on Canvas, which will forward to your UNT email. Please make sure that you check these regularly for all relevant communication.

Course Objectives

1. Strengthen critical thinking skills
2. Learn to interpret and comment thoughtfully on a variety of materials (text, film, images)
3. Improve writing by formulating clear and concise arguments supported by primary source evidence
4. Analyze and interrogate both official narratives and personal histories by considering how they influence, intersect with, or depart from one another

Required Materials:

Required discussion readings listed on the syllabus other than the books below will be posted on Canvas. These will be discussed in weekly discussion boards.

Required Books:

Antoinette Burton, *The First Anglo-Afghan Wars* (2014) 9780822356622

Stephanie Barczewski, *Heroic Failure and the British* (2016) 9780300180060

Also required: **Guns at Batasi (film) 1964.** (link below)

https://libproxy.library.unt.edu/login?url=https://media3.criterionpic.com/htbin/wwform/114?T=F00173&ALIAS=F00173_EN.KF&M=1_95m1mdyy&DSTYLE=0#multimedia_resources_F00173

Grading

Canvas tracks things through percentages. However, this course only tracks points. **Percentages on Canvas are irrelevant and should be ignored.** Grades are assigned based on points that you accumulate throughout the semester. Individual assignments are worth the following:

In-Class Essays = 5 x 40 = 200 (plus extra credit)

Participation Points = 100 (uncapped)

Paper Proposal = 50

Midterm = 200

Research Paper/Poster = 200

Final Exam = 250

Points needed for Final Course Grades (out of 1000 above):

A: 900 or higher

B: 800-899

C: 700-799

D: 600-699

F: 599 or lower

Grades for individual assignments will appear on Canvas for your reference. Final exam scores will appear on Canvas only after final grades have been submitted.

Assignments

General Assignment Guidelines

What is the typical weekly workload? Each week there are assigned readings, lectures, and discussions. Discussions focus on the assigned sources (including visual and written sources). Some discussion days will also include in-class essays (minimum of six during the semester). Beyond that, there is one final, one midterm, a capstone assignment, and a capstone proposal. Additional extra credit opportunities are available.

Which Assignments Are the Most Important? Check the points total for each, detailed above. **No individual assignment is mandatory to pass the class.** Just be sure to plan ahead. There are a lot of extra credit opportunities and/or chances to participate as much as you want in the discussions to earn extra points. **It doesn't matter which assignments you complete if you get the total points needed for the grade that you desire!**

Where should I get information to complete assignments? Canvas! Throughout the course I will assess your engagement with the assigned course material – lectures, discussions, and assigned materials like films, books, or sources – and nothing else. Things like your previous knowledge, what you learn from other classes, TV shows, or your own outside reading may enrich your understanding of the material but will not be taken into account on assignments. Focusing on outside rather than assigned materials may distract from the learning of other students. All work should be original to you and based on the assigned course materials. **Wikipedia and online encyclopedias are not appropriate sources for any assignment in this course.**

When are assignments due? **All assignments, unless otherwise noted, are due at 10:45am on the date posted for each assignment.** It is your responsibility to ensure that the assignment was submitted properly. **There is a 48-hour grace period for all assignments, excluding in-class essays. Each day after the 48-hour grace period, 5% will be deducted per day, with a maximum of 50% deducted.** Late assignments can be submitted through Canvas until the date that the final exam is released. In other words, you can still turn in late work up until the last day of class for 50% credit. **No assignments will be accepted after the final exam has been released (10:30am on May 9).**

How can I get feedback on assignments?: Comments and feedback will be provided for all written assignments. If you have questions, concerns, or want further clarification about feedback or a grade, you can visit during virtual office hours, or email me to set up a virtual appointment to discuss the results of individual assignments, **starting 24 hours after the assignment has been graded.** Please read comments first. Grades and assignment results will not be discussed prior to this time. When in doubt: communicate.

In-Class Essays: Students should prepare for each class session by doing the assigned readings, listening to the assigned interview, or watching the relevant film, when appropriate. There will be unannounced in-class essays on **at least six days** when there is assigned discussion materials. These short essays will ask you to reflect on a specific question by crafting an argument and supporting it with primary source materials. You may bring hard copies of readings or hand-

written notes to consult while completing in-class essays. In-class essays cannot be made up, however the total for the in-class essays is based on five scores. Any essays after the first five will be dropped – or count as extra credit if you complete all of them. If you are concerned about individual scores or missing in-class essays you may complete an “optional essay” for extra credit, detailed below.

Capstone Proposal (March 21): You must prepare a draft proposal for your research capstone (essay, poster, film). These should identify the topic, whether you will be making a film/poster or writing a paper, and reference at least two primary sources from online databases and archives that will be consulted for the project. The format for the proposal is open—you may choose to write an outline, a paper/poster rough draft, a summary, or whatever is most useful. Being as specific and thorough as possible will be the most beneficial for getting early feedback on your project.

Participation Points: Daily attendance will facilitate your success. There are no penalties for not attending class. Rather, students receive points for each day that they do attend class.

Students in need of flexibility with attendance due to disability access or personal need will receive separate accommodations to be discussed during a meeting or during office hours.

Daily on-time class attendance is worth 3 points (2 days per week x 15 weeks = 90 points, or a 90/100 for discussion). Unannounced late arrival is worth 2 points (if you know you will be late – email me). Students may earn additional points for participation during discussion (4, 5, 6, etc. instead of 3). There are no caps on extra points earned during discussions.

Participation points will be added to the grades twice during the semester: once just before the midterm for the first half of class, and another after the final day of class. If you have a question about your absences/participation, please visit virtual office hours or set up an appointment.

Midterm (February 25) and Final exam (May 9): Exams consist of identifications and essays based on quotations, terms, images, and prompts.

Primary Source Capstone: Research Essay, Poster, or Film (April 8)

Students can choose whether they want to complete a primary source essay or a research poster as their capstone research assignment for this course. Details for each provided below.

Primary Source Capstone: Research Essay

Primary source research essays are opportunities for students to conduct original research about a topic of their choice as long as it examines the role of race and gender in British Imperial Wars 1830-present. Students may choose any single conflict, region, profession, army, compare multiple of the same, or create an argument about specific ways in which ideas about race and/or gender were articulated from the nineteenth to the twenty-first centuries.

These essays enable students to demonstrate their skills analyzing primary sources, building arguments about sources, and supporting arguments with evidence from the sources. Students should select their topics by choosing at least one primary source used in class (visual or written) and expanding on a topic related to that source. For example, if a student chooses a source from

the 1857 discussion, they might choose to write about gender in justifying colonial wars. If they choose an image from the Opium Wars they might write about how racialized perceptions of Chinese civilians was used to justify violence. They should build their argument by selecting primary sources, analyzing them, and making a central point about race and/or gender as it relates to their topic of choice.

In addition to one primary source from class students must use **at least four** other primary sources detailed below (**five sources total**). Students should support their argument with short quotations, names, dates, events, etc. and organize their ideas into paragraphs. Students are expected to demonstrate that they can make appropriate use of in-class materials and find relevant evidence from appropriate sources. Essays should be organized into paragraphs with a clear introduction that sets up the main argument of the paper.

Students must use documents, films, interviews, and images from class and **at least four sources** from the following:

- Images, films, or interviews from the Imperial War Museum: <http://www.iwm.org.uk/collections>
- Films from British Pathé: <https://www.britishpathe.com/>
- The National Army Museum: <https://collection.nam.ac.uk/>
- Hathi Trust: <https://www.hathitrust.org/>
- South Asian American Digital Archive: <https://www.saada.org/>
- British and Irish Women's Letters and Diaries: <https://search-alexanderstreet-com.libproxy.library.unt.edu/bwl2>
- British Periodicals: <https://www.proquest.com/britishperiodicals/index?parentSessionId=1YXsTigr0CC9Q%2FSIM2%2BV2%2F%2BUPwYE3kCO0N%2F87%2FsImI%3D&accountid=7113>
- Empire Online: <https://www-empire-amdigital-co-uk.libproxy.library.unt.edu/>

You may choose sources from any combination of the above as long as you use at least four of these external sources (one of each, four or more from the same, etc.) for **a total of five sources** (one from class, four from approved online sources). Using more than five sources from class or the archives is always welcome.

If you locate a primary source from another archive or library you should clear these sources with me at least one week prior to the deadline. Secondary sources should be used sparingly and must be cleared at least one week prior to the deadline.

Remember, your goal is to analyze primary sources to better understand a particular theme and topic, rather than to provide a narrative history of that topic. Follow the method that we have been using in the in-class essays: (create an argument and support it with evidence).

Requirements:

- At least 5 primary sources (at least four from approved online databases)
- Times New Roman, 11-12 point font; 5-7 pages double-spaced not including title page
- Page numbers on all pages

- Footnotes using the following general style:
 - [For primary sources:] Author, “Article Title,” *Periodical* VOL# (DATE): page number, link to website for that item.
 - For books: Author, *Book* (Publication City: Publisher, Year), page.
 - [For items used in class] Author, *Title* (Year), page number.
- **Works Cited or Bibliography not required.**
- If you are using images, please include a copy of each image, with the link to NAM, IWM, etc. in an appendix at the end of the essay. This will not count toward the page total.
- Organize essay into paragraphs with a central argument articulated clearly at the end of the introduction (first paragraph).
- Include short quotations or specific details from primary sources to support the argument.

Primary Source Capstone: Research Film

Films must be based on original research about a **topic of your choice as long as it examines the role of race, gender, and war in the British Empire, 1830-present**. Students may choose any single conflict, region, profession, army, compare multiple of the same.

You should select your topics by **choosing at least one primary source used in class and expanding on a topic related to that source**. For example, if you choose a source from the 1857 documents, you might choose to write about gender in colonial wars. If you choose an image from the Opium Wars you might write about how British leaders racialized fears of Chinese civilians to justify violence. **You should build your argument by selecting primary sources, analyzing them, and making a central point about race and/or gender as it relates to your topic.**

In addition to one primary source from class you must use **at least four** other primary sources to complete the film. **At least four of these must come from the archives and databases listed below.** You should support your argument with short quotations, names, dates, events, etc. and organize your ideas in the five minutes provided.

Students must use documents, films, interviews, and images from class and **at least four sources** from the following:

- Images, films, or interviews from the Imperial War Museum: <http://www.iwm.org.uk/collections>
- Films from British Pathé: <https://www.britishpathe.com/>
- The National Army Museum: <https://collection.nam.ac.uk/>
- Hathi Trust: <https://www.hathitrust.org/>
- South Asian American Digital Archive: <https://www.saada.org/>
- British and Irish Women’s Letters and Diaries: <https://search-alexanderstreet-com.libproxy.library.unt.edu/bwl2>
- British Periodicals: <https://www.proquest.com/britishperiodicals/index?parentSessionId=1YXsTIgr0CC9Q%2FSIM2%2BV2%2F%2BUPwYE3kCO0N%2F87%2FsIm1%3D&accountid=7113>
- Empire Online: <https://www-empire-amdigital-co-uk.libproxy.library.unt.edu/>

Students may choose sources from any combination of the above as long as they use at least three of these external sources (one of each, three or more from the same, etc.) and **a total of five sources** (one from class, four from online sources). More sources from class/databases are fine!

If you locate a primary source from *another* archive or library you should send me an e-mail requesting approval at least one week prior to the deadline. Secondary sources should be used sparingly and must be cleared by me at least one week prior to the deadline.

Remember, your goal is to analyze primary sources to better understand a particular theme and topic, NOT to provide a narrative history of that topic. Follow the method that we have used for in-class essay (analyze a source and create an argument).

Requirements:

- **Use at least 5** primary sources (at least 1 from class, at least 4 from approved online databases). More of each is fine!
- Films should be approximately 5 minutes, ranging between 4:30 and 5:30.
 - They should follow the same general rules as the essay in that they have a central argument and ample engagement with primary sources including quotes, specific names/dates, examples, and analysis
- Students submitting films should submit a works cited with a link to the (private) youtube video to the essay assignment
- Your works cited should follow the following style:
 - [For primary sources:] Author, "Article Title," *Periodical* VOL# (DATE): page number, link to website for that item.
 - For books: Author, *Book* (Publication City: Publisher, Year), page.
 - [For items used in class] Author, *Title* (Year), page number.
- Include short quotations or specific details from primary sources to support the argument.

Primary Source Capstone: Research Poster

In lieu of writing an essay, students may create posters on any topic related to race, gender, and war in the British Empire from the period 1830-present.


Requirements:

- Include a minimum of 1 primary source from class and four additional sources (5 primary sources total).
- At least two primary sources should be images included on the poster.
- Submit an accompanying reflection essay (no more than 1 page single-spaced, Times New Roman, 11-12 point font) that explains your experience locating sources, why you chose your sources, and why these are valuable for understanding British imperialism.
- Include headings for at least five sections: Introduction, Argument, Summary of Evidence, Final Analysis, Works Cited.

Please locate images and evidence from the following:

- Images, films, or interviews from the Imperial War Museum: <http://www.iwm.org.uk/collections>
- Films from British Pathé: <https://www.britishpathe.com/>
- The National Army Museum: <https://collection.nam.ac.uk/>
- Hathi Trust: <https://www.hathitrust.org/>
- South Asian American Digital Archive: <https://www.saada.org/>
- British and Irish Women's Letters and Diaries: <https://search-alexanderstreet-com.libproxy.library.unt.edu/bwl2>
- British Periodicals: <https://www.proquest.com/britishperiodicals/index?parentSessionId=1YXsTlgr0CC9Q%2FSIM2%2BV2%2F%2BUPwYE3kCO0N%2F87%2FsImI%3D&accountid=7113>
- Empire Online: <https://www-empire-amdigital-co-uk.libproxy.library.unt.edu/>

Sample Poster:



UNT
EST. 1890

A Generation Later: Memory and Legacy of Crimean War

Dr. Kate Ivy

BACKGROUND

Out of the Crimean War (1854-1856) emerged narratives heralding the gallantry of individual soldiers and the strength of nurses. The Victoria Cross was established to venerate valorous soldiers who fought in conflicts like the Battle of Balaklava (and the Charge of the Light Brigade) and the Battle of Inkerman. A generation later, the Crimean War still remained an influential moment in the British Empire's self-perception. In the Second Anglo-Afghan War (1879-1880), the Egyptian War (1882), and the Boer War (1899-1902), a growing anxiety about British masculinity appeared and the paranoia about Russia and the French (Fashoda Affair, 1898) resurfaced. The British were searching for historically specific tales of heroic failure to assuage these fears about inadequacy in the resilience of the British man.


METHODS/SUMMARY

I examined poems, newspapers, and critical historical accounts of the Crimean War written during the 1870s to 1910s, focusing specifically on the rhetoric of heroism and the commemorative tone of the analyses after the fact. Through these primary sources, I evaluated the power of public memory on identity formation and ideology of the British Empire. Construction of a narrative can shape both the way a country remembers its past and perceives/positions itself in contemporary times. The British were looking to continue the narrative of heroic failure, exalting men and women who embodied the gallant resilience that underlined their construction of British masculinity and the caring self-sacrifice of British womanhood, respectively.


THESIS/HYPOTHESIS

If one is to understand the cultural reverberations of the Crimean War, then the framing and re-framing of the narrative must be examined. The political, social, and economic motivations urging the recorders to control the way the war was remembered can offer larger insights about the cultural values of the British Empire a generation on. How is heroism depicted in the recounting? How are the gendered and class hierarchies reinforced or subverted? What are the larger implications of selecting some stories and deflecting others in terms of public memory?


In the later years of the 19th century, the British Empire was dealing with the dissonance of claiming the title of the "moral empire" while pursuing militant-based imperial actions in many places like India, Afghanistan, and Southern/Northeastern Africa. The rhetoric of morality and self-sacrifice was not enough to justify the violent realities of empire. I postulate that the memorialization of the Victoria Cross recipients and women like Florence Nightingale acted as material evidence of the British directing the public's memory toward a specific narrative of sacrifice and duty for the Empire in order to reinvigorate British enthusiasm for imperial actions. The celebration of these men and women became a eulogistic covering over the violence involved in the imperial endeavors of the British.



Invitation to Private Robert Owen Glendon, 8th (The King's Royal Irish) Light Dragoons (Hussars), to attend the Balaklava Commemoration (Dinner of 1876, National Army Museum).



Queen Victoria's Diamond Jubilee, colored chromolithograph by G. & F. East, published in The Graphic, 1897, National Army Museum.



Balaklava Commemoration, The Tatter and Asteroid, 1902, British Periodicals.

DISCUSSION/SIGNIFICANCE

- In the first year of publication, The Strand magazine featured stories of Victoria Cross recipients, "a truly noble army," told in their own words in order to give the British public "an interest and impression of reality" (The Strand, 286). Each account ended with a recurring theme that, regardless of any hardship they endured, it was worth saving their fellow soldiers. Major John Berryman's description of how he aided Captain Webb during the Charge of the Light Brigade was particularly poignant; Berryman stayed with Webb, despite the latter's protests. Placing these narratives of war in a magazine geared toward the general public connected these heroic acts/actions to the overall actions of the empire. The memory of the Crimean War was monopolized by the individual tales of bravery rather than the military blunders of the officers, the poor medical aid/liaison, or the ambiguous purpose of the war.
- Alfred Lord Tennyson wrote the famous poem, "The Charge of the Light Brigade," during the Crimean War in 1854. In many commemorative events like the one pictured above, his poem was recited again and again, assigning an almost mythic-hero-like identity to the soldiers involved in the charge. The poem reframes the charge as a heroic action to be lauded as the epitome of British masculinity: "boldly they rode and well" (Tennyson, 23). Every recitation was an invocation, a call-to-arms, imploring the British public to "honour the charge they made/honour the Light Brigade" (Tennyson, 53-54). Remembering the war was about recalling a time when British endurance was renewed rather than any sort of imperial agenda.

DISCUSSION/SIGNIFICANCE – Continued

- At the turn of the century, many of the veterans from the Crimean War were growing old, and one in particular was Florence Nightingale. She was revered by the British public for her medical work in the Crimean War, embodying the resilience and nurturing nature of ideal British womanhood. Her obituary in The Sphere declared "her services... would live in the memory of the nations long after that war has ceased to concern the world" (1866). By 1910, the war had transformed from a military conflict to a temporal-geographically bound receptacle for these individuals, like Nightingale, to emerge and remain in the public's memory as examples of a moral, self-sacrificing British Empire.
- This metonymic equivalency of the actions of individual soldiers and civilians to the actions/ideological standing of the British Empire speaks to the power of narrative in the historiography of British imperialism. The ramifications of letting one specific image subsume other (sometimes dissenting) voices narrowed and simplified the public understanding of the material, human consequences felt by the individuals subject to colonial rule. It also facilitated a continuation of the British Empire and its effects far into the twentieth century.

BIBLIOGRAPHY/WORKS CITED

Stories of the Victoria Cross. Told by Those Who Have Won It. (1891). Strand Magazine. An Illustrated Monthly, 1, 138-140.

Lord Tennyson, Alfred. (1854). The Charge of the Light Brigade. Retrieved from poetryfoundation.org

The Missing Angel of the Crimean War (1910). The Sphere, 42(532), 166.

ACKNOWLEDGMENTS

UNT Office of the Provost
UNT Office of Research and Economic Development
UNT Mason College
College of Liberal Arts and Social Sciences
Department of History

If you locate a primary source from *another* archive or library you should send me an e-mail requesting approval at least one week prior to the deadline. Secondary sources should be used sparingly and must be cleared by me at least one week prior to the deadline.

Remember, your goal is to analyze primary sources to better understand a particular theme and topic, NOT to provide a narrative history of that topic. Follow the method that we have used for in-class essays (analyze a source and create an argument).

Grading Rubric

Highest achievement (36+ in-class essays, 180+ research essay/poster): Follows instructions, makes a strong, clear central argument. Supports the argument with ample evidence including short quotations and paraphrased references from the sources. Organization is clear and all evidence supports the larger argument.

Good achievement (32-35 in-class essays, 160-179 research essay/poster): Includes some good observations and has an argument. Makes good use of evidence from sources. Follows most of the general instructions. Organization of ideas could be strengthened or are not always consistent with the main idea.

Moderate achievement (28-31 in-class essays, 140-159 research essay/poster): Has either good ideas or some strong evidence. Organization is not always clear and instructions were not necessarily followed. Stronger argument or better use of evidence would elevate this to a good achievement.

Achievement in need of improvement (24-27 in-class essays, 120-139 research essay/poster): Does not have clear main ideas. Most likely does not make use of evidence from the sources. Organizational problems throughout and failure to follow general instructions.

Failing assignment (23 or lower in-class essays, 119 or lower research essay/poster): Fails to follow instructions. Includes neither a strong argument nor includes evidence from the sources. Falls short of required length, makes use of unapproved materials, and/or does not cite sources (including evidence of plagiarism).

Extra Credit Opportunities

Students are not expected or required to complete these assignments but may do so to earn extra points. **There is no limit to the amount of extra credit that a student can earn.** If a student is interested in doing a 3-minute video (and works cited) in lieu of an essay for the contemporary event analysis or favorite source analysis, send me a brief email outlining your plans at least a week before the deadline.

1. **Personal Histories of War** (up to 100 points), due by **April 15 at 5pm** (not accepted late, may be submitted early). Consider the role of race and/or gender in your personal or familial histories. Compare at least two primary sources from your life (pictures, newspapers, scrapbooks, oral histories, etc.) with at least two primary sources from class. Have you served in conflict? Do you have a parent, grandparent, or more distant relative who served in or experienced a war? Was it as a combatant or a non-combatant? Write an 850-1000 word (roughly 2 pages single-spaced) essay that uses **at least two sources assigned from class** and at least **two sources from your personal connection to war**. Any citation style is fine as long as all sources include at least author, title, year, and a link to the source (if available).
2. **Favorite Source Analysis** (up to 100 points), due by **April 25 at 5pm** (not accepted late, may be submitted early). Write an 850-1000 word (roughly 2 pages single-spaced) essay

that links four sources (film, book, images, primary sources) from class in a creative way. You can do things like show similarity between the sources, create your own unique argument about how the sources connect, demonstrate how these sources show change over time, or something else! The most important part of this assignment is that you engage meaningfully and substantially (uses quotes and paraphrasing of key passages, contains analysis) with sources from the class. Any citation style is fine as long as all sources include at least author, title, year, and a link to the source (if available).

3. **Optional Essays (40 points each)**, due by May 5 at 5pm (not accepted late, may be submitted early). Write a one-page, single-spaced paper, normal font (10-12 point) analyzing any assigned primary source not included in an in-class essay. Essays should be broken into paragraphs and have an argument supported with evidence, including short quotations from the primary source of your choice.

Official UNT Facemask Policy

“Consistent with CDC guidelines and state policy, individuals are not required to wear face coverings on UNT’s campuses. Non-vaccinated individuals are strongly encouraged to wear a face covering until further notice. The use of face coverings has proven to reduce the spread of diseases, including COVID-19. All students and faculty are welcome to wear a face covering in class or on campus to protect themselves and others from COVID-19.”

Land Acknowledgment

“Acknowledging the land is an Indigenous protocol, and it is important to note that the University of North Texas is located on the unceded territory of the Wichita and Caddo Affiliated Tribes. It is important to study the long processes that have brought us all to reside on this land, and to seek to better understand our places within these histories” (- UNT Professor Mike Wise, in collaboration with UNT Pride Alliance and UNT Native American Student Association)

Technical Help

Minimum Technology Requirements for Canvas

- Computer
- Reliable internet access
- Microsoft Office Suite (or similar)
- [Canvas Technical Requirements](https://clear.unt.edu/supported-technologies/canvas/requirements) (<https://clear.unt.edu/supported-technologies/canvas/requirements>)

UNT Student Help Desk: helpdesk@unt.edu or 940.565.2324 and obtain a ticket number. The instructor and the UNT Student Help Desk will work with the student to resolve the issues as soon as possible.

UIT Help Desk: [UIT Student Help Desk site](http://www.unt.edu/helpdesk/index.htm) (<http://www.unt.edu/helpdesk/index.htm>)

Email: helpdesk@unt.edu

Phone: 940-565-2324

In Person: Sage Hall, Room 130

Walk-In Availability: 8am-9pm

Telephone Availability:

- Sunday: noon-midnight
- Monday-Thursday: 8am-midnight
- Friday: 8am-8pm
- Saturday: 9am-5pm

Laptop Checkout: 8am-7pm

For additional support, visit [Canvas Technical Help](https://community.canvaslms.com/docs/DOC-10554-4212710328)
(<https://community.canvaslms.com/docs/DOC-10554-4212710328>)

Academic Integrity Standards and Consequences

According to UNT Policy 06.003, Student Academic Integrity, academic dishonesty occurs when students engage in behaviors including, but not limited to cheating, fabrication, facilitating academic dishonesty, forgery, plagiarism, and sabotage. A finding of academic dishonesty may result in a range of academic penalties or sanctions ranging from admonition to expulsion from the University.

In this course, all work must be original to each student and may not be completed in pairs or groups, unless otherwise specified. Doing so may warrant a zero grade for that assignment. Wikipedia, cliffs notes, sparks notes, blogs, and online encyclopedias are not appropriate sources and should not be consulted when completing any assignments. Doing so may warrant a zero grade. Evidence of unoriginal work will result in failing the assignment. All appropriate sources (primary and secondary) should be cited in footnotes. Typical university protocol on plagiarism, as stated on the UNT Academic Integrity website (<http://facultysuccess.unt.edu/academic-integrity>), will be enforced.

Course materials may not be distributed or posted online without the express written consent of the instructor. Students and instructors should not be recorded without their consent. A failure to do so constitutes a theft of intellectual property and may warrant dismissal from the course, an “F” grade, and appropriate UNT disciplinary action.

Respect and Professional Conduct

Students are expected to treat one another, the course, and professor with the respect of a workplace. Staying on topic and remaining professional in your engagements with one another helps to maintain a stable working environment for your classmates. Bullying or aggressive behavior will not be tolerated. Please avoid non-academic tangents or reflections on non-assigned materials during discussions.

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior may be referred to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The Code of Student Conduct can be found at www.deanofstudents.unt.edu

Sexual Discrimination, Harassment, & Assault

UNT is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic violence, dating violence, and stalking. If you (or someone you know) has experienced or experiences any of these acts of aggression, please know that you are not alone. The federal Title IX law makes it clear that violence and harassment based on sex and gender are Civil Rights offenses. UNT has staff members trained to support you in navigating campus life, accessing health and counseling services, providing academic and housing accommodations, helping with legal protective orders, and more.

UNT's Dean of Students' website offers a range of on-campus and off-campus resources to help support survivors, depending on their unique needs: http://deanofstudents.unt.edu/resources_0

Tutoring and Study Sessions

For tips about strengthening your study skills, writing ability, and time management, or for coordinating study sessions and meeting tutors, please feel free to contact UNT's learning center. <https://learningcenter.unt.edu/>

ADA Accommodation Statement

UNT makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide a student with an accommodation letter to be delivered to faculty to begin a private discussion regarding one's specific course needs. Students may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the ODA website at disability.unt.edu.

If you are receiving accommodations from the ODA please make an appointment to meet with me, preferably within the first two weeks of the semester, so that we can ensure that all accommodations can and will be met appropriately in the course.

Emergency Notification & Procedures

UNT uses a system called Eagle Alert to quickly notify students with critical information in the event of an emergency (i.e., severe weather, campus closing, and health and public safety emergencies like chemical spills, fires, or violence). In the event of a university closure, please refer to Canvas for contingency plans for covering course materials.

Course Schedule

	Topic	Reading Due	Assignment Due
Week 1	Introducing the British Empire		
19-Jan	Introduction		
21-Jan	Pre-1850	Heroic Failure: Introduction and Chapter 1	(possible in-class essay)
Week 2	Imperial Heroes?		
24-Jan	Opium Wars		
26-Jan	Sir John Franklin	Heroic Failure Chapter 2	(possible in-class essay)
28-Jan	Maori Wars	Maori War documents	(possible in-class essay)
Week 3	Wars for Empire		
31-Jan	Crimean War	Heroic Failure Chapter 3	(possible in-class essay)
2-Feb	Nursing	Nightingale Articles, Excerpts from Mrs. Seacole	(possible in-class essay)
4-Feb	Introducing India		
Week 4	"Martial Races": India and Afghanistan		
7-Feb			
9-Feb		Anglo-Afghan War Documents	(possible in-class essay)
11-Feb			
Week 5	Rebellion of 1857		
14-Feb			
16-Feb		1857 Documents	(possible in-class essay)
18-Feb			
Week 6	Great Games?		
21-Feb		Anglo-Afghan War Documents	(possible in-class essay)
23-Feb	Review	Review	
25-Feb	Midterm	Midterm	Midterm
Week 7	Masculinity, Femininity and the Scramble for Africa		
28-Feb		Heroic Failure Chapter 4	(possible in-class essay)
2-Mar			
4-Mar		Heroic Failure Chapter 5	(possible in-class essay)

Week 8	Lost "Heroes," Wars of Resistance		
7-Mar	Research Session		
9-Mar			
11-Mar		Heroic Failure Chapter 6	(possible in-class essay)
14-18 March	Spring Break	Spring Break	
Week 9	Boer War and Masculinity		
21-Mar			Proposals Due
23-Mar	Boer War Discussion	Boer War Documents	(possible in-class essay)
25-Mar		Heroic Failure Chapter 7 and Conclusion	(possible in-class essay)
Week 10	First World (Imperial) War		
28-Mar			
30-Mar			
1-Apr		Excerpt from Mulk Raj Anand and Indian Soldiers' Letters	(possible in-class essay)
Week 11	Gender in Anti-Colonial Revolts		
4-Apr			
6-Apr			
8-Apr		Papers and Posters Due	Capstones Due
Week 12	Second World (Imperial) War		
11-Apr			
13-Apr		British Pathe and IWM materials	(possible in-class essay)
15-Apr		Indian Army and INA documents	(possible in-class essay)
Week 13	Indian Partition		
18-Apr			
20-Apr		Partition Docs	(possible in-class essay)
22-Apr			
Week 14	Decolonization and Global War		
25-Apr			
27-Apr	Discussion: Guns at Batasi	Guns at Batasi	(possible in-class essay)
29-Apr		IWM Interviews and films	(possible in-class essay)
Week 15	Wars of Empire? Race and Gender in the Modern World		
2-May		Selections from Interview with Moazzam Begg (IWM)	(possible in-class essay)
4th May	Review		
9-May	Final Exam 10:30-12:30	Final Exam	Final Exam