

# ENGLAND TO 1688

## From Stonehenge to Glorious Revolution

Autumn 2009 • Prof. Eric G.E. Zuelow

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*This class meets Mondays and Wednesdays, 3:30-4:50*



From quasi-mythical kings to marital strife, the history of Britain between the construction of Stonehenge and the Glorious Revolution is one of excitement, warfare, intrigue, and perpetual, though often gradual, change. This course explores English history from earliest times to roughly 1688—a period when England developed from a region of disparate tribes and divided kingdoms into a single unified and powerful state with global aspirations. The course pays particular attention to the development of parliament, the changing nature of religious faith, and the everyday lives of nobles and peasants alike.

## REQUIRED TEXTS

Thomas Malory, *King Arthur's Last Battle* (London and New York: Penguin Classics, 2006). ISBN-10: 0-141-02643-X

Michael Alexander (trans.), *Beowulf: A Verse Translation* (London and New York: Penguin, 2003). ISBN-13: 978-0-14-044931-0

Elizabeth Cary, *The Tragedy of Mariam* (Peterborough, Canada: Broadview, 2000). ISBN-13: 978-1-55111-043-1.

Barry Coward, *Cromwell: Profiles in Power* (London: Longman, 1991). ISBN-13: 978-0-582-43751-1.

Additional readings are available for download, either directly from websites listed in the course schedule or on the class Blackboard site.

## RECOMMENDED TEXTS

*The following text offers extensive advice about how to succeed in history courses—including information about how to write papers, how to take notes, how best to study, and how to properly cite sources. Although there will be no formal reading assignments drawn from this book, I will likely refer to it from time to time. I strongly advise you to purchase a copy and to keep it on hand throughout your tenure in history courses here at UNE.*

Vincent Alan Clark, *A Guide to Your History Course* (Upper Saddle River, NJ: Pearson Prentice Hall, 2009). ISBN: 0-13-185087-3

## COURSE GOALS

This course has four primary goals:

1. Improve critical thinking skills.
2. Improve writing skills.
3. Develop a basic understanding of how to read and understand historiographical writing while also forming ideas about the merits of film as a narrative device.
4. Build up a basic understanding of the course of English history from Stonehenge to Glorious Revolution.

With these goals in mind, you will be asked to:

1. Complete all assigned reading and actively participate in class discussions.
2. Do a series of short, in-class writing assignments.
3. Prepare for debates by locating and reading at least one relevant outside source in conjunction with your debating team.

4. Write a short summary of each outside source read for the debates.
5. Complete a 5-10 page take-home final exam (Due Monday, December 21, 2009 at 3pm).

## DISCUSSIONS

We will have group discussions or small group activities each week. Discussion is required and you should come prepared to participate—this means that you must complete the assigned reading before each class period, pay attention and take notes during lecture, and be prepared to talk.

Discussions are fun but they are also of major importance to your success in the course. These sessions are vital because they give you an opportunity to gain a deeper understanding of the subject material, try out your ideas by discussing them with the group in a non-stressful setting, and develop your critical thinking skills. **DO NOT BE SHY!** You are not being judged and you will not get everything you can out of this class unless you are ready to take a few intellectual risks.

## DEBATES AND DEBATE PREPARATION

This class is loosely structured around a series of four “debates” that will be held following the feature films *Monty Python and the Holy Grail*, *Becket*, *A Man For All Seasons*, and *Cromwell*. The objective of the debates is to reiterate and go over material covered in class, to add new information that you gather in preparation for the debates, to collectively work out our opinions about readings, movies, and historical events, and to have fun.

I will divide the class into two teams early in the semester. These teams will remain intact throughout the term and should communicate regularly. In advance of each debate, team members should spend time looking through online databases such as JSTOR and WorldCat in order to locate and acquire readings related to the debate topic. Each team member is responsible for one outside reading. These readings should be scholarly in nature (journal articles, monographs, etc.). *While it may be helpful to utilize more popular sources (Wikipedia, for example), such material does not constitute a satisfactory source and will not be acceptable fodder for research summaries (see below).*

In advance of each debate, teams will be assigned either a “pro” or “con” position concerning the merits of our feature film. It does not matter whether you actually agree with the assigned point of view; your job remains to argue as strongly as possible for the assigned position. “Pro” or “Con” assignments will alternate from debate to debate.

Each team should meet before class to carefully develop their debating strategy. On debate days, you will usually have a short 5- or 10-minute period to meet before we start, but this will not be enough time to fully plan strategy, so meeting prior to class will be helpful. Note that we will not have adequate time following *Monty Python* to have in-class group meetings so you should definitely meet before class on that day.

Debates will begin with a short statement by each team that explains why their position is the correct one. Responses will follow and then we will move toward a more free-flowing dialogue. As moderator, I will make sure that everybody has a chance to talk. Although teams will probably elect a speaker to outline their initial argument, note that everybody is expected to talk during the debates, introducing material learned from individual research efforts.

## RESEARCH SUMMARIES

Each student will write a short 1-2 page summary of the article/book chapter read in advance of each debate. These essays should concisely summarize the major argument of the piece, mention any critical evidence that supports that argument, and provide a short assessment of the merits of the article/chapter. Papers should use 1.5 spacing, have 1 inch margins, use Times New Roman font, and include a full bibliographic citation for the article/chapter under discussion. See the course schedule (below) for examples about how to correctly cite articles and books (we will use the notation style for notes, not for bibliographies—the difference is that in a bibliography, the last name is first to allow for alphabetization). Book chapters should be cited thus:

Hugh Trevor-Roper, “The Invention of Tradition: The Highland Tradition of Scotland,” in *The Invention of Tradition*, eds. Eric Hobsbawm and Terence Ranger (Cambridge and New York: Cambridge University Press, 1983), 15-42.

Research summaries will collectively comprise 30% of your overall grade.

## IN-CLASS WRITING ASSIGNMENTS

Over the course of the semester you will be asked to complete a series of short in-class writing assignments. These are designed to encourage you to think deeply about material, to complete course readings in a timely manner, and to gain as much from the lectures as possible. If you listen carefully in class, take notes, think carefully about material, and keep up on the reading (taking notes on the reading is HIGHLY recommended as it will dramatically increase your mastery of material), you will do just fine on these assignments.

Each assignment will be worth a maximum of five points. I will determine your score for this portion of the course grade based on the total number of points possible. Thus, if you score 23 and there were 30 points available, you will have a 77% average for this portion of your grade. **In class writing assignments will be worth 20% of your overall grade.**

Finally, please note that I will *drop your two lowest scores* from my grade calculations—meaning that if there are ten in-class assignments, I will calculate the grade based on your eight highest scores.

## TAKE-HOME FINAL EXAM

On December 7, 2009 (not a date that shall live in infamy!) I will provide a take-home final examination. The exam will consist of several essay questions that relate to topics or

themes discussed in class. You will choose ONE and will then complete a 7-10 page essay supporting your argument using material drawn from the course (either from lectures, readings, or your debate preparation reading). You must provide full citations (using footnotes) for your sources. You may not use non-scholarly sources such as Wikipedia. Lectures should be cited as follows:

Prof. Eric G.E. Zuelow, "Before the Normans," delivered at University of New England, Sept. 16, 2009.

Your take home final exam will be worth 30% of your overall grade.

## PARTICIPATION/ATTENDANCE

Your attendance and participation are vital for success in this course. You cannot learn, nor can you contribute to the group's progress, if you are absent. I will keep track of who participates in discussion. Participation is worth 20% of your overall grade.

## IN THE EVENT OF PANDEMIC OR OTHER DISASTER

As you are probably aware, there is a very real chance that our semester will be thrown into disarray by a pandemic outbreak of flu. In Britain and Ireland, academic years are starting late and around the world school administrators are weighing potential responses to the H1N1 or "Swine" Flu. Should school be interrupted for any length of time, this class will, to the extent possible, move online and I will provide you with a revised set of course requirements that are tailored to the situation. In broad terms, you will be required to provide short written responses to readings and to participate in online "chats." The precise grading scheme will depend on the timing of any disruptions.

Individual cases of flu that do not result in school cancellations will be dealt with in the same manner as any such personal matters—on an individual and case-by-case basis. Should you become ill, face personal hardship, or have any other problem that keeps you away from class, let me know immediately via email and we will discuss alternatives.

## OTHER POLICIES

### *LATE ASSIGNMENTS*

- **All papers must be handed in on the day that they are due. This must be done IN CLASS unless otherwise specified. No late papers will be accepted.**
- **Papers will not be accepted electronically unless otherwise specified.**

Having said this, if an unforeseen and serious problem arises, please contact me and we will work something out. Please be prepared to provide a doctor's note, obituary, or other paperwork as needed.

### *CELL PHONES AND OTHER ELECTRONICS*

Cellular phones, MP3 players, and other electronic devices (excluding laptops) are distracting to others and are therefore not acceptable in the classroom. *TURN OFF YOUR PHONES WHEN YOU ENTER THE CLASSROOM.* If it becomes a problem—use of these devices can be extremely distracting to other students and to the professor—I will confiscate offending devices until the end of the class period.

If you would like to take notes on a laptop, please feel free to do so.

### PLAGIARISM

**Plagiarism represents serious academic misconduct. As per UNE guidelines, students who steal the words or ideas of another party will be referred to the Dean for disciplinary action.**

The University of New England defines plagiarism as:

- a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; or
- b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

—*Student Handbook*, pp. 33-34

You can learn much more by consulting the following:

<http://www.une.edu/library/resguide/default.asp>

If you have any questions about how to properly cite sources, please contact me.

## GRADES

It is very important to understand how your grade will be assessed in this class, as well as what the various grades actually mean. In essence, letter grades are used as shorthand for the level of proficiency achieved in the classroom. The following criteria are in effect:

- A:** Student demonstrated a level of knowledge (writing, content, etc.) relevant to the course that *goes considerably beyond* what is expected.
- B:** Student demonstrated a level of knowledge of material relevant to the course that is *beyond basic expectations*.
- C:** Student demonstrated an acceptable level of knowledge that is *in-line with course expectations*.

**D:** Student knowledge *barely meets expectations* and the student will likely face significant difficulty in more advanced history courses.

**F:** Student has not learned or demonstrated enough mastery of material to receive a passing grade.

These criteria are not intended to be off-putting, but merely to make clear that simply showing up for class, doing assignments, and talking occasionally generally earns a “C” or a “D”—not an “A” or “B,” both of which denote a student who exceeded the basic expectations outlined in this syllabus.

The basic grade breakdown is as follows:

<b>Participation:</b>	20%
<b>In-class Writing:</b>	20%
<b>Research Summaries:</b>	30%
<b>Final Exam:</b>	30%

The following grading scale is in effect:

A+	=	97-100
A	=	93-96
A-	=	90-92
B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
D	=	60-69
F	=	59 and below

## C O U R S E   S C H E D U L E

*Please note that the following schedule is provisional. Changes may be made as demanded by the weather, class progress, etc. Please watch your email for alterations/revisions.*

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### WEDNESDAY, SEPT. 9, 2009: INTRODUCTIONS AND THE NATURE OF HISTORY

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Today we will get to know each other, go over the syllabus, and discuss the question: “what is history?”

**Reading:**

S.W. Swain, “What is History?” *The Journal of Philosophy*, 20 (1923): 281–289.

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**MONDAY, SEPT. 14, 2009: THE NATURE OF POWER**


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One of the great themes of English history prior to 1688 is the struggle for political supremacy. There was a conflict between the Church and the crown, a struggle between the crown and his lords, and even a smoldering clash between the genders. Today we will talk about the nature of power.

**Discussion:** Power

**Reading:**

Elisheva Sadan, "Chapter 1: Theories of Power," *Empowerment and Community Practice*. Available online at: <http://www.mpow.org/>.

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**WEDNESDAY, SEPT. 16, 2009: ENGLAND BEFORE HASTINGS**


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England was invaded many times before the Normans arrived in 1066. The Celts, the Romans, the Anglo-Saxons, and the Vikings all played their hand in search of territory, wealth, and political supremacy. Today we will survey the course of English history prior to William the Conqueror's much discussed arrival

**Lecture:** Before the Normans

**Reading:**

*Beowulf: A Verse Translation*, (London and New York: Penguin, 2003), 3-58.

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**MONDAY, SEPT. 21, 2009: TELLING TALES BEFORE 1066**


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*Beowulf* has few rivals among early modern stories. It tells the tale of a great warrior, of ferocious monsters, and of power politics in Viking (and, to an extent, Anglo-Saxon) society. Today we will discuss *Beowulf* as an historical source, paying particular attention to what it tells us about power in Viking/Anglo-Saxon Britain.

**Discussion:** *Beowulf*

**Reading:**

*Beowulf: A Verse Translation*, (London and New York: Penguin, 2003), 59-116.

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**WEDNESDAY, SEPT. 23, 2009: FROM 1066 TO HENRY II**


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The English government developed and grew, expanding its bureaucratic infrastructure, making friends, and irritating people between the coming of the Normans and Henry II's infamous battle with Thomas Becket. Today we will survey developments during this important period.



**Lecture:** The Struggle for Authority in Norman Britain

**Reading:**

Thomas K. Keefe, "King Henry II and the Earls: The Pipe Roll Evidence," *Albion: A Quarterly Journal Concerned with British Studies*, Vol. 13, No. 3 (Autumn, 1981): 191-222.

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**MONDAY, SEPT. 28, 2009: POLITICS AND PROPERTY**

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If nothing else, Henry II was an exceptionally strong monarch. Today we will talk about his reign, paying particular attention to his relationship with the earls and to his many legal reforms.

**Discussion:** Henry II, Earls, and the Law

**Reading:**

J.C. Holt, "Politics and Property in Early Medieval England," *Past and Present*, Vol. 57 (Nov. 1972): 3-52.

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**WEDNESDAY, SEPT. 30, 2009: BECKET (MOVIE)**

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The story of Thomas Becket is both excellent drama and important history. More than a tale about a fallen friendship, the story of the conflict between Becket and his erstwhile drinking partner Henry II embodies a long-running dispute between church and state in England, as well as a growing debate about the role of law in English society. Who should control faith: the pope or the king? What type of law held primacy: church or secular? Our film, Peter Glenville's *Becket*, won the Oscar for Best Writing in 1964 and received a further twelve nominations including three for Best Actor (Richard Burton, Peter O'Toole, and John Gielgud) as well as for Best Picture and Best Director among others.

**Reading:**

Z.N. Brooke, "The Effect of Becket's Murder on Papal Authority in England," *Cambridge Historical Review*, 2 (3) (1928): 213-228.

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**MONDAY, OCT. 5, 2009: BECKET (MOVIE)**

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Today we will finish watching *Becket* and will complete a short in-class writing assignment.

**Reading:**

Edward Grim, "The Murder of Thomas Becket," Medieval Sourcebook. Available online at: <http://www.fordham.edu/halsall/source/grim-becket.html>.

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**WEDNESDAY, OCT. 7, 2009: THE *BECKET* DEBATE**

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*Becket* is one of the most decorated Hollywood historical dramas, but how does it work as history? Today we will debate the merits of this film asking whether it holds up historically, whether it functions as good drama, and whether it has any business being shown in a history course.

**Debate:** Debating the movie *Becket*

**Reading:**

No assigned reading; prepare for debate.

*No Classes on Monday, Oct. 12, 2009*

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**WEDNESDAY, OCT. 14, 2009: KING ARTHUR**

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Few stories attract as much attention as that of King Arthur and his Knights of the Round Table. You've undoubtedly seen Arthur-related films. Now you'll have a chance to read excerpts from one of the most famous Arthurian tales before discussing what the story tells us and debating the likelihood that Arthur actually lived.

**Discussion:** *King Arthur* in History

**Reading:**

Thomas Malory, *King Arthur's Last Battle* (New York and London: Penguin, 2006), 1-62.

Mary Williams, "King Arthur in History and Legend." *Folklore*, 73 (2) (1962): 73-88.

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**MONDAY, OCT. 19, 2009: *MONTY PYTHON AND THE HOLY GRAIL* (MOVIE)**

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Made in 1975, *Monty Python and the Holy Grail* is probably the most famous film by the infamous English comedy troupe Monty Python. Emily Blunt calls it "Perhaps the most original – or at least the most ridiculously funny historically semi-accurate comedy spoof – of all time." Jeffery Anderson commented that he "laughed so hard I thought I would stop breathing." Pablo Villaca writes: "Uma comédia repleta de momentos clássicos do gênero – e este longa-metragem foi apenas o primeiro do inesquecível Monty Python." And Sergi VonSwindlestick says: "Eye spy hickle pickle." Historically semi-accurate? Funny?

Repleta de momentos clássicos do gênero? Hickle pickle? Clearly this is a film with a reputation. But does it deserve it? Can history and comedy co-exist? Does the story sit easily beside Malory's famous romantic epic? Does it have anything to teach us?

**Reading:**

Thomas Malory, *King Arthur's Last Battle* (New York and London: Penguin, 2006), 62-130.

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**WEDNESDAY, OCT. 21, 2009: MONTY PYTHON... & DEBATE**

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Today we will finish watching *Monty Python and the Holy Grail* and then we will debate the merits of the film, paying attention to our previous discussion of Arthurian folklore and of Malory's famous version of the story.

**Debate:** *The Merits of Monty*

No assigned reading; prepare for the debate.

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**MONDAY, OCT. 26, 2009: TUDOR ENGLAND AND THE ENGLISH REFORMATION**

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Between 1455 and 1487 England was torn apart by a civil war that is referred to as the "War of the Roses." After the conflict, the crown of England was controlled by a new ruling family, the Tudors, who profoundly altered English history by launching and then consolidating the English Reformation, dramatically increasing national bureaucracy, and setting forth an aggressive foreign policy. Today we will discuss key points in Tudor history including the rise of Henry VII, Henry VIII's effort to marry Anne Boleyn, Edward VI's effort to Protestantize the country and his older sister Mary's attempt at counter-reformation, and, ultimately, Elizabeth I's religious settlement which firmly established England's status as a Protestant country.

**Lecture:** *The English Reformation(s)*

**Reading:**

Christopher Haigh. "The Recent Historiography of the English Reformation," *Historical Journal*, 25 (4) (1982): 995-1007.

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**WEDNESDAY, OCT. 28, 2009: THE FALL OF ANNE BOLEYN**

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Henry VIII started the English Reformation in order to get a divorce, not because he was a Protestant. Yet, once Henry was "free" of his first wife, he soon executed the woman who started it all, Anne Boleyn. Why did the king turn so violently against the beautiful lady who caused him to break with the Roman Church? What does the break tell us about religion and politics in Tudor England?

**Reading:**

Greg Walker, "Rethinking the Fall of Anne Boleyn," *The Historical Journal*, Vol. 45, No. 1 (Mar., 2002): 1-29.

Retha M. Warnicke, "Sexual Heresy at the Court of Henry VIII," *The Historical Journal*, Vol. 30, No. 2 (Jun., 1987): 247-268.

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**MONDAY, NOV. 2, 2009: MAN FOR ALL SEASONS (MOVIE)**


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Few films are as decorated as *A Man for All Seasons* (1966), winner of six Academy Awards. The movie examines the moral dilemma faced by Sir Thomas More, England's Roman Catholic chancellor, during the early days of England's first Reformation. Henry VIII wanted a divorce from the less than interesting Catherine of Aragon—who was also his deceased brother's widow, a fact that Henry began to see as the root of all his problems—so that he could marry the much more enticing Anne Boleyn. More, a devote Roman Catholic, did not approve, putting two very strong-willed men on a collision course. This week we will watch Hollywood's portrayal and talk about it in light of the contextual reading we discussed last week.

**Reading:**

Sean Field, "Devotion, Discontent, and the Henrician Reformation: The Evidence of the Robin Hood Stories," *Journal of British Studies*, Vol. 41, No. 1 (Jan., 2002): 6-22.

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**WEDNESDAY, NOV. 4, 2009: A MAN FOR ALL SEASONS (MOVIE)**


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Today we will finish watching *A Man For All Seasons* and will complete a short in-class writing assignment.

**Reading:**

"The Trial of Sir Thomas More Knight, Lord Chancellor of England, For High-Treason in denying; the King's Supremacy, May 7, 1535. The 26<sup>th</sup> of Henry VIII." Available online at:  
<http://www.law.umkc.edu/faculty/projects/ftrials/more/moretrialreport.html>.  
 Accessed 15 August 2007.

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**MONDAY, NOV. 9, 2009: DEBATING A MAN FOR ALL SEASONS**


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*A Man for All Seasons* is certainly well thought of as historical drama, but does it really belong in the classroom? Is it "accurate?" Does it give us a feeling for the time period? Quite simply: is this film any good?

**Debate:** *The Merits of A Man For All Seasons*

**Reading:**

No assigned reading; prepare for debate.

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**WEDNESDAY, NOV. 11, 2009: GENDER DURING THE EARLY MODERN PERIOD**

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We've already seen that life could be difficult for women during the early modern period, today we will delve deeper into gender politics, paying particular attention to the so-called "double standard" that allowed men to sleep around before marriage while requiring that women remain chaste. How might we explain this state of affairs? Does it still exist? Why or why not? Does it tell us anything about the larger political situation in England?

**Discussion:** Gender politics

**Reading:**

Keith Thomas, "The Double Standard," *Journal of the History of Ideas*, Vo. 20, No. 2 (Apr., 1959): 195-216.

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**MONDAY, NOV. 16, 2009: THE TRAGEDY OF MIRIAM**

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*The Tragedy of Miriam* is the first published play by a woman. It tells a story that is set during the collapse of the Roman Republic and in Palestine, yet one might easily argue that the play comments rather profoundly on the position of women in early modern English society. Today we will discuss the play and its gender implications.

**Discussion:** *Gender in Early Modern Drama*

**Reading:**

Elizabeth Cary, *The Tragedy of Mariam, the Fair Queen of Jewry* (Peterborough, Canada: Broadview Press, 2000), 47-128.

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**WEDNESDAY, NOV. 18, 2009: THE SEVENTEENTH CENTURY IN CONTEXT**

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Seventeenth Century English history is nothing if not eventful, featuring pronounced ideological change, international disputes, civil war, a Puritan protectorate, restoration of the monarchy, and ultimately the nearly bloodless removal of an unpopular Catholic monarch in favor of a more popular Protestant one. Today we will discuss this dramatic century in overview.

**Lecture:** Contextualizing Revolution

**Reading:**

Derek Hirst, "Unanimity in the Commons, Aristocratic Intrigues, and the Origins of the English Civil War," *Journal of Modern History*, Vol. 50, No. 1 (Mar., 1978): 51-71.

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**MONDAY, NOV. 23, 2009: EXPLAINING THE ENGLISH CIVIL WAR**

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The English Civil War is, quite simply, one of the most difficult events to explain in all of English history. Explanations vary wildly. Some point to short-term causes. Some suggest that the war was brewing from as early as the twelfth century. Some scholars believe that it was inevitable, others that it was the result of a quite specific moment. Some point to soil types, others to international politics. For some it was an "English" problem, while still others are uncomfortable even calling it an "English" war, instead favoring "War of the Three Kingdoms." So, what are the various theories? Today we will talk about some of the possible explanations, weighing the merits of different explanations and asking probing questions about the notion of "causality."

**Discussion:** *The English Civil War*

Christopher Hill, "Parliament and People in Seventeenth-Century England," *Past and Present*, Vol. 92 (Aug., 1981): 100-124.

Theodore K. Rabb, "The Role of the Commons," *Past and Present*, Vol. 92 (Aug., 1981): 55-78.

***Thanksgiving Holiday, No Classes Nov. 25-29, 2009***

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**MONDAY, NOV. 30, 2009: EXPRESSIONS OF POWER IN ART AND ARCHITECTURE**

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UNE art historian Jeff Ball will join us today to talk about the role of art and architecture in the exercise of power.

**Lecture:** Art, Architecture, and Power

**Reading:**

To be announced.

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**WEDNESDAY, DEC. 2, 2009: CROMWELL (MOVIE)**

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More than just the subject of a very humorous (and surprisingly accurate) Monty Python song, Oliver Cromwell is an extremely divisive figure in British and Irish history. He is detested in Ireland—a fact made clear when Irish MPs vehemently protested the erection of a Cromwell statue at Westminster at the end of the nineteenth century. (The statue was built, but was placed out-of-sight on the Thames side of the building.) In England, opinion is divided. Some revere him as a brilliant warrior and a Protestant hero, while others were so

put out by the Interregnum that they dug up his corpse in 1661, had it hung and beheaded (it took several whacks to get the head off), and then put the head on display in Westminster Hall. For those who want to have a look, the head is currently at Sussex College, Cambridge (and is visible in the lower right of the collage on the front of this syllabus). With all of this in mind, this week we will watch Ken Hughes's Oscar winning *Cromwell* (1970). How is Cromwell portrayed in this film? How does the director alter history and why?

**Reading:**

Barry Coward, *Cromwell: Profiles in Power* (London: Longman, 1991), 1-67.

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**MONDAY, DEC. 7, 2009: CROMWELL (MOVIE)**

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Today we will finish watching *Cromwell* and complete a short in-class writing assignment.

**Reading:**

Barry Coward, *Cromwell: Profiles in Power* (London: Longman, 1991), 68-140.

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**WEDNESDAY, DEC. 9, 2009: DEBATING CROMWELL**

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The Academy of Motion Pictures liked it, but do you? Today we will debate the merits of *Cromwell* the movie. Accurate? Insightful? Telling?

**Discussion:** Cromwell, Fact or Fiction?

**Reading:**

Barry Coward, *Cromwell: Profiles in Power* (London: Longman, 1991), 141-178.

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**MONDAY, DEC. 14, 2009: THE GLORIOUS REVOLUTION**

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The Glorious Revolution is often depicted as the dawn of modern Britain, the moment when parliament finally un-seated the king, when the march toward democracy "hotted up" (it would take roughly another 240 years). Yet is this view correct? What happened in 1688 and should we view it as a profound change?

**Lecture:** The Glorious Revolution

**Reading:**

William L. Sachse, "The Mob and the Revolution of 1688," *Journal of British Studies* Vol. 4, No. 1 (Nov., 1964): 23-40.

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**WEDNESDAY, DEC. 16, 2009: THE COURSE OF ENGLISH HISTORY**

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We've reached the end of the road and now it is time to assess the material that we've covered. Is there any merit to the "Whig" view of English history? Just how pronounced was the transformation of power over time? Does film offer us a useful tool for learning about the past or does it obscure more than it reveals? What of the various historiographical debates that we've discussed? Do they render the past any more clearly?

**Discussion:** Power in England from Earliest Times to 1688

**Reading:**

No Reading Assigned