

University of Wisconsin – Madison

## History 600: London: A Modern Imperial Metropolis

Fall 2023

3 Credits

Modality: In person

Wednesday 3:30PM-5:25PM

5257 Mosse Humanities Building, in person

Professor Daniel Ussishkin

5112 Mosse Humanities Building

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Phone: (608) 263 1839

Office Hours: Wednesday 1:00-3:00

*Other course information:*

Level: Advanced

Breadth: Humanities or Social Science

L&S credit type: Counts as LAS credit (L&S)

Course Attributes: Repeatable for Credit

Requisites: HISTORY 201 or HIST SCI 211

Course description: Development and application of advanced research skills to a specific historical topic. Intensive writing and small group discussion results in a project demonstrating original or creative analysis of primary and secondary sources.

This subject of this seminar is London, as a lived and imagined place: for a long time, the largest city in Europe; the first modern metropolis; the center of a thriving commercial culture; a global capital of finance; the heart of modern imperial Britain. The English writer, James Boswell, notoriously thought that “when a man is tired of London, he is tired of life.” The French philosopher Voltaire was one of the many who envied it as an exemplary site of modern civil society. London was seen as a source of pleasure, but quite often, as representing, and harboring, all the threats and maladies of modernity. Whereas some saw London as affording opportunities for sociability, pleasure, anonymity, or an escape from the constraints of home, others saw vice, degeneration, decay, and collapse of the social fabric. While some were allured by its increasingly cosmopolitan or multi-cultural nature, others saw it as a threat to what they regarded as the fundamental aspects of Britishness. For better or worse, for the past two centuries, modern meant urban, and urban meant London.

The first half of the seminar will be devoted readings and discussions that will direct us to grappling with the questions and problems that animate historical research on London. The second part of the seminar will be devoted to writing an original 20-25pp. original research paper based on primary sources (numerous such sources are available). Course assignments include short written responses, research exercises (related to your final paper), oral presentations, peer criticism and collegiality.

### **Learning objectives:**

The course is a capstone seminar for the History Major. By the end of the semester, students will:

1. Frame questions for historical inquiry, be able to explain their significance to a range of audiences, and develop a research plan to answer these questions.
2. Conduct research in history on a given question, identifying and working with both primary and secondary sources, as well as engaging the limitations of each of such sources.
3. Evaluate interpretive approaches to historical questions found in secondary sources and critically engage them.
4. Deliver an historical argument based on original insights and findings, communicated in both written and oral forms.

**Course workload:** The credit standard for this 3-credit course is met by an expectation of a total of 135 hours of student engagement with the course's learning activities (at least 45 hours per credit or 9 hours per week), which include regularly scheduled meeting times (group seminar meetings of 115 minutes per week), dedicated, reading, writing, research, individual consultations with the instructor, and other student work as described in the syllabus.

**Regular and Substantive Student-Instructor Interaction:** This course requires regular and substantive student-instructor interaction: regular interaction in seminar discussion setting, feedback on written and other assignments; and scheduled office hours.

**Course website:** Canvas.wisc.edu

**Course packet:** A course packet is available at the Letters and Science Copy Center, Sewell Hall, Room 6120, 1180 Observatory Drive, as well as online on Canvas. **Students are required to bring a hard copy to class.** Other readings will be hyperlinked and can be completed online.

### **Course mechanics:**

Each meeting two or more students will present the sources and launch the discussion. Students should work *together* on to produce a *critical* presentation and suggest questions for discussion (at least 3). Simply dividing up the articles or chapters between presenters is likely to result in a low grade for the assignment.

All written assignments should be submitted electronically (on Canvas). In some cases, an additional hard copy will be required; see schedule of classes for details. **Please note that the due date and time for each assignment** (if no specific time is mentioned, the assignment is due **before** class meets). For the first and final drafts of the research paper, a hard copy is required (in addition to electronic submission). Further particulars on paper format will be described in class.

For the final presentations, each student will present their own work (6 minutes) as well as prepare constructive commentary on a peer's paper (4 minutes).

\*There are a couple of weeks during which the seminar is not scheduled to meet. However, you should keep regular class times free of other obligations, as changes to the syllabus are possible and a meeting may in the end be scheduled for that week.

**Please note:** Given the intensive nature of this seminar, all assignments must be submitted in a timely manner. With the exception of a documented emergency or other crisis for which it was impossible to plan in advance, ***a half grade point will be deducted in the case of a late submission, and another half grade every twenty-four hours thereafter.*** For example, an 'A' paper that was submitted 26 hours late will receive the grade "B." Please do plan ahead and carefully follow the assignment schedule on the syllabus.

**Attendance policy:** Students are required to attend all meetings (on time). Failure to do so is likely to severely affect your grade; with the exception of documented unforeseen circumstances that would justify absence, more than **three** unjustified absences will result in failure to pass.

**Participation:** All students are required to participate in seminar discussions. Students who have not completed the readings or assignments cannot take part in the discussion. Note that merely attending the seminars does not contribute to participation grade.

**Classroom conduct:** Arrive on time, and do not leave early. With the exception of approved accommodations, no electronic devices (unless required for an in-class assignment), food, or other distractions.

**Possible changes to the syllabus:** Given the dynamic nature of the seminar, be prepared for some changes to the schedule, as well as additional short required supplementary readings.

**All work submitted should be your own** (please see the plagiarism statement below). The easiest way to avoid plagiarism is to **never** present work written by another person or by AI software as your own. The purpose of this class, after all, is to think together about war and history, learn from one another, and develop our own voice as critical thinkers. It would be difficult to achieve any of these goals, or enjoy the journey, by deferring to others.

**Grade structure:**

Written Assignments: 20%

Presentation: 10%

Peer Reviews: 10%

Participation: 20%

Final Paper (20-25pp.): 40% (First draft due 11/15; final draft due 12/13)

All assignments are graded and weighed according to the following scale:

A – 100; AB – 93; B – 87; BC – 83; C – 77; D – 67; F – 0

**Final Grade Scale:**

A	94-100
AB	88 to <94
B	84 to <88
BC	78 to <84
C	68 to <78
D	61 to <68
F	0 to <61

**\*Active, constructive, and enthusiastic participation will be rewarded!\***

**Mental Health and Well-Being**

Students often experience stressors that can impact both their academic experience and personal well-being. These may include mental health concerns, substance misuse, sexual or relationship violence, family circumstances, campus climate, financial matters, among others. Students are encouraged to learn about and utilize UW-Madison's mental health services and/or other resources as needed. Visit [uhs.wisc.edu](http://uhs.wisc.edu) or call University Health Services at (608) 265-5600 to learn more.

**Academic Policies****Academic Integrity**

By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards. Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. For more information, refer to <https://conduct.students.wisc.edu/academic-integrity/>

**Accommodations to students with disabilities**

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

**Diversity and inclusion**

Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence

in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.

### ***Academic Calendar and Religious Observances***

Establishment of the academic calendar for the University of Wisconsin-Madison falls within the authority of the faculty as set forth in [Faculty Policies and Procedures](#). Construction of the academic calendar is subject to various rules and laws prescribed by the Board of Regents, the Faculty Senate, State of Wisconsin and the federal government. For additional dates and deadlines for students, see the [Office of the Registrar's pages](#). Students are responsible for notifying instructors within the first two weeks of classes about any need for flexibility due to [religious observances](#).

### ***Privacy of Student Records & the Use of Audio Recorded Lectures***

Lecture materials and recordings for this course are protected intellectual property at UW-Madison. Students in courses may use the materials and recordings for their personal use related to participation in class. Students may also take notes solely for their personal use. If a lecture is not already recorded, students are not authorized to record lectures without permission unless they are considered by the university to be a qualified student with a disability who has an approved accommodation that includes recording. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities, with the exception of sharing copies of personal notes as a notetaker through the McBurney Disability Resource Center. Students are otherwise prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

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## ***Schedule***

- I.     **09/6**       **Introductions and Course Mechanics**
  
- II.    **09/13**     **Culture, Commerce, and Polity in the 18<sup>th</sup>-Century**

### Read:

\*John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth-Century* (Chicago, 1997), chapter 2, "The Pleasures of the Imagination," pp. 56-122.

-Hannah Grieg, "All Together and All Distinct": Public Sociability and Social Exclusivity in London's Pleasure Gardens, ca. 1740-1800," *Journal of British Studies* 51, no. 1 (2012). 50-75.

\*Addison on the Pleasures of the Imagination, *Spectator* (1712)

### Assignments:

- 1) **2x** 100-150 words, describe the principal argument presented by the two authors (secondary sources only); Canvas upload + hard copy in class.
- 2) 150 words: why I took this class? **Due Tuesday 09/12, 12pm (Canvas upload only)**

- III.   **09/20**     **Workshop: Finding (the Right) Sources**

Bring your laptops.

- IV.    **09/27**     **Reform, Spatial and Moral**

### Read:

-Chris Otter, "Cleansing and Clarifying: Technology and Perception in Nineteenth-Century London," *Journal of British Studies* 43, no. 1 (2004), Special Issue on Transforming Metropolitan London 1750-1960:pp. 40-64]

\*Brenda Assael, "Music in the Air: Noise, Performers, and the Contest over the Streets of the Mid-Nineteenth-Century Metropolis," in Tim Hitchcock and Heather Shore, eds., *The Streets of London: From the Great Fire to the Great Stink* (London, Rivers Oram, 2003), 183-197.

### Assignments:

- 1) In 250 words, discuss the two articles above: what these articles concerned with, and what have you learned from their approach? (hint: synthesize!)

- 2) What is my research question, and how will I answer it (1 page). Due **Monday 09/25 11:59PM**. Bring a paper copy to class.

## V. 10/04 A Modern Babylon?

### Read:

\*Judith Walkowitz, *City of Dreadful Delight: Narratives of Sexual Danger in Late-Victorian London* (Chicago: University of Chicago Press, 1992): chapter 3, "The Maiden Tribute of Modern Babylon," pp. 81-122.

\*Matt Cook, *London and the Culture of Homosexuality, 1885-1914* (Cambridge, 2003), chapter 3, "The Inverted City," pp. 73-94.

\*Jonathan Schneer, *London 1900: The Imperial Metropolis* (New Haven: Yale University Press, 1999), Part I: "Imperial London," chapter 5, "Popular Culture in the Imperial Metropolis," 93-115.

-For Stead's article on the Maiden Tribute of Modern Babylon, see <http://www.victorianlondon.org/publications/maiden.htm> (this is an excellent website with lots of primary sources on Victorian London).

### Assignments:

- 1) Does the history of place and space allow us to understand broader historical processes (such as sexuality, feminism, class, or imperialism)? (250-500 words).
- 2) Find a *primary* source relating to the history of modern London using the research tools you have gained in the library session; ideally, this would be a source related to your own research, and write a 250-500-word analysis of the source (author, genre, audience, what you have learned from it, what questions it raised). **Bring both the source and your analysis to class.**

## VI. 10/11 Cosmopolitanism and Britishness

### Read:

-Judith Walkowitz, "The 'Vision of Salome': Cosmopolitanism and Erotic Dancing in Central London, 1908-1918," *American Historical Review* 108, no. 2 (2003).

\*Mica Nava, "Wider Horizons and Modern Desire: The Contradictions of America and Racial Difference in London, 1939-1945," *New Formations* no. 37 (1999), special issue on Sexual Geographies: 71-91.

Assignment:

- 1) In 250-500 words, and using at least two of the articles above, try to defend or critique the title given to this week's readings.
- 2) List of available **best** sources and a brief discussion (2 pp.); **due Monday 10/09, 11:59PM.**

**VII. 10/18 Postwar Modern**

-Frank Mort, "Fantasies of Metropolitan Life: Planning London in the 1940s," *Journal of British Studies* 43, no. 1 (2004), Special Issue on Transforming Metropolitan London 1750-1960: 120-151.

\*Becky Conekin, "'Here is the Modern World Itself:' The Festival of Britain's Representations of the Future," in *Moments of Modernity: Reconstructing Britain 1945-1964*, edited by Becky Conekin, Frank Mort, and Chris Waters (London and New York: Rivers Oram, 1999), pp. 228-246.

Assignment:

Prepare 3-4 pp. plan of paper and bring it to class.

**VIII. 10/25 Individual meetings with instructor**

Assignment:

Revise your paper plan according to your peer's suggestion; **due Monday, 10/23, 11:59PM.**

**IX. 11/01 London on Film**

Movie: *Dirty Pretty Things* (2002)

Read:

\*Zygmunt Bauman, *Globalization: The Human Consequences* (Cambridge, 1998), chapter 4: "Tourists and Vagabonds," 77-102.

**X. 11/08 Individual meetings with instructor**



**XI. 11/15 Workshop: Introductions**

Exchange introductions in advance

**\*\* First draft due 11/15 3:30PM Canvas + hard copy\*\***

**XII. 11/22** *No meeting. Work on final papers*

***Thanksgiving Recess***

**XIII. 11/29** ***Workshop: revising the first draft***

**XIV. 12/06** Final Presentations

**XV. 12/13** Final presentations

**Final Papers Due 12/13 3:30PM (paper + Canvas upload)**