

Modern History Honours Program 2008

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Modern History Honours is a one-year (full time) or two-year (part time) program that involves coursework, a research project in an area of modern history that interests you and an optional professional placement.

Who can enter the program?

Applications are welcome from students with a GPA of 2.6 (overall) and 3.0 (300 level). Application forms are available from Undergraduate Studies. The information given below should afford a general view of the Modern History Honours program and the options available for thesis and coursework. If you wish to pursue a combined program, please discuss your plans with staff in the disciplines concerned and indicate a 'home' department (for administrative purposes) in your application. Applications to the Honours Program should be made via the University's Student Centre before December 15 or May 31, depending on the starting date. If you have questions about the application, please see Marnie Hughes-Warrington or the staff in Undergraduate Studies.

Aims of the Program

These fall into two broad and interrelated categories. Modern History Honours is intended, in the first place, to help equip you for a variety of careers and to develop your capacity for independent and critical thought. The program seeks far less to impart information than to train you to reflect critically upon it. Moreover, the program gives you the opportunity to refine and extend your skills in communicating about the past via a number of different media (ie. print, radio, visual and web). While the study of history is by no means the only way to cultivate thinking and communication skills, a developed sense of history is in our view an indispensable base from which to address a whole host of topical problems on a national, regional and international level. Modern History Honours is, in the second place, an initiation into historical professions. Students in the program are given the opportunity to apply and extend their skills in an optional professional placement. Honours is also the first step along a road that qualifies you to practise as a historian via the completion of an MA Honours and/or a PhD and the publication of research. It is intended that work on your thesis, in particular, will provide your first experience of a relatively extensive piece of research which takes you to the frontiers of existing knowledge in a particular area, and perhaps a little beyond, and provides a solid foundation for postgraduate study.

Components of the Program

In 2008, the program will be comprised of three coursework units (two core units and one option, worth 20% of your final grade each) and an honours thesis of 15-20000 words (worth 40% of your final grade). You may also undertake an optional professional placement.

Candidates are also expected to attend at least one of the Departmental Research seminars per semester (or one every two semesters for part-time candidates). The seminars are held on Wednesdays in W6A 127 from 12–1.15 and are followed by sandwiches in the Australian History Museum (W6A 125).

Neither the Department of Modern History nor any member of staff may require or advise you to add components (e.g. undergraduate coursework to acquire ancillary skills), though you may of course choose to do so yourself. In that case, please advise the Honours convener of your intention. Students who need to complete law units concurrently should also inform the convener. All honours students must also complete a synopsis their project, a 1-2 page description of the area or problem that their thesis will address and a basic list of sources (primary and or secondary) to be consulted. Two copies should be handed in to the convener according to the timetables specified in the part-time and full-time paragraphs below.

Modern History Honours Program at a Glance

Component Title	% of final grade
Modern Historiography (D1)	20
Debates in Modern Historiography (D2)	20
Coursework Options: <i>Select one of</i> Global History of Food (D1); History Media and Methods (D1); or Sexing Colonialism (D2)	20
Thesis (15-20000 words)	40
Thesis synopsis (1-2 pages)	No grade, but required for completion of program
Professional Placement (50 hours over 4 weeks, D2)	Optional: see below for marking arrangements
	Total: 100

Due Dates for theses: 23 May 2008 (S2 intake), 10 October 2008 (S1 intake)

Part-time candidates may spread their coursework over two years (ie. take the two historiography courses in their first year of candidature and one seminar unit in their second) and should begin work on their theses in their first year. They should submit a synopsis of their thesis to the Modern History Honours convener within eight months of commencing.

Full-time candidates may opt to complete two units in their first or second semester, but should be advised that completing two units and a thesis at the same time is not recommended. They should submit a synopsis of their thesis to the Modern History convener within four months of commencing candidature.

Choosing your thesis topic and Supervisor

If at all possible, you should start trying to settle on a thesis topic and do some reading for it over the December-February or June–August breaks. By January or late July (perhaps a little later if you are part-time) you should have decided on the general area in which you wish to write. Make an appointment to discuss your interests with

the convenor if you are unsure about who might be best placed to supervise your work. Otherwise, make direct contact with a staff member to arrange a preliminary meeting. Staff are advised not to supervise more than two students at one time, so it is important that you check with the staff member to see if they have a spot free.

In first semester you will be asked to nominate two prospective supervisors in order of preference and to define a topic (by the dates indicated above). At this stage the topic you need indicate the general area of the thesis only, and may be amended or made more precise at a later date. The Department of Modern History and convenor will then approve the topic (or suggest amendments to it) and appoint a supervisor. Because theses are usually examined internally, the topic will normally be acceptable only if there are two or more members of staff who have professional competence in its general area. Other matters taken into account by the Department in deciding whether to approve a topic include its general viability (scope, availability of source materials, candidate's language skills, and so on) and how closely it is related to the field of a seminar course (see below). It is not necessary for a thesis to be based predominantly on primary rather than secondary sources, though this will normally be the case.

For information on the research interests of Modern History staff, please look to the Modern History website.

Students enrolled in joint programs must have a supervisor from each department involved and must have their topic approved by both departments before proceeding. It is expected that the thesis completed by that candidate will be interdisciplinary in its focus.

Guidelines For Thesis Supervision

As indicated above, it is the responsibility of students to seek out members of staff as prospective supervisors and to nominate two for approval. This section details the more important of the supervisor's own responsibilities and duties. Students may of course consult with other members of staff and, indeed, whomsoever is willing. Of supervisors, however, they may expect certain things. (Prospective) supervisors should:

- Assist in the choice of research project by suggesting topics and advising on the availability of source materials, on the student's aptitude for the project, etc. They should refrain from being overly directive. In particular, they should scrupulously avoid any imputation that they directed a somewhat reluctant candidate into their own pet research area. On the other hand, because supervisors must satisfy the Committee that the topic is viable, they should make every effort to establish that this is so before consenting to supervise.
- Assist in the planning of the research by offering advice on such matters as methodology and theoretical framework, the order in which the various areas of the research should be tackled, and when to start producing a rough draft.
- Discuss the overall structure and argument of the thesis with the candidate and offer general advice on that basis.
- Consult with the members of staff conducting the seminar if it is in the area of the thesis to ensure that there is no direct overlap between written work produced for the seminar and the thesis.
- Exert themselves to develop and maintain an effective working relationship with the candidate. Where such a relationship does not exist, or breaks down,

they should discuss the matter with the Convener. Students for their part should do likewise, via the student representative if they wish. If the problem cannot be resolved students should feel free to suggest a change of supervisor without any kind of penalty, and supervisors should ensure that this is understood by their candidates.

- Bring any difficulty that may develop with respect to the viability of the thesis to the attention of the Convener at the earliest opportunity, together with recommendations concerning how the difficulty may be resolved.
- Make themselves available for consultation by the candidate at regular intervals.
- Ensure that some other suitable member of staff will act as supervisor where they plan to go on leave during the student's candidature.
- A supervisor may read all of the student's thesis and provide written feedback on it, but supervisors may choose not to see a segment, particularly if they are involved in its examination. It is important that students discuss with their supervisors early in their candidature how much of the thesis they are prepared to provide a response to.

Style Guide For Theses

Theses should be from 15000 to 20000 words in length. They should be typed in double spacing on one side of A4 paper. All footnotes or endnotes should be typed in single spacing and numbering should begin again with each chapter or segment. All margins should be at least 2cm. Theses can be spiral bound or secured in a springback folder with hard covers. Any accompanying media (ie. dvd-r, cd-r/w or vhs tapes) should be clearly labelled with the student's name, number and thesis title. Formatting of computer-generated media is also helpful (ie. dvd-r, with Mac i-movie files). Two copies of the thesis and any accompanying must be submitted; the Division will retain one of these copies and the other will be returned to the author. It is recommended that students give their supervisors a third copy for them to keep. All theses must be submitted in print unless permission to submit a non-conventional thesis has been secured from the Department. Students wishing to submit a non-conventional thesis must discuss this option early in their candidature with their supervisor and the convenor before submitting any request to the Department.

The thesis should begin with a title page, which should contain the full title of the thesis, the name of the author, and the year and the degree for which the thesis is being submitted as part requirement. After this you should add a preface setting out any acknowledgements you wish to make and *declaring that the thesis is all your own work and has not previously been submitted for assessment at a tertiary institution*. Please sign under this statement. This should be followed, on a separate page, by a table of contents giving the title of each chapter, the title of each subdivision in each chapter (if these are used), and any appendices included, together with the relevant page numbers. The text itself should begin with an introduction or introductory chapter that sets out the aims, the historiographical context for the study, plan of procedure and so on. The thesis should also include a conclusion. A bibliography at the end of the thesis should contain a list of all the sources referred to and used in the writing of the thesis. Separate lists for primary and secondary sources may be included in the bibliography where appropriate. Images may be embedded in the text or presented in an appendix. Be sure to note the source of all images. If you include

images or tables, you should have a separate table of contents for them that follows your textual table of contents.

All references are to be made in accordance with the guidelines set out in ‘Writing Essays in History’, which is available on the Modern History website. Exceptions may be made if a supervisor and convenor believe that the material demands another format (ie. extended discussion of non-print media). Footnotes should be as brief and concise as complete accuracy will allow. Long discursive or explanatory footnotes should be avoided or, if indispensable, should be converted into appendices. Appendices do not need to be included in the word-length of the thesis, but should be kept to reasonable lengths.

Ethical clearance codes should appear on the acknowledgements or title page of the thesis.

Ethical Clearance

Macquarie University exercises strict control over all research activities involving live human subjects. Such research must meet the ethical and safety requirements of the relevant government legislation. Any research in which such issues are relevant must be approved first by the human ethics committee. Information is available at: www.ro.mq.edu.au/ethics.human. Ethics approval can take time, so students who are interested in involving live subjects in their study are advised to work on an ethics application early in their candidature. Any thesis that utilises information from live subjects but which does not have ethical clearance will not be marked.

Submitting your Thesis

Theses should be handed to the staff at humanities enquiry counter on the ground floor of W6A. Before you do that, see if the Honours Convenor is in so that she can congratulate you in person on your achievement. Email submission is not permitted.

Requests for Extensions

Please avoid asking for extensions. Missing deadlines complicates the work of markers, many of whom will find it challenging enough to write a report on your work before the various deadlines for Senate and scholarship ranking. If you have to ask for an extension, request it *before the deadline*, and only request it if you face *serious crises* that can be documented in some way (e.g. with a medical certificate or evidence of bereavement). ‘Getting behind with your work’ or ‘I had to work last week’ do not count. Any request for an extension must be presented in the form of a letter to the Honours Convenor. It is expected that supporting evidence will be provided with that letter. Extensions will not be automatically granted: only serious cases of misadventure will be considered.

Plagiarism

The Academic Senate in June 2001 approved policies and procedures to ensure that Macquarie University takes a consistent and equitable approach to plagiarism. The Senate adopted the following definition of plagiarism.

Definition: Plagiarism involves using the work of another person and presenting it as one’s own. Any of the following acts constitutes plagiarism unless the source of each quotation or piece of borrowed material is clearly acknowledged.

- a) copying out part(s) of any document or audio-visual material (including computer based material);

- b) using or extracting another person's concepts, experimental results, or conclusions;
- c) summarising another person's work;
- d) in an assignment where there was collaborative preparatory work, submitting substantially the same final version of any material as another student.

Encouraging or assisting another person to commit plagiarism is a form of improper collusion and may attract the same penalties which apply to plagiarism.

Opportunities and temptations for plagiarism have increased with the spread of internet access. Plagiarism is a serious threat to the teaching and accreditation process, and seriously undermines the collegial and ethical principles which underpin the work of a University

The Dangers of Plagiarism and How to Avoid it

The integrity of learning and scholarship depends on a code of conduct governing good practise and acceptable academic behaviour. One of the most important elements of good practise involves acknowledging carefully the people whose ideas we have used, borrowed, or developed. All students and scholars are bound by these rules because all scholarly work depends in one way or another on the work of others.

Therefore, there is nothing wrong in a student using the work of others as a basis for their own work, nor is it evidence of inadequacy on the student's part, provided they do not attempt to pass off someone else's work as their own. To maintain good academic practice, so that a student may be given credit for their own efforts, and so that their own contribution can be properly appreciated and evaluated, they should acknowledge their sources and they should ALWAYS:

- i) state clearly in the appropriate form where they found the material on which they have based their work, using the system of referencing specified by the Department in which their assignment was set;
- ii) acknowledge the people whose concepts, experiments, or results they have extracted, developed, or summarised, even if they put these ideas into their own words;
- iii) avoid excessive copying of passages by another author, even where the source is acknowledged. Find another form of words to show that the student has thought about the material and understood it, but stating clearly where they found the ideas.

If a student uses the work of another person without clearly stating or acknowledging their source, the result is falsely claiming that material as their own work and committing an act of PLAGIARISM. This is a very serious violation of good practice and an offence for which a student will be penalised.

Examples of Plagiarism

The following are examples of plagiarism, scaled from the mildest to most serious offences, which may be collectively known as "The Plagiarism Continuum" (Walker, J. (1998) "Student Plagiarism in Universities: What Are We Doing About it?" *Higher Education Research and Development*, 17, 1, 89-105):

- Sham paraphrasing: Material copied verbatim from text and source acknowledged but represented as paraphrased.
- Illicit paraphrasing: Material paraphrased from text without acknowledgement of source.

- Other plagiarism: Material copied from another student's assignment with the knowledge of the other student.
- Verbatim copying: Material copied verbatim from text without acknowledgement of the source.
- Self-plagiarism or 'recycling': Same assignment submitted more than once for different courses.
- Ghostwriting: Assignment written by a third party and represented by student as own work.
- Purloining: Assignment copied from another student's assignment or other person's paper without the person's knowledge.

Penalties

Offences of plagiarism will attract penalties which may vary from counselling and a warning, the deduction of all marks for the work submitted, to failure in the program and reference to the University Discipline Committee. The penalty will depend upon the extent of the plagiarism. *In all cases where an assignment is failed for plagiarism, the option of resubmission will not be offered.*

Copyright

Students are also required to respect the laws of copyright, as set out in the 2000 *Academic Manual*:

The Copyright Act protects two principal categories of materials. The first is 'works' which includes literary, dramatic, musical and artistic works. Computer programs are defined as literary works. The second is 'subject matter other than works' which includes sound recordings, cinematograph films, television broadcasts and radio broadcasts.

The Act gives the right for a copyright owner to take legal action to prevent infringement and to seek compensation for infringement. In addition a person infringing copyright is liable to criminal prosecution. Staff and students need to be aware of the provisions of the Act and take care not to infringe these provisions. It is a staff member's responsibility to ensure that the provisions of the Act are observed. Copyright gives its owner exclusive rights over the subject matter. Rights vary according to subject matter but basically they include the right to copy, adapt, perform and broadcast the subject matter.

Exceptions to infringement: Single copies for research or study or for criticism or review

The 'fair dealing' provisions of the amended Act allow members of staff or students to make a single copy of a literary, dramatic or musical work or an adaptation of such a work for the purposes of research or study if:

- It consists of not more than a reasonable portion of the work, namely up to 10 per cent of the number of pages (being in total at least 10) or the whole or part of a single chapter, whichever is the greater; or
- The whole or part of an article in a periodical publication is copied or the whole or part of two or more articles contained in the same issue of a periodical which relate to the same subject matter are copied.

2008 Coursework Program: Core Units

Semester 1

Modern Historiography

Convenors: Dr Mark Hearn and Modern History staff

Wednesdays, 4-6pm, W6A 127

All histories are shaped by assumptions about the nature, origins, limits and purpose of historical knowledge. In this unit, students will be invited to uncover some of those assumptions and to consider their implications for historical research and writing and wider society. Further, you will have to think about the historical context in which those assumptions took shape. Topics discussed include fiction and history, empiricism, postmodernism and poststructuralism, postcolonialism, social and cultural history, ethics and gender and history. A number of staff from the Department of Modern History will be involved in running the weekly seminars.

Recommended pre-reading texts are:

Bentley, M. (ed.), *Companion to Historiography*, London: Routledge, 1999.

Bentley, M., *Modern Historiography: An Introduction*, London: Routledge, 1998.

Berkhofer, R. F., *Beyond the Great Story: History as Text and as Discourse*, Cambridge, MA: Harvard Belknap, 1995.

Davies, S., *Empiricism and History*, Basingstoke: Palgrave/Macmillan, 2003.

Evans, R., *In Defence of History*, London: Granta, 1997.

Fulbrook, M., *Historical Theory*, London: Routledge, 2002.

Green, A., *Cultural History*, Basingstoke: Palgrave/Macmillan, 2004.

Hobsbawm, E., *On History*, London: Abacus, 1998.

Hughes-Warrington, M., *Fifty Key Thinkers on History*, London: Routledge, 2000.

Jenkins, K., *Re-thinking History*, London: Routledge, 1991.

Jenkins, K., *Refiguring History*, London: Routledge, 2003.

Jenkins, K., *The Postmodern History Reader*, London: Routledge, 1997.

MacRaid, D., *Social Theory and Social History*, Basingstoke: Palgrave/Macmillan, 2004.

Marwick, A., *The New Nature of History*, Basingstoke: Macmillan, 2001.

Novick, P., *That Noble Dream*, Cambridge: Cambridge University Press, 1988.

Perry, M., *Marxism and History*, Basingstoke: Palgrave/Macmillan, 2002.

Scott, J. W., *Gender and the Politics of History*, New York: Routledge, 1999.

Smith, B. G., *The Gender of History*, Cambridge, MA: Harvard University Press, 1988.

Southgate, B., *Postmodernism in History: Fear or Freedom?*, London: Routledge, 2003.

Spongberg, M., *Writing Women's History Since the Renaissance*, London: Palgrave, 2002.

Spongberg, M., Caine, B. and Curthoys, A. (eds), *A Companion to Women's Historical Writing*, Basingstoke: Palgrave Macmillan, 2005.

Teo, H.- M. and White, R. (eds), *Cultural History in Australia*, Sydney: UNSW Press, 2003.

Tosh, J., *The Pursuit of History*, New York: Longman, 2000.

Thompson, W., *Postmodernism and History*, Basingstoke: Palgrave/Macmillan, 2004.

Woollacott, A., *Gender and Empire*, Basingstoke: Palgrave Macmillan, 2005.

Many of these books are still in print and can be ordered via bookstores such as the Coop or online. Copies are also held on reserve in the Macquarie University library. Secondhand copies may also be available online.

Semester 2

Debates in Modern Historiography

Convenors: Dr Marnie Hughes-Warrington and Mary Spongberg
Wednesdays, 2–4pm, W6A 127

Debate is an accepted part of historical research, but sometimes the challenge to established views of the past is so far-reaching that responses to the new interpretations are decidedly mixed. These historical ‘hot spots’ might be of interest to historians alone were it not for the fact that history has been used to validate notions of identity, political ideas and programmes and even acts of violence. In this course, we will look at a range of debates concerning different times and places, from Holocaust denial to the Australian ‘history wars’. Students will be encouraged at all stages of the course to link the ideas discussed to topical historiographical questions and their own research interests.

Preliminary Reading List

Attwood, B., *Telling the Truth About Aboriginal History*, St Leonards: Allen and Unwin, 2005.

Baldwin, Peter (ed.), *Reworking the Past: Hitler, the Holocaust and the Historians’ Dispute*, Boston: Beacon Press, 1990, pp. 3-37.

Berlinerblau, J., *Heresy in the University: The Black Athena Controversy and the Responsibilities of American Intellectuals*, Rutgers University Press, 1999.

Bernal, Martin, *Black Athena: The Afroasiatic Roots of Classical Civilisation*, New Brunswick, NJ: Rutgers University Press, 1987.

Bernal, M., *Black Athena Writes Back*, Durham: Duke University Press, 2001.

Blanning, T. C. W., *The Rise and Fall of the French Revolution*, Chicago: University of Chicago Press, 1996.

Boyce, D. G. and O’Day, A. (eds), *The Making of Modern Irish History: Revisionism and the Revisionist Controversy*, London: Routledge, 1996.

Brady, C. (ed.), *Interpreting Irish History: The Debate on Historical Revisionism 1938-1994*, Blackrock, Co Dublin: Irish Academic Press, 1994.

Evans, Richard, *Lying about Hitler*, New York: Basic, 2002.

Guttenplan, D. D., *The Holocaust on Trial*, New York: W. W. Norton, 2002.

Hobsbawm, Eric, *Echoes of the Marseillaise: Two Centuries Look Back on the French Revolution*, London: Verso, 1998.

Howe, Stephen, *Afrocentrism: Mythical Pasts and Imagined Homes*, London: Verso, 1998.

- Hutton, Ronald, 'Revisionism in Britain', in Bentley, Michael (ed.), *Companion to Historiography*, London: Routledge, 1999, pp. 377-91.
- Hutton, R., *Debates in Stuart History*, Basingstoke: Palgrave Macmillan, 2004.
- Kates, Gary (ed.), *The French Revolution: Recent Debates and New Controversies*, London: Routledge, 1998.
- Lefkowitz, Mary and MacLean Rogers, Guy (eds), *Black Athena Revisited*, London: University of North Carolina Press, 1996.
- Lipstadt, D., *Denying the Holocaust*, London: Penguin, 1993.
- Lipstadt, D., *History on Trial*, New York: Ecco, 2005.
- Macintyre, S and Clark, A., *The History Wars*, Melbourne: Melbourne University Press, 2003.
- Manne, R. (ed.), *Whitewash: On Keith Windschuttle's Fabrication of Aboriginal History*, Melbourne: Black Agenda Inc, 2003.
- Moses, W., *Afrotopia*, Cambridge: Cambridge University Press, 1998.
- Shermer, M., and Grobman, A. (eds), *Denying History*, Berkeley: University of California Press, 2000.
- Windschuttle, K., *The Fabrication of Aboriginal History*, vol. 1, Sydney: Macleay, 2002.

2008 Coursework Program: Unit Options

Semester 1

A Global History of Food

Convenor: Dr Adrian Carton

Meeting Times: occasional, tba

How did the potato travel from Peru to Ireland? Who are 'les rostbifs'? Why has curry become Britain's national dish? This unit explores the historical relationship between food and globalisation from the Columbian Exchange in the early sixteenth century to the impact of European colonialism and the more recent phenomenon of world 'hamburger culture'.

This unit will be supported by a reader on sale at the Coop bookstore on campus.

Semester 1

History Media and Methods

Convenors: Dr Michelle Arrow and Dr Maree Delofski (Media)

Meeting times: Tuesdays, 3–5pm

History study at undergraduate level develops a range of generic skills: this honours unit will extend those skills into new and exciting areas. This unit consists of nine, two-hour workshops over the semester: including sessions on history and radio, history and television, writing for non-specialist audiences, web designs and history and museums. Taught by staff in Modern History, the Department of Media and Communications, and specialist industry professionals, these introductory workshops will offer a glimpse into the ways history can be practised outside academic environments, and the ways in which these methodologies and skills can enhance and enrich academic work. This unit is open to honours students in the departments of Modern History and Media. Assessment consists of a review of a film/exhibition/television series or other piece of public history, and a longer project proposal for a hypothetical (or actual) public history project.

Preliminary Reading List:

Arrow, M., 'I want to Be a Television Historian when I Grow Up! On Being a *Rewind* Historian', *Public History Review*, 2006, 12, online at:

<http://epress.lib.uts.edu.au/ojs/index.php/phrj>

Barrell, T., 'Radio Torque: the Radio feature', in Ahearn, S. (ed.), *Making Radio: A Practical Guide to Working in Radio*, AFTRS and Allen and Unwin: Sydney, 2000.

Bosworth, M., 'So you want to be a professional historian?' and McHugh, S., 'History in the Marketplace', *Limina*, 2003, vol. 9.

Beattie, K., *Documentary Screens: Non-fiction Film and Television*, Basingstoke: Palgrave, 2004.

Castrique, S., 'Beyond Text: Reflections on Historical Television', *Public History Review*, 9, 2001.

Cannadine, D., *History and the Media*, Basingstoke: Palgrave Macmillan, 2004.

Nichols, B., *Introduction to Documentary*, Indiana University Press, c2001. Available online via the Macquarie Library website.

Perks, R. and Thomson, A., *The Oral History Reader*, London and New York: Routledge, 1998.

Dalley, B. and Philips, J., *Going Public: the Changing Face of New Zealand History*, Auckland University Press, 2001.

Public History Review is held in the library

Semester 2

Sexing Colonialism

Convenors: Dr Adrian Carton and Prof. Angela Woollacott

Meeting times occasional, tba

This Honours seminar looks at the ways in which gender, sexuality and race emerged as fundamental indices of power in the establishment and maintenance of European empires from the 16th to the 20th centuries, particularly in the latter part of that period. Our case studies are drawn particularly from the British, French and Dutch empires, yet we believe that the dynamics we study shaped all forms of colonialism in the modern period and cut across national, colonial and imperial boundaries. Crucially, practices and ideologies of sexuality and gender were shaped in multiple imperial sites, influencing European as much as colonial cultures. Moreover, colonial subjects travelled within colonies, between colonies, and to and through European metropolises. Indeed, the mobility facilitated by colonialism was one of the central dynamics of the modern world. And along with geographic mobility came new forms of subjectivity and new identities.

Topics for consideration range from interracial sexuality, prostitution and concubinage, to 'mixed-race' identities, homosexuality, popular culture, travel-writing and the racialized construction of femininity and masculinity. Themes will be considered in the context of India, Australia, Southeast Asia, colonial North America and parts of Africa. Themes include the interconnections between gender, race, class and sexuality in the forging of notions of both femininity and masculinity. Further themes are the role of empire in facilitating travel, and the importance of travel writing and fiction in the construction of colonial discourses and imperial 'knowledge' of colonies and colonized subjects. Colonial subjects travel to the hearts of empires, and their sojourns in Europe, allow us to see how ethnographic knowledge was constructed in different directions. Colonized subjects could and did construct their own interpretations of the societies and cultures they found in Europe that were supposedly so superior to their own that they were the yardsticks of progress and reform. Other themes addressed by the seminar are the ways in which sexuality permeated colonial societies, including homosexuality and same-sex intimacies which have only relatively recently been studied by historians. Racial categories and patriarchal family structures were integral to imperial attempts to maintain control, yet the realities of interracial sexual relationships defied attempts to prevent racial mixing. Discourses surrounding sexual practices were central to metropolitan understandings of colonial worlds and imperial culture, and moral anxieties generated in the colonies directly impinged on European notions of gender and sexuality, and vice versa.

Preliminary Reading List

Bleys, R., 'Mapping' Homosexual Vice (c.1860-1918)' in his *The Geography of Perversion: Male-to-Male Sexual Behaviour Outside the West and the Ethnographic Imagination, 1750-1918*, New York: New York University Press, 1995, pp. 145-206.

- Carton, A., 'Hanging on British Coat-tails: Women's Pleas, Cultural Difference and Liminal Worlds', *History Australia*, 2004, vol. 1(2), pp. 229-244.
- Edwards, E., 'Half-cast: Staging Race in British Burma', *Postcolonial Studies*, 2002, vol. 5(3), pp. 279-295.
- Lyons, C. A., 'Mapping an Atlantic Sexual Culture: Homoeroticism in Eighteenth Century Philadelphia', *The William and Mary Quarterly*, 2003, vol. 60(1), pp.119-154.
- Morgan, J. L., "'Some Could Suckle Over Their Shoulder": Male Travelers, Female Bodies, and the Gendering of Racial Ideology, 1500-1770', *William and Mary Quarterly*, 1997, Vol. 54(1), pp.167-192.
- Scully, P., 'Rape, Race, and the Sexual Politics of Colonial Identities' in *Liberating the Family: Gender and British Slave Emancipation in the Rural Western Cape, South Africa, 1823-1853*, Portsmouth, New Hampshire: Heinemann, 1997, pp. 153-175.
- Sinha, M., 'Competing Masculinities: The Public Service Commission, 1886-87' in *Colonial Masculinity: The 'Manly Englishman' and the 'Effeminate Bengali' in the Late Nineteenth Century*, Manchester: Manchester University Press, 1995, Chapter 3.
- Stoler, A. L., 'Sexual Affronts and Racial Frontiers: Cultural Competence and the Dangers of Métissage', in *Carnal Knowledge and Imperial Power: Race and the Intimate in Colonial Rule*, Berkeley: University of California Press, 2002, pp. 79-111.
- Teo, H.- M., 'Romancing the Raj: Interracial Relations in Anglo-Indian Romance Novels', *History of Intellectual Culture*, 2004, Vol. 4(1), pp. 1-18.
- Vibert, E., 'Real Men Hunt Buffalo: Masculinity, Race and Class in British Fur Traders' Narratives', in Catherine Hall (ed.), *Cultures of Empire: A Reader: Colonizers in Britain and the Empire in the Nineteenth and Twentieth Centuries*, New York: Routledge, 2000, pp. 281-297.
- Woollacott, A., 'The Colonial Flâneuse: Australian Women Negotiating Turn-of-the-Century London', *Signs*, 2000, Vol. 25(3), pp. 761-787.
- Woollacott, A., "'All This is the Empire, I Told Myself": Australian Women's Voyages Home and the Articulation of Colonial Whiteness', *American Historical Review*, 1997, Vol. 102(4), pp.1003-1029.

