

HIST 200
DOING DIGITAL HISTORY: TOKYO, 1868-2021
UNIVERSITY OF WISCONSIN-MADISON (SPRING 2021)



Instructor: Jeffrey C. Guarneri (PhD Candidate, Department of History)
Lecture: Tu/Th 9:30-10:45 AM CST Online on Zoom (Synchronous Sessions)
Office Hours: Thu 12:00-2:00 PM CST on Zoom
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In this course, we will use digital historical methods to study and present on the hundred-plus years that laid the foundations of the Tokyo of today, from seat of Japan's imperial government in 1868 to host of its second Summer Olympics in 2021. Using scholarly literature alongside primary documents such as short stories, art prints, and film, students will learn the fascinating history of this global city and how people living there experienced its many and constant transformations. Rather than being evaluated on the recitation of names and dates through exams, students will have the opportunity to work on their digital communication skills, presenting what they have learned by creating works of digital history and contributing to each other's work through group peer review. We will begin with blogs and story maps, move on to podcasts, and conclude with a "web exhibit" that collects your work in a WordPress page.

LEARNING GOALS

1. CONTENT

- a. Understand complex processes of long-term social, political, and cultural change in Tokyo's urban communities and built environments
- b. Understand the history of Tokyo in both national and global contexts

2. SKILLS

- a. Identify and answer important historical questions about "how" and "why" things happened, not just what happened or when
- b. Learn how to apply methods of historical analysis to solve complex problems
- c. Learn how to identify and use reliable evidence to make a compelling argument
- d. Learn how to communicate with a public, web-based audience through a variety of digital media

READINGS and EQUIPMENT

No book purchases are required. We will be reading large selections of Stephen Mansfield's *Tokyo: A Cultural History* as our main text for the course. This and all other class media are available on the course Canvas site. No equipment purchases are required, although students will need to have access to a device (computer, smartphone, etc.) with a microphone and ability to edit audio files and websites.

ASSIGNMENTS

There are no exams in this course. Instead, students will demonstrate their understanding of course content through substantive assignments, which in turn serve as the culmination of a project-based approach to learning in this class. Because this class is designed to teach you digital communications skills through the practice of digital history, all course assignments make use of digital media in presenting your ideas. These assignments will include history blog posts, podcasts, story maps, and a final project in which students showcase their digital scholarship by curating a “web exhibit” on WordPress. Student submissions will be evaluated on whether or not they provide sufficient context for an otherwise uninformed reader to understand the historical significance; how well they articulate their arguments and support them with reliable evidence; and the quality of their work as digital media.

Assignments and Grading	
Class Participation	10%
Map and Era Name Quiz	6%
Preparatory Assignments (2)	4%
Blog Posts (2)	20%
Podcast Episodes (2)	20%
Annotated Bibliographies (4)	25%
Group Peer Review (5)	5%
Final Project and Presentation	10%

(1) CLASS PARTICIPATION (10%)

Every class session will begin with students free-writing in response to a prompt, typically a historical question that we will attempt to answer through course readings and that day's lecture. (On days dedicated entirely to a skills session, the question will focus on the skills covered in that session.) We will then look back to this question and revisit our previous answers in order to understand what you have learned, but also what you might still have trouble understanding. These exercises provide students with an opportunity to hone their critical thinking skills with each class session, and help both you and I to identify particular themes or ideas that you identify or struggle with. Each response is due on Canvas by 11:59 PM the day of the lecture in question (e.g. the response for the February 9 lecture is due by 11:59 PM on February 9). I will use these responses to evaluate your attendance and participation.

(2) MAP and ERA NAME QUIZ (6%)

Knowing the geography of a place is always important, and all the more so when studying that place in depth! By the end of Week 2, you will complete a quiz on Canvas that asks you to identify several places throughout Tokyo that will come up frequently throughout the course, and that you should thus have memorized. You will also be asked to identify the span of time for the reign of all four of Japan's emperors from 1868 to the present, as we will frequently reference these periods of time throughout the class (e.g. the "Meiji period," 1868-1912.) This quiz can be taken at any time between the beginning of class and the assigned due date. You will be provided with a bank of place and era names to choose from when taking the quiz, which will also be available in advance so that you can prepare. Additionally, you will be provided with a quick reference map and timeline after the quiz.

(3) PREPARATORY ASSIGNMENTS (4%)

This course is taught based on the assumption that you have no prior experience producing works of digital history. To that end, you will complete two preparatory assignments: one on writing history blogs in advance of your first blog post, and one on producing podcasts two weeks before your first episode is due. Each is worth 2% of your overall grade, and be assessed on a 2/1/0 point scale: 2 points for submissions that offer quality responses to all prompts; 1 point for submissions that may be strong in some areas, but require work; and 0 points for incomplete submissions or those that do not engage with the prompts in a meaningful way. These are fairly straightforward, and are meant to prepare you for your major assignments in conjunction with our in-class Skills Sessions.

(4) BLOG POSTS (20%)

Your first major assignment type in this course is a pair of blog posts of **750-1,125 words** each, written on a topic of your choosing from among three prompts I will provide. Each of these prompts is a historical question that you will answer in your post, using readings from class to make a historical argument. Through this assignment, you will learn how to tell a compelling story through written historical argument for a web-based audience. In Week 2, we will read a sample blog post and discuss what makes a good history blog in class.

Blog submissions must include at least one relevant Creative Commons image with proper attributions (see this guide for more information). You will also submit an annotated bibliography summarizing the main arguments of each source (see below.) Blog Post 1 is due in Week 4, while Post 2 is due in Week 7. Your first post is worth 8% of your grade, the second 12%.

(5) PODCASTS (20%)

For your second set of major assignments, you will record, edit, and upload two podcast episodes in the latter half of the course. The topic for each episode can be chosen from among three prompts I will provide. Through this assignment, you will learn about the process and practice of producing informative, well-researched, evidence-based works of history that are open and accessible to a public audience. While many of you have likely listened to podcasts in the past, many students will be unfamiliar with the recording process, and as such will learn best practices (and common mistakes!) for recording and editing audio prior to your first submission.

Your podcast episodes must include 5-8 minutes of content (not including any optional intro/outro music) that makes a historical argument based on relevant lectures, secondary sources, and primary sources from the course. As with your history blogs, we will have an in-class training session and video tutorial on Canvas. Submissions are to be uploaded to Canvas, and will be evaluated based on clarity of argumentation, flow, listenability, and other criteria outlined on the assignment rubric. As with your blog post, you will also submit an annotated bibliography for each of your two episodes using *at least* two primary sources, three secondary sources, and one lecture. Podcast Episode 1 is due in Week 10, and Episode 2 is due in Week 12. Your first episode is worth 8% of your grade, the second 12%.

(6) ANNOTATED BIBLIOGRAPHIES (25%)

For each blog post and podcast submission, you will include an annotated bibliography for all sources used to make that assignment (both secondary and primary) summarizing the sources you used for your blog post submissions and explaining why you used them. Your bibliographies stand in for reading quizzes, and will allow me to assess early on whether or not you are grasping the main points of each reading and using the readings to full effect.

Detailed instructions for the format and content of students' annotated bibliographies can be found on the course Canvas site. Submissions must adhere to the Chicago Manual of Style. Students must use *at least* two primary sources, one class lecture, and three secondary sources for each submission. The format for bibliographies in this course is as follows: for each entry (i.e. for each source), students will include a three- to four-sentence summary of the author's main argument and body of evidence, along with one- to two-sentence description of how you used that source to reinforce your historical argument. Your first annotated bibliography is worth 4% of your grade, while the second, third, and fourth are worth 7% each.

(7) GROUP PEER REVIEW (5%)

For each of your blog posts and podcast episodes, you will work in small groups of 3-4 people throughout the semester. In these groups, you will offer a 1-2 minute video with feedback, first on your groupmate's self-introduction videos (1), then on each of your groupmate's blog (2) and podcast (2) submissions. Learning how to offer constructive feedback is crucial to working in a team, and your peer review videos will be an excellent exercise in that regard, as well as a means of testing whether or not you are communicating your findings effectively to others through your work. **Peer groups will be assigned at the end of Week 2**, to account for students adding and dropping the course in the first few weeks.

(8) FINAL PROJECT and PRESENTATION (10%)

Your final project will take the form of a web exhibit on WordPress, featuring your blog posts and podcasts from the course. Producing digital media alone is not enough to ensure that it reaches the audience it needs to, and so with your final projects we will learn how to curate content in a way that makes it easily accessible to a web audience. Additionally, you will create a home page that summarizes your web exhibit, what parts of Tokyo's history it covers, and what you hope viewers/readers/listeners will get out of it. Finally, the last week of the course will be dedicated to presenting your final projects to the class, as an exercise in oral communication (and to free you up from readings in the last week!).

Since the content you feature on your web exhibit will have already been graded, your final projects will be graded on accessibility, layout, and the quality of your introduction to the site, as well as your in-class presentation.

WEEKLY SCHEDULE

This course meets for two synchronous, online sessions every week on Zoom (link available on course Canvas page). Each week, we will cover a different theme or period in Tokyo's history, beginning with a brief overview of its precursor (Edo) and continuing through to the present day. Every class session will open with a historical question that we will explore that day, as well as a free-write activity where we attempt to preliminarily answer that question. We will close each session by looping back to the question from the beginning of class, revisiting our previous answers in small groups to see what we have learned and what we have yet to understand.

Readings for each week must be completed prior to the first day of class that week. Neither lectures nor readings are a replacement for the other. Instead, they reinforce one another, and attending/completing both are essential to performing well in this class. Any items under the "Optional Readings" category are meant to provide additional context for students who have no prior knowledge of Japanese history, or are looking to refresh themselves. While not required, these optional readings are strongly recommended.

Throughout the course, we will actively cultivate the skills that you need to do well in the class through dedicated "Skills Sessions." Each of these sessions works on a particular skill or form of media (writing blogs, best practices for recording podcasts, etc.), and provides in-class time for you to share ideas with your peers and work through the challenges you face together.

Week 1 – Introduction

Lectures

- 1-1 (Jan 26): Course Overview/Tokyo in Historical Perspective
- 1-2 (Jan 28): Introduction to Historical Methods, Digital History, and Urban History
 - SKILLS SESSION: How to Analyze Primary and Secondary Sources

Readings

- Mansfield, *Tokyo: A Cultural History* (pp xv-xix)
- Seefeldt and Thomas, "What is Digital History?" *Perspectives on History*, May 1, 2009 (accessed February 7, 2020)
- "How to Read a Secondary Source," University of Iowa (accessed September 11, 2018)
- "How to Read a Primary Source," University of Iowa (accessed September 11, 2018)
- "What is a Document?" and "How to Read a Document" in Huffman ed., *Modern Japan: A History in Documents* (pp 6-9)

Week 2 – Before "Tokyo": Edo to 1868

Lectures

- 2-1 (Feb 2): Edo, from Beginning to End
- 2-2 (Feb 4): SKILLS SESSION: Writing a History Blog

Readings

- Nishiyama (trans. Groemer), *Edo Culture: Daily Life and Diversions in Urban Japan, 1600-1868* (pp 23-52)
- Kanaya, *Meiji at 150 Digital Teaching Resource*, "Reading Edo Urban Space in the Tōkyō Gōshō Sugoroku (Tokyo Rich Merchants Board Game)"

- [History@Kingston, “Writing Good History Blogs: Some Brief Guidance”](#) (accessed February 7, 2020)

Optional Readings

- Walthall, *Japan: A Cultural, Social, and Political History* (pp 94-134)

Assignment

- Blog Post Preparatory Assignment (due by Feb 4 at 11:59 PM)

Week 3 – The Edo-Tokyo Transition, 1868-ca. 1895

Lectures

- 3-1 (Feb 9): Making Tokyo the “National Capital”
- 3-2 (Feb 11): A Changing City in Text and Image
 - SKILLS SESSION: Finding Creative Commons Images for Your Blogs

Readings

- Mansfield, *Tokyo: A Cultural History* (87-142)
- [Grunow, Meiji at 150 Digital Teaching Resource, “Ginza Bricktown and the Myth of Meiji Modernization”](#)
- [Ulak, “Kiyochika’s Tokyo: Master of Modern Melancholy \(1876-1881\),” MIT Visualizing Cultures](#) (accessed November 19, 2020) (NOTE: Read “[Kobayashi Kiyochika](#),” “[The City by Night](#),” and “[The City by Day](#)”)

Primary Sources

- Kanagaki Robun (trans. Donald Keene), “The Beefeater” in Keene ed., *Modern Japanese Literature* (pp 31-33)
- Selections from the Diaries of Higuchi Ichiyo in Copeland and Ortabasi eds., *The Modern Murasaki: Writing by Women of Meiji Japan* (pp 127-150)

Optional Readings

- Walthall, *Japan: A Cultural, Social, and Political History* (pp 120-153)

Assignments

- Map and Era Name Quiz (due by Feb 5 at 11:59 PM)
- Peer Group Introductory Videos and Comments (due by Feb 5 at 11:59 PM)

Week 4 – Tokyo in the Meiji-Taishō Transition, 1895-1918

Lecture

- 4-1 (Feb 16): Dawn of an Empire, Death of an Emperor
 - FILM: *Rise of Tokyo in Color* (Smithsonian Channel, 2018) [0:00-9:00]
- 4-2 (Feb 18): “Imperial Democracy” and Mass Politics in Tokyo
 - SKILLS SESSION: Workshopping Blog Post #1

Readings

- Grunow, “Trains, Modernity, and State Formation in Meiji Japan,” in Fraser and Spalding eds., *Trains, Culture, and Mobility: Riding the Rails* (pp 235-254; 255-261 optional)
- Schulz, “Narratives of Counter-Modernity: Urban Spaces and Mnemonic Sites in the Tokyo Hanjōki,” *European Journal of East Asian Studies* 2:1 (2003) (pp 117-151)
- Gordon, “Social Protest in Imperial Japan: The Hibiya Riot of 1905,” *MIT Visualizing Cultures* (accessed November 17, 2020) (NOTE: Read “[Making News Graphic](#),” “[Identifying the People](#),” and “[Democracy and the Crowd](#)”)

Primary Sources

- Matsubara Iwagorō, “In Darkest Tokyo” (trans. Charles Shirō Inouye) in Jones and Inouye eds., *A Tokyo Anthology* (pp 253-267)

Optional Readings

- Walthall, *Japan: A Cultural, Social, and Political History* (pp 154-172)

Assignments

- Blog Post #1 and Annotated Bibliography (due by Feb 19 at 11:59 PM)

Week 5 – Jazz, Gender, and “Speed” in Tokyo, 1918-1930

Lectures

- 5-1 (Feb 23): “Ero-guro-nonsense” and the Popular Culture of Interwar Tokyo
 - FILM: *Tokyo March* (東京進行曲), dir. Mizoguchi Kenji (1929)
- 5-2 (Feb 25): Mapping and Making Sense of the “New Tokyo”

Readings

- Mansfield, *Tokyo: A Cultural History* (143-170)
- Smith II, “Tokyo as an Idea: An Exploration of Japanese Urban Thought until 1945” *The Journal of Japanese Studies* 4:1 (Winter 1978) (pp 53-74)
- Freedman, “Street Nonsense: Ryūtanji Yū and the Fascination with Interwar Tokyo Absurdity,” *Japan Forum* 21 (2009) (pp 11-33)
- Weisenfeld, “Selling Shiseido: Cosmetics Advertising & Design in Early 20th-Century Japan,” *MIT Visualizing Cultures* (Accessed January 5, 2021) (NOTE: Read “Marketing Beauty” only!)

Primary Sources

- Hiratsuka Raichō, “Restoring Women’s Talents” (1911) in Lu ed., *Japan: A Documentary History* (pp 398-399)
- Sata Ineko, “Elegy” in Rogers ed., *Tokyo Stories* (pp 101-113)
- Kawabata Yasunari (trans. Freedman), *The Scarlet Gang of Asakusa* (pp 3-17; 24-39; 62-73)

Week 6 – Disaster and the “Dark Valley,” 1923-1937

Lectures

- 6-1 (Mar 2): The Great Kantō Earthquake, 1923

- FILM: *Rise of Tokyo in Color* (Smithsonian Channel, 2018) [9:01-18:27]
- 6-2 (Mar 4): Cultural Backlash, “Politics by Assassination,” and Military Rule in 1930s Tokyo

Readings

- Mansfield, *Tokyo: A Cultural History* (pp 171-182)
- Weisenfeld, “Imaging Disaster: Tokyo and the Visual Culture of Japan’s Great Earthquake of 1923” in *The Asia-Pacific Journal* 13:6:4 (February 2015)
- Ulak, “Tokyo Modern I: Koizumi Kisho’s ‘100 Views’ of the Imperial Capital (1928-1940),” MIT Visualizing Cultures (Accessed January 5, 2021) (NOTE: Read “Celebrating Rebirth” only!)
- Ambaras, “Topographies of Distress” in Prakash ed., *Noir Urbanisms: Dystopic Images of the Modern City*, (pp 187-217)

Primary Sources

- Kobayashi Takiji, “The Fifteenth of March, 1928” in Columbia Anthology of Modern Japanese Literature Vol. 1 (pp 451-461)
- Japanese Government Railways, *Yokohama & Tokyo* (1930) (pp 20-23, skim 24-48)

Optional Readings

- Schirokauer et al., *A Brief History of Japanese Civilization Fourth Edition* (pp 220-234)

Week 7 – Tokyo in the Pacific War, 1937-1945

Lectures

- 7-1 (Mar 9): Tokyo in a Time of Total War
 - FILM: FILM: *Rise of Tokyo in Color* (Smithsonian Channel, 2018) [18:27-30:18]
- 7-2 (Mar 11): DISCUSSION: Wartime Tokyo in Documents
 - SKILLS SESSION: Workshopping Blog Post #2

Readings

- Mansfield, *Tokyo: A Cultural History* (pp 183-198)
- Weisenfeld, “Selling Shiseido: Cosmetics Advertising & Design in Early 20th-Century Japan,” MIT Visualizing Cultures (Accessed January 5, 2021) (NOTE: Read “Luxury & Thrift in Wartime” only!)

Primary Sources

- Gibney ed., *Sensō: The Japanese Remember the Pacific War: Letters to the Editor of the Asahi Shimbun* (pp 14-15; 16-17; 192; 196-197)
- Funato Kazuyo, “Hiroko Died Because of Me” in Cook and Cook, eds., *Japan at War: An Oral History* (pp 343-349)
- Sugai Toshiko, “Star at the Moulin Rouge” in Cook and Cook eds., *Japan at War* (pp 248-253)
- Takahashi Aiko, “From the Start of the War” in Yamashita trans., *Leaves from an Autumn of Emergencies: Selections from Wartime Diaries of Ordinary Japanese* (pp 161-190)

Assignments (OPTIONAL)

- Blog Post #2 and Annotated Bibliography (due by Mar 12 at 11:59 PM)

Week 8 –Tokyo Under Occupation, 1945-1952

Lectures

- 8-1 (Mar 16): Rebuilding Tokyo Under Allied Occupation
 - SKILLS SESSION: Podcasting Basics
- 8-2 (Mar 18): NO CLASS; watch *Stray Dog* (野良犬), dir. Kurosawa Akira, 1949

Readings

- Mansfield, *Tokyo: A Cultural History* (pp 199-216)
- Karacas, “The Occupied City” in Karacas, Sugimoto, and Wigen eds., *Cartographic Japan* (pp 194-198)
- “Starting Your Podcast: A Guide for Students.” *NPR.org*, November 15, 2018 (accessed February 7, 2020)

Primary Sources

- Hayashi, “The Old Part of Town” in Rogers, *Tokyo Stories: A Literary Stroll* (pp 122-139)
- Cook and Cook, eds., *Japan at War: An Oral History* (pp 468-469; 477-478)
- Gibney ed., *Sensō: The Japanese Remember the Pacific War* (pp 271-272)
- Nagai Kafū (trans. Seidensticker), “The Scavengers” in Seidensticker ed., *Kafū the Scribbler* (pp 339-345)

Optional Readings

- Walthall, *Japan: A Cultural, Social, and Political History* (pp 188-192)

Assignments

- Podcast Preparatory Assignment (due by Mar 16 at 11:59 PM)

Week 9 –Tokyo and Japan’s Rise to Economic Superpower, 1950s-1970s

Lectures

- 9-1 (Mar 23): Tokyo’s Return to the World Stage
 - FILM: *Rise of Tokyo in Color* (Smithsonian Channel, 2018) [35:35-40:25]
 - SKILLS SESSION: Recording and Editing Your Podcasts
- 9-2 (Mar 25): The 1964 Tokyo Olympics
 - DISCUSSION: Continuity and Change Between the 1940 and 1964 Tokyo Olympics

Readings

- Mansfield, *Tokyo: A Cultural History* (pp 216-224)
- Suttmeier, “On the Road in Olympic-Era Tokyo” in Karacas, Sugimoto, and Wigen eds., *Cartographic Japan* (pp 210-213)
- Tagsold, “Modernity, Space and National Representation at the Tokyo Olympics 1964,” *Urban History* 37:2 (2010) (pp 289-300)
- Sand, *Tokyo Vernacular: Common Spaces, Local Histories, Found Objects* (pp 25-53)

Primary Sources

- Kenzo Tange Team (trans. Terry), “A Plan for Tokyo, 1960,” *Ekistics* 69 (July 1961), pp 9-19
- Kawazoe Noboru, “A New Tokyo: In, On, or Above the Sea?,” *This is Japan* 9 (1962), pp 56-65
- Azuma Ryōtarō, “Views on Tokyo’s Future,” *The East* 1:2 (1964)

Optional Readings

- Dunscomb, *Japan Since 1945* (pp 13-30)

Week 10 – Slowing Down, Bursting Bubbles: Tokyo as “World City,” 1970s to 1992

Lectures

- 10-1 (Mar 30): Building and Bursting: The Tokyo Asset Bubble
 - FILM: *Rise of Tokyo in Color* (Smithsonian Channel, 2018) [40:25-End]
- 10-2 (Apr 1): NO CLASS; watch *The Family Game* (家族ゲーム), dir. Morita Yoshimitsu (1983)

Readings

- Sand, “Monumentalizing the Everyday: The Edo-Tokyo Museum” *Critical Asian Studies* 33:3 (2001) (pp 351-378)
- Waley, “Re-scripting the City: Tokyo from Ugly Duckling to Cool Cat,” *Japan Forum* 18:3 (2006) (pp 361-380)
- Machimura, “The Urban Restructuring Process in Tokyo in the 1980s: Transforming Tokyo into a World City” in Brenner and Keil eds., *The Global Cities Reader* (pp 145-154)

Optional Readings

- Dunscomb, *Japan Since 1945* (pp 31-40)

Assignment

- Podcast #1 and Annotated Bibliography (due by Apr 2 at 11:59 PM)

Week 11 – Post-Bubble Tokyo: From the “Lost Decade” to the Present

Lectures

- 11-1 (Apr 6): Multiethnic Tokyo/Urban Geographies of Post-Bubble Tokyo
- 11-2 (Apr 8): NO CLASS; watch *Tokyo Sonata* (トウキョウソナタ), dir. Kurosawa Kiyoshi (2008)

Readings

- Galbraith, “Akihabara: Promoting and Policing ‘Otaku’ in ‘Cool Japan’” in Freedman and Slade eds., *Introducing Japanese Popular Culture* (pp 373-385)
- Freedman, “Traversing Tokyo by Subway” in Karacas, Sugimoto, and Wigen eds., *Cartographic Japan* (pp 214-217)
- Imai, *Tokyo Roji: The Diversity and Versatility of Alleys in a City in Transition* (pp 152-163)
- Coates, “Ikebukuro In-Between: Mobility and the Formation of the Yamanote’s Heterotopic Borderland” in *Japan Forum* 30:2 (2018) (pp 163-185)

Primary Sources

- Inaba Mayumi, “Morning Comes Twice a Day” in Rogers, *Tokyo Stories: A Literary Stroll* (pp 243-262)

- Murakami Haruki (trans. Birnbaum and Gabriel), *Underground: The Tokyo Gas Attack and the Japanese Psyche* (pp 63-73; 78-83; 138-142)

Week 12 – Summing Up: The (Belated) 2020 Tokyo Olympics and Beyond

Lectures

- 12-1 (Apr 13): The “2020” Tokyo Olympics and the Age of COVID-19
- 12-2 (Apr 15): NO CLASS; watch *Shoplifters* (万引き家族), dir. Korēda Hirokazu (2018)

Readings

- [Week 12 Readings TBD]

Primary Sources

- Murata Sayaka (trans. Takemori), *Convenience Store Woman* (pp 1-21)

Assignments

- Podcast #2 and Annotated Bibliography (due by Apr 16 at 11:59 PM)

Week 13 – Workshopping Your Final Projects

Lectures

- 13-1 (Apr 20): SKILLS SESSION: Creating a Web Exhibit for WordPress
- 13-2 (Apr 22): SKILLS SESSION: Workshopping Your Web Exhibits in Small Groups

Readings

- None! (But do take this time to catch up on whatever you might have missed)

Week 14 – Final Presentations

Lectures

- 14-1 (Apr 26): Final Presentations (Group 1)
- 14-2 (Apr 29): Final Presentations (Group 2)

Assignments

- WordPress Web Exhibit Final Project (due Apr 30 at 11:59 PM)

COURSE POLICIES AND GUIDELINES

As an instructor, I see the syllabus as a contract between myself and my students. By enrolling in this course, you are agreeing to abide by the rules and instructions herein, and you are expected to read this document carefully. I will refer questions that can be answered by looking at the syllabus back to the syllabus itself; i.e., if a student asks me what the attendance policy is, I will ask that they consult the syllabus before answering further, clarifying questions.

My policy on the syllabus is a two-way street, however, and by distributing this document, I agree to abide by the due dates, policies, and guidelines listed therein. This means that there will be no arbitrary changes to due dates, no changes to the rules mid-semester, and no other unpleasant surprises for you. By reading this syllabus, you not only know what will be expected of you as a student, but also what you can expect of me as an instructor.

Class Participation

In addition to completing our daily free-write exercises, I expect students to come to class prepared and actively participate in in-class discussions. Be sure to complete all readings for a given week before our first session that week, as this prior work is important to fully understanding the content and context of class lectures.

Assignment Submissions

Assignments are due at the time and date listed on the syllabus (see: *Course Schedule*). **All assignments must be submitted on time and in accordance with the submission instructions provided in order to receive full credit. Late submissions will be subject to a 5% deduction per day late, and will not be accepted more than 120 hours after their assigned deadline(s).** In the event of illness, family tragedy, or other emergencies, I will try to make reasonable accommodations, although this generally entails students contacting me at least 48 hours in advance. Contacting me for accommodations is not a guarantee that I will adjust deadlines for you, but I will do my best.

Submitting early will help students to avert internet connection issues, malfunctioning computers, or any other obstacles to timely submission. It is the responsibility of the student to ensure that they have an alternative means of submitting their assignment on-time in the event of connection issues, a broken computer, etc. (In other words, do not wait until the last minute to turn in your assignments!)

Email Policy and Office Hours

My office hours are Thursdays from 12:00-2:00 PM CST. I strongly encourage you to visit me during that time to check in, ask me questions, or look for advice on how to interpret course materials and improve your assignments. I do my best to respond in a timely and helpful manner to student queries via email. Please note, however, that I will not check or respond to emails sent after 9:00 PM until the following day, and that it may take up to 48 hours for me to reply. I am often unable to check my email on weekends, and ask that you expect a reply to emails sent after 8:00 PM on Friday no earlier than Monday evening. As a rule, I only answer questions about course grades and offer feedback on assignment drafts in-person during office hours. While appointments are not necessary in order to meet with me, I highly recommend that you schedule a time in advance if you plan to visit during my normal hours, as doing so will ensure that I am able to set aside time for your particular query.

I believe that communication skills are an essential element of professional development, and in the interest of helping you to cultivate such skills, I require that students begin and end emails with a proper greeting; e.g. “Dear [...]” and “Sincerely, [Your Name]”. (In my experience, no boss enjoys receiving an email that begins with “Hey.”) **Emails that lack proper salutations will not receive a response.** For basic rules and email templates, please consult the [Writing Center’s website](#).

Plagiarism Policy

My policy on plagiarism is the same as that of the university. Needless to say, plagiarism will not be tolerated, and disciplinary action will follow instances in which a student is found to have plagiarized. For more information on the university's policy, see the university's [website on academic integrity](#). If you need advice on how to avoid plagiarism, I am more than happy to discuss effective strategies for doing so. You can also find advice on how to avoid plagiarism on the [UW Libraries website](#).

History Lab and Writing Center

The History Lab, a writing center staffed by graduate students in the Department of History, has a variety of excellent writing guides can be found on the [History Lab website](#). Students are also encouraged to make use of the university's [Writing Center](#), as well as its online writing guides. More information on the Writing Center and the services it offers (including summer session writing feedback) can be found [here](#).

Students with Disabilities, Policy on Sexual Harassment, and Plagiarism and Academic Integrity Policy

Students with disabilities are strongly encouraged to consult with me and, if they have not already done so, to make an appointment with the [McBurney Disability Resource Center](#). If you are already a McBurney student, please let me know.

Sexual harassment is strictly prohibited, both in this class and at UW-Madison. The University's policy on sexual harassment can be found [here](#). In cases of sexual harassment, it is never the fault of the victim. If you have been the victim of sexual harassment, or are unsure of how to prevent such misconduct or protect your peers from harassment, please consult with the [Office for Equity and Diversity](#).

Sharing new ideas is exciting and enriching for all of us, while taking credit for others' work is a disservice to both yourself and your peers. Plagiarism is thus strictly prohibited. Sometimes students plagiarize unintentionally; at other times, it is done deliberately. In either case, it is the responsibility of students to familiarize themselves with [how to avoid plagiarism](#). If you think that you are at risk of plagiarizing others' work, please come speak to me, and we will discuss ways to avoid plagiarism. For further information on the University's academic integrity policies, please refer to the [Office of Student Conduct and Community Standards](#).

Credit Hours and Attributes

The credit standard for this 3-credit course is determined by the following standard, per HLC accreditation:

“One credit is the learning that takes place in at least 45 hours of learning activities, which include time in lectures or class meetings, in person or online, labs, exams, presentations, tutorials, reading, writing, studying, preparation for any of these activities, and any other learning activities. This option may be useful for nontraditional formats, ‘flipped’ courses, lab courses, seminars, courses with substantial meeting time and little out-of-class work, or any time this is a better fit for learning activities than the Carnegie definition.”

This course fulfills the Humanities or Social Science breadth requirements, and counts as LAS credit (L&S).

Privacy of Student Information & Digital Tools: Teaching & Learning Analytics & Proctoring Statement

The privacy and security of faculty, staff and students' personal information is a top priority for UW-Madison. The university carefully reviews and vets all campus-supported digital tools used to support teaching and learning, to help support success through [learning analytics](#), and to enable proctoring capabilities. UW-Madison takes necessary steps to ensure that the providers of such tools prioritize proper handling of sensitive data in alignment with FERPA, industry standards and best practices.

Under the Family Educational Rights and Privacy Act (FERPA which protects the privacy of student education records), student consent is not required for the university to share with school officials those student education records necessary for carrying out those university functions in which they have legitimate educational interest. 34 CFR 99.31(a)(1)(i)(B). FERPA specifically allows universities to designate vendors such as digital tool providers as school officials, and accordingly to share with them personally identifiable information from student education records if they perform appropriate services for the university and are subject to all applicable requirements governing the use, disclosure and protection of student data.

Privacy of Student Records & the Use of Audio Recorded Lectures

See information about [privacy of student records and the usage of audio-recorded lectures](#).

Lecture materials and recordings for this course are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [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. Students are also 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.

Course Evaluations

Students will be provided with an opportunity to evaluate this course and your learning experience. Student participation is an integral component of this course, and your confidential feedback is important to me. I strongly encourage you to participate in the course evaluation.

Digital Course Evaluation (AEFIS)

UW-Madison now uses an online course evaluation survey tool, [AEFIS](#). In most instances, you will receive an official email two weeks prior to the end of the semester when your course evaluation is available. You will receive a link to log into the course evaluation with your NetID where you can complete the evaluation and submit it, anonymously. Your participation is an integral component of this course, and your feedback is important to me. I strongly encourage you to participate in the course evaluation.

Students' Rules, [Rights & Responsibilities](#)

During the global COVID-19 pandemic, we must prioritize our collective health and safety to keep ourselves, our campus, and our community safe. As a university community, we must work together to prevent the spread of the virus and to promote the collective health and welfare of our campus and surrounding community.

UW-Madison [Badger Pledge](#)

[Campus Guidance on the use of Face Coverings](#)

Face coverings must be [correctly worn](#) on campus at all times and in all places (both outside and inside), except by students in their assigned residence hall rooms; by employees when alone in a private, unshared lab or office; when traveling alone in a private vehicle; and when exercising outside in a way that maintains 6 feet of distance from other people.

Students with disabilities or medical conditions who are unable to wear a face covering should contact the [McBurney Disability Resource Center](#) or their Access Consultant if they are already affiliated. Students requesting an accommodation unrelated to disability or medical condition, should contact the Dean of Students Office.

Students who choose not to wear a face covering may not attend in-person classes, unless they are approved for an accommodation or exemption. All other students not wearing a face covering will be asked to put one on or leave the classroom. Students who refuse to wear face coverings appropriately or adhere to other stated requirements will be reported to the [Office of Student Conduct and Community Standards](#) and will not be allowed to return to the classroom until they agree to comply with the face covering policy. An instructor may cancel or suspend a course in-person meeting if a person is in the classroom without an approved face covering in position over their nose and mouth and refuses to immediately comply.

Quarantine or Isolation Due to COVID-19

Student should continually monitor themselves for COVID-19 symptoms and get tested for the virus if they have symptoms or have been in close contact with someone with COVID-19. Student should reach out to instructors as soon as possible if they become ill or need to isolate or quarantine, in order to make alternate plans for how to proceed with the course. Students are strongly encouraged to communicate with their Instructor concerning their illness and the anticipated extent of their absence from the course (either in-person or remote). The instructor will work with the student to provide alternative ways to complete the course work.

Diversity & Inclusion Statement

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 Integrity Statement

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary action include, but is not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.

Accommodations for Students with Disabilities Statement

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. (See: [McBurney Disability Resource Center](#))

Academic Calendar & Religious Observances

See: <https://secfac.wisc.edu/academic-calendar/#religious-observances>

