

History 600: Advanced Seminar in History – Historical Memory

Seminar Meetings: Thursday, 11:00-1:00, Humanities 5245

Instructor: Dr. Charles Kim

Office Hours: Thurs., 1:45-3:15 & by appt., Humanities 4122

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Historical memory is an important process through which the members of a national society understand themselves in the present in relation to the collective past. It frequently intersects with issues of politics, society, culture, and economy. Also referred to as social memory, collective memory, and public memory, historical memories found in novels, films, TV series, comic books, museums, and other popular sources are distinct (yet often related to) academic histories. Academic histories and works of historical memory, in fact, can inform and shape each other in fascinating ways. This seminar is designed to guide students through the process of designing, researching, and writing an original research paper that explores processes of historical remembrance. In the first half of the semester, we will read methodological essays and historical studies that will introduce you to ways to analyze memories of the past in music, film, magazines, television, and other forms of popular media. In the second half, you will focus on devising a research topic, gathering archival materials, formulating arguments, and writing up your findings in a research paper on a historical period and national context of your choosing. Additional course requirements will include weekly postings, class presentations, and preparatory research assignments.

Course Objectives:

- (1) Learn the fundamentals of the academic discipline of history.
- (2) Learn basic theories and methods for the research of historical memory.
- (3) Learn how to identify and record the main elements of a historical argument.
- (4) Research, prepare for, and write a history research paper that is original and of good quality.

Required Texts:

John H. Arnold, *History: A Very Short Introduction*, 10th ed. (New York: Oxford University Press, 2000)

Tim O'Brien, *The Things They Carried* (New York: Houghton Mifflin, 1990)

Michel-Rolph Trouillot, *Silencing the Past* (Boston: Beacon Press, 1995)

Mike Wallace, *Mickey Mouse History and Other Essays on American Memory* (Philadelphia: Temple University Press, 1996).

All other readings will be available as electronic course reserve materials.

Grading:

(1) Attendance and Participation

Perfect attendance, diligent preparation, and active participation are expected of all students. As part of seminar participation, you will give co-present on the weekly reading(s) one or two times over the course of the semester. I will only excuse an absence or missed class time if you provide me with a note from a physician or the Division of Student Life. Each unexcused absence beyond the first one will result in a 10% deduction from your final grade. Class participation makes up 10% of the final grade.

(2) Weekly Postings

You will write up to eight postings about our weekly readings. Weekly postings should be approximately 300-500 words in length and posted to Learn@UW no later than 7 pm the day before class. Your top seven postings will go toward your final grade. Weekly postings will amount to 14% (7 x 2%) of your final grade.

(3) Synopses

During the first part of the semester, you will write a weekly synopsis of the asterisked reading. Each synopsis should be roughly 250 words in length and is due when our seminar meets. Your four synopses will make up 12% (4 x 3%) of your final grade.

(4) Project Preparation

You will attend one mandatory library research workshop (Feb. 5, 7, 11) and do four research assignments over the course of the semester as you progress through the various stages of your project. The mandatory workshop, the four research assignments, and your three mandatory consultations with the Research and Writing Specialist (see below) will make up 14% of your final grade.

(5) Historiographical Essay

You will write a 5-7 page essay on the historiography of your topic. It is due Apr. 11 in class and will make up 15% of your final grade.

(6) Final Paper

Your final paper will be 18-20 pages in length and is due on May 16. The final paper will make up 35% of your final grade.

Research and Writing Specialist:

This course is part of a pilot program that assigns a Research and Writing Specialist to work with you in your individual projects. Our specialist is Ms. Sara Brinegar, a Ph.D. candidate in the History Department. Unlike a TA, she will not be involved with grading. Instead, she will be available for individual consultations on all the stages of your project. You will be required to schedule and meet Sara for three one-on-one consultations during the weeks of Feb. 7, Feb. 28, and March 21. Otherwise, she will be available for non-required meetings throughout the entire semester. To schedule a session with Sara, email her at brinegar@wisc.edu.

Course Regulations:

- (1) Laptops and tablets may only be used during lecture for course-related reasons, such as note-taking and referring to notes. And, be sure to turn off and put away your mobile phone and other non-essential electronic devices before class starts so that we can maintain a focused learning environment.
- (2) Over the course of the semester, you may use up to a total of **five** grace days for all written assignments. If you exceed your five-day allowance, then you will receive a 5-point deduction for each late day. Please note that grace days may not be applied toward your weekly postings.
- (3) Plagiarism – the use of another person’s words or ideas without citation – will not be tolerated in any assignment for this course. For more on how to avoid plagiarism, see the Writing Center’s “Writer’s Handbook” (<http://writing.wisc.edu/Handbook/QuotingSources.html>).

Course Schedule:

Jan. 24 – Course Introduction

Read this syllabus carefully and make sure you understand how the course will work and what is expected of you. If you have any questions about it, ask them in our next meeting.

Be sure to complete online survey for this seminar.

Jan. 31 – What Is History/Historical Memory?

John H. Arnold, *History: A Very Short Introduction*, 10th ed. (New York: Oxford University Press, 2000).

Jeffrey K. Olick, Vered Vinitzy-Seroussi, and Daniel Levy, "Introduction," in *The Collective Memory Reader* (New York: Oxford University Press, 2011), 3-62.

*Michel-Rolph Trouillot, *Silencing the Past* (Boston: Beacon Press, 1995), 108-140.

Synopsis 1 due in class

Schedule a mandatory consultation with Sara Brinegar for the week of Feb. 7 (brinegar@wisc.edu)

Tues., Feb. 5, 6:30-7:30 – Historical Research Workshop with Ms. Lisa Saywell in Memorial Library, Room 231. Pre-register online.

Feb. 7 – American Memory

Mike Wallace, *Mickey Mouse History and Other Essays on American Memory* (Philadelphia: Temple University Press, 1996), viii-xiv, 3-54, 133-157. * Write a synopsis for the second essay (pp. 133-157)

Carolyn Kitch, *Pages from the Past: History and Memory in American Magazines* (Chapel Hill: University of North Carolina Press, 2005), 13-60.

Synopsis 2 due in class

Meet this week with Sara for your first consultation.

Thurs., Feb. 7, 6:30-7:30 – Historical Research Workshop with Ms. Lisa Saywell in Memorial Library, Room 231. Pre-register online.

Mon., Feb. 11, 6:30-7:30 – Historical Research Workshop with Ms. Lisa Saywell in Memorial Library, Room 231. Pre-register online.

Feb. 14 – The Politics of Memory: A Case Study

Paul Boyer, “Exotic Resonances: Hiroshima in American Memory,” in *Hiroshima in History and Memory* (New York: Cambridge University Press, 1996), 143-167.

Mike Wallace, *Mickey Mouse History and Other Essays on American Memory* (Philadelphia: Temple University Press, 1996), 269-318.

Lisa Yoneyama, “For Transformative Knowledge and Postnationalist Public Spheres: The Smithsonian *Enola Gay* Controversy,” in *Perilous Memories: The Asia-Pacific Wars* (Durham, NC: Duke University Press, 2001), 323-347.

*Waldo Heinrichs, “The *Enola Gay* and Contested Public Memory,” in *The Unpredictability of the Past* (Durham, NC: Duke University Press, 2007), 201-233.

Jenny L. Presnell, *The Information-Literate Historian: A Guide To Research For History Students* (New York: Oxford University Press, 2012), 308-321.

Synopsis 3 due in class

Feb. 21 – Choosing a Topic

State Historical Society Research Workshop with Mr. Rick Pifer

Wayne C. Booth et al., *The Craft of Research* (Chicago: University of Chicago Press, 2008), 29-67.

Project Prep Assignment I: Topic proposal due in class (Note: no weekly posting due)

Schedule a mandatory consultation with Sara for the week of Feb. 28.

Feb. 28 – Popular Culture

George Lipsitz, *Time Passages: Collective Memory and American Popular Culture* (Minneapolis: University of Minnesota Press, 2001), 3-75.

Alison Landsberg, *Prosthetic Memory: The Transformation of American in the Age of Mass Culture* (New York: Columbia University Press, 2004), 1-24, 81-110.

Meet this week with Sara for your second required consultation.

Project Prep Assignment 2: Revised topic proposal due in class

March 7 – Film

Robert A. Rosenstone, *Visions of the Past: The Challenge of Film to Our Idea of History* (Cambridge, MA: Harvard University Press, 1995), 45-79, 120-131.

*Christoph Classen, “Balanced Truth: Steven Spielberg’s ‘Schindler’s List’ among History, Memory, and Popular Culture,” *History and Theory* (May 2009), 77-102.

Marilyn Young, “In the Combat Zone,” *Radical History Review* 85 (Winter 2003), 253-264.

Synopsis 4 due in class

March 14 – Photography

Judith Keilback, “Photographs, Symbolic Images, and the Holocaust: On the (Im)possibility of Depicting Historical Truth,” *History and Theory* 47 (May 2009), 54-76.

Robert Hariman and John Louis Lucaites, *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (Chicago: The University of Chicago Press 2007), 25-92.

Historiographical Essay Samples

Project Prep Assignment 3: Annotated bibliography due in class

Schedule a mandatory consultation with Sara for the week of

March 21.

March 21 – Independent Work Week – No Seminar

Meet this week with Sara for your third required consultation.

March 23-31 – Spring Break

Apr. 4 – Narratives

Michel-Rolph Trouillot, *Silencing the Past* (Boston: Beacon Press, 1995), 1-69.

Michael Schudson, “Telling Stories About Rosa Parks,” *Contexts* (Summer 2012)
<http://contexts.org/articles/summer-2012/telling-stories-about-rosa-parks/>

Kenneth Bindas, “Re-Remembering a Segregated Past: Race in American Memory,” *History and Memory* (Spring/Summer 2010), 113-134.

Apr. 11 – Historical Fiction

*Tim O’Brien, *The Things They Carried* (New York: Houghton Mifflin, 1990)

Historiographical Essay Due in Class

Apr. 18 – Independent Work Week – No Seminar

**Project Prep Assignment 4: Preliminary outline due by Monday,
5 pm**

Apr. 25 – Student Presentations

May 2 – Student Presentations

Rough draft of final paper due in class

May 9 – Student Presentations

May 16 – **Final Paper due by 5 p.m. in Dr. Kim’s mailbox (History mailbox #4007, 4th fl. Humanities Building, one floor above the History Dept. Office)**

