

## **History 600: Advanced Seminar in History – Historical Memory**

Seminar Meetings: Thursday, 3:30-5:25, Humanities 5245  
Instructor: Charles Kim  
Electronic Office Hours: Tues., 1:00-2:00 & by appt.  
Google Chat ID: c.ron.kim@gmail.com (for Tuesday office hours)  
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Historical memory is everywhere. We encounter it in movies and TV programs, such as *Lincoln* and *Mad Men*. We also encounter it in national holidays and public monuments, such as Thanksgiving and the Vietnam Veterans Memorial. Museums, magazines, and comic books are just a few other ways through which we remember key events from history. By definition, historical memories are about the past, but they are more interesting for what they tell us about the present age. More specifically, local communities, regions, and entire national societies invest considerable time and effort in remembering their histories, and these remembrances reveal a great deal about their collective identity, political beliefs, and future aspirations. 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. We will read methodological essays and historical studies that will introduce you to ways to analyze memories of the past in film, magazines, television, and other forms of popular media. We will also work on devising a good 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 blog postings, in-class presentations, and preparatory research assignments.

### **Course Objectives:**

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

## Required Texts:

Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima* (San Francisco: Last Gasp, 2004).

Owen J. Dwyer & Derek H. Alderman, *Civil Rights Memorials and the Geography of Memory* (Chicago: The Center for American Places at Columbia College, 2008).

All other readings will be available on Learn@UW under Content or on the Internet.

## 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 several brief (4-5 minutes) presentations and pose several questions for discussion. When preparing questions, incorporating some of the points raised in blog posts of is highly recommended.

Attendance and participation make up 15% of the final grade.

### (2) Blog Postings

You will write up to eight postings about our weekly readings (and film on Feb. 20). Posts should be approximately 250 words in length and posted to the site (<http://historicalmemory.edublogs.org/>) no later than 12 am the night before class. The aim for blog posts is for you to get your initial impressions into writing prior to our weekly meeting. Organizing and expressing your thoughts in words is an important step that enables you to complete the reading process. Don't stress over the grammaticality and style of your blog postings. I'm interested first and foremost in your free and thoughtful engagement with the readings and your. Your top seven postings will go toward your final grade. Blog posts will amount to 14% (7 x 2%) of your final grade.

### (3) Synopses

You will write two 250-word synopses this semester on a journal article and book (Feb. 13 and March 6). The aim is to help you to learn how to identify the main points of a scholarly work with precision and put them in your own words with clarity. The synopses will make up 6% (2 x 3%) of your final grade.

(4) Project Preparation

You will attend one mandatory library research workshop (Feb. 3, 5, 13) and submit four research assignments over the course of the semester as you progress through the various stages of your project. The mandatory workshop and the four research assignments will make up 10% (4 x 2.5%) of your final grade.

(5) Student-Instructor Consultations

I will hold two mandatory rounds of consultations during the week of March 10 and the week of April 14. These will be a good opportunity for us to discuss your project in detail and for me to provide guidance. The better prepared you come to these consultations, the more fruitful they will be. This score will be an assessment of your level of preparation and will amount to 5% of your final grade (2 x 2.5%).

(6) Historiographic Essay/Literature Review

You will write a 5-7 page essay on the historiography of your topic. It is due Apr. 21 in class and will make up 15% of your final grade.

(7) Final Paper

Your final paper will be 18-20 pages in length and is due on May 15. The final paper will make up 35% of your final grade.

**Course Regulations:**

- (1) Because class participation is a significant portion of your final grade, attendance is mandatory. Your attendance should be perfect for this capstone seminar. Consistent failure to take part in discussions, unