

University of Wisconsin – Madison
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History 201: The Historian's Craft
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Representing History: Monuments and Films

4 Credits

TR 8:00-9:15

This 4-credit course meets as a group for 4 hours per week (according to UW-Madison's credit hour policy, each lecture counts as 1.5 hours and each discussion counts as an hour). The course also carries the expectation that you will spend an average of at least 2 hours outside of class for every hour in the classroom. In other words, in addition to class time, plan to allot an average of at least 8 hours per week for reading, writing, and preparing for discussion.

In this course we shall investigate two different forms that shape our sense of the past: monuments and films. The course will be divided into two, each half focused on one of the forms. In the first half of the semester, we shall develop our ability to think analytically about monuments: statues and other forms marking a life or an event or many lives. In the second half, we shall turn to films to analyze how they tell the story of events in the past and how those stories then shape how we think about those events.

Courses under the title "The Historian's Craft" are designed to teach you a variety of skills essential to the practice of history: asking certain kinds of questions, finding and evaluating sources, developing and presenting an interpretation, planning further research, and communicating your findings to others clearly. This is also a "Comm-B" course, intended to develop your communication skills through writing and oral presentations. In this course, we shall concentrate on learning how to analyze two different forms for representing history.

Given all the uncertainties that the coronavirus has introduced into our lives, this course will, of necessity, be a work in progress. This means we look for ways that work for each of you, which we shall incorporate into the course, and that you keep us informed of any problems that arise, from your family's health to your laptop and access to materials. At the writing of the syllabus, the lectures will be offered in person, as will discussion sections.

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](#))

[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.

Plagiarism is about how we think about ourselves in relationship to other scholars. It comprises one crime – claiming the ideas of others as our own or intellectual theft – and the failure to treat our own perspectives as valuable to the larger community of scholars. For the University of Wisconsin's policy on academic integrity:
<https://conduct.students.wisc.edu/misconduct/academic-integrity/>

Course Specifics:

In the first half of the course, the lectures will model ways of analyzing monuments. In the second, the lectures will model analysis of films.

The first goal of the course is to develop analytic skills for the ways history is represented both materially, in monuments, and visually, in films. You are expected to participate each week in our collective discussion of questions, methods, sources. It is only with *everyone's* participation that we build the fullest sense of how monuments mean, how films shape our understanding of history.

The second goal of the course is to develop your writing skills in dialogue with your analytic skills. This is a CommB course, which involves a number of different writing practices. In the first week, each of you will choose someone to be your Trusted Writing Partner. You two will work together, analyzing one another's written assignments, listening to ideas, and helping one another become better writers.

Requirements:

The craft of history rests upon reading, listening, speaking and writing analytically. In this class, students will practice all of these skills.

Reading:

 Each of you will be identifying the literature that will help you to analyze your chosen monument and film.

Listening:

 This means, quite simply, you are *with us* - not elsewhere. If you are in class for lecture, this means you have the lecture slides on the screen of your laptop; if you are participating through Zoom, this means your video is on and your mike is muted.

Listening is not a passive activity. Historians listen with a number of questions in mind:

- 1) What is the argument, the claim this historian is making?
- 2) What is the evidence for this claim?
- 3) Is the evidence anomalous—exceptional in some way—or representative?
- 4) Might there be other kinds of evidence that would challenge this claim?
- 5) Is the claim persuasive, that is, does the historian build an argument, step by step, showing the listener each step of the analysis?
- 6) Can you think of other questions one asks?

👂 In history classes, we listen to others—to lecture, to one another, to our sources. Each of us brings analytic skills, our experience, and our perspective to the whole. Learning to hear other ways of thinking helps us to become better historians.

Writing:

Each of you will be working with a **Trusted Writing Partner**. You are to discuss your chosen topic and the literature in one-on-one meetings you will arrange with one another. You will share drafts and questions with one another, helping each other to think through each essay.

Assignments:

There are two syllabuses for this course. This syllabus lays out the assignments you will pursue over the course of the semester. There is also a syllabus for discussion sections. Please be sure you are familiar with both.

There are two research projects in this course:

- 1) a 500-word analysis of one monument, final draft due **March 10 in lecture**
- 2) a 1500-word analysis of one film, final draft due **May 3 in lecture**

Each of these will be completed in a series of steps:

- 1) identify the subject of your research
 - Monument: due in discussion February 3
 - Film: due in discussion March 10
- 2) identify the relevant scholarship on it and write a one-page preliminary bibliography, formatted according to the Chicago Manual of Style:
 - http://www.chicagomanualofstyle.org.ezproxy.library.wisc.edu/16/ch14/ch14_toc.html
 - M: due February 10, in lecture
 - F: due March 24, in lecture
- 3) draft a paragraph on that scholarship, what it does and does not say
 - M: due February 17, in lecture
 - F: due March 31, in lecture
- 4) a 50-100 word description of your method of analysis
 - M: due February 24, in lecture
 - F: due April 7, in lecture
- 5) rough draft of the whole essay, due to your TWP
 - M: by March 3
 - F: by April 21
- 6) final draft of the whole essay
 - M: due March 10, in lecture
 - F: due May 3, in lecture

Grading:

Participation in section: 300 points

Monuments: a total of 200 points

oral presentation of choice: 10

one-page bibliography: 10

draft paragraph of historiography: 10

method of analysis: 20

rough draft: 25

Trusted Writing Partner reading of rough draft: 25

final draft: 100

Film: a total of 500 points

oral presentation of choice: 20

one-page bibliography: 20

draft paragraph of historiography: 20

method of analysis: 40

rough draft: 75

Trusted Writing Partner reading of rough draft: 75

final draft: 250

Failure to complete any part of the requirements of the course will result in an Incomplete.

Writing support:

The History Lab: <https://history.wisc.edu/thehistorylab.htm>

The Writing Center: <http://www.writing.wisc.edu/>

The Chicago Manual of Style:

<http://www.chicagomanualofstyle.org.ezproxy.library.wisc.edu/16/contents.html>

Research: While UW Libraries are your first resource, you may also find digitalized work at

<http://archive.org/index.php>

Weekly Lectures:

January 25 Introductions

January 27 Representing History: Questions and Methods

February 1 What is a Monument?

February 3 Rome

February 8 Paris

February 10 Berlin

February 15 Washington

February 17 Death and Remembrance

February 22 Figures and History

February 24 Iconoclasm

March 1 Film and History

March 3 Telling a Story

March 8 Darkest Hour

March 10 Darkest Hour

Spring Break

March 22 Framing

March 24 Time in Film

March 29 Bridge of Spies

March 31 Bridge of Spies

April 5 Protagonists

April 7	Characters and Story
April 12	Hidden Figures
April 14	Hidden Figures
April 19	Clothing
April 21	Gesture
April 26	Lincoln
April 28	Lincoln
May 3	The Stories We Tell
May 5	Final Thoughts

Some ideas for Films:

G: This film deals with gender

R: This film deals with race

TW: Trigger Warning: this film may be hard to watch

1917 TW

All the President's Men

Amistad R, TW

Apollo 13

Army of Shadows TW

The Big Short

Cry Freedom R, TW

Defiance TW

Downfall TW

Dunkirk TW

Elephant Man TW

Glory R, TW

The King's Speech

Malcolm X R, TW

Margin Call

The Mission R, TW

Mississippi Burning R, TW

A Private War G, TW

Ray R

Red Tails R, TW

The Return of Martin Guerre G, TW

The Right Stuff

Selma R, TW

Spotlight TW

Trumbo

Vatel TW

War Horse TW