Coursework Program Assessment

All units in the Modern History Honours program will be assessed in comparable ways. Students will be assessed on:

1. A Research Project (approximately 3500 words for essays, or various in the Media and Methods Option)
2. An Exam (in class, or take home, seen or unseen)
3. Seminar Participation

It is also a requirement in core units that students attend one Modern History Research Seminar per semester (Wednesdays, 12-1). The seminar program will be distributed in class.

Professional Placement Option

Convenor: Michelle Arrow

Modern History students can often underestimate the value of the skills they have learned throughout their undergraduate degrees. In this unit, students will discover the value of their qualifications by gaining professional work experience in a history-related workplace. The Professional Placement program will commence after students have submitted their theses late in semester 2, 2008. Michelle will co-ordinate placements throughout the semester and will liaise with supervisors throughout the placement period. Student projects will be designed in collaboration between the supervisor, student and Dr Arrow, and students will complete their placement project in 50 hours over 4 weeks. Professional placement is marked on a 'not satisfactory', 'satisfactory' or 'commendation' basis. A record of completion will be issued in a letter to each participating student.

Preliminary Activity:

Think about where you might like to do your professional placement. We already have some possible placement sites (City of Sydney, Historical re-enactment company Historica, 2SER) but if you have a particular placement in mind, then let us know early on.

Preliminary Reading List:

Australian Council of Professional Historians, www.historians.org.au

Professional Historians Association (NSW) www.phansw.org.au

Lee Harvey, Vicki Geall and Sue Moon, 'Work Experience: Expanding Opportunities for Undergraduates', online at <http://www.uce.ac.uk/crq/publications/we/zwecon.html>

Guidelines For Grading

The following guidelines are used in assessing theses. Each thesis is marked independently by two examiners who are not the candidate's supervisor. The recommendations of those markers are then moderated by the Department and then by an external assessor. Please note that these are draft guidelines, subject to discussion and full approval by the staff of Modern History in December, 2006.

Examiners will consider the criteria outlined below and to match them against these nine levels of proficiency:

- Outstanding (High I, 96%+)
- Excellent + (Mid I, 90–95%)
- Excellent (Low I, 85–89%)
- Very Good (II:1 High, 82–84%)
- Good (II:1 mid, 79–81%)
- Satisfactory (II:1 low, 75–78%)
- Fair (II:2, 65–74%)
- Marginally fulfilling requirements (III, 50–64%)
- Not satisfactory (IV or F, below 50%)

Creativity in Thesis: The major argument—thesis—presented constitutes an original contribution to knowledge of the subject with which it deals.

Creativity in Methodology: The methodology employed constitutes an original contribution to knowledge of the subject with which it deals.

Creativity in Materials: At least some of the primary materials employed have not to my knowledge been utilised previously in studies of the subject with which it deals.

Contextual Knowledge: The candidate has displayed critical awareness of the historiographical context(s)—or related contexts—within which the thesis is located.

Analysis: The candidate has displayed an ability to analyse materials and arguments as well as to describe them.

Research: The candidate has displayed a wide and or deep appreciation of relevant historiographical—and other relevant—materials.

Focus: The candidate has displayed the ability to select and employ materials, arguments and methodologies in a way clearly and directly related to the subject.

Clarity of Thesis: The thesis has been presented in a clear and consistent fashion.

Structure of Project: The thesis is developed in a logical manner.

Communication: The project is characterised by clear, concise and persuasive English.

Referencing: The project is correctly and consistently referenced.

Presentation: The standard of presentation (ie proof reading and layout) is consistent with published historical scholarship.

Department of Modern History
Assessment Feedback Sheet
400-Level Assignments

Student Name:
Student Number:
Assessment Task:
Date:
Assessor:

Note: The Weighting given to the boxes below varies across assessment tasks.

	Not Satisfactory	Fair	Satisfactory	Very Good	Excellent	Outstanding
Creativity in design: Identification of a focused and pertinent question and means to address it						
Creativity in Execution: use of own arguments and examples						
Focus: Ability to select materials and arguments that address the question						
Research: Depth and breadth of reading and research, use of primary materials						
Structure: Logical development of argument or ideas						
Communication: Clear, concise and persuasive expression						
Referencing: Correctly and consistently referenced						
Presentation: proof reading, layout						

Comments:

Assessor's Signature:

Moderated Grade/Mark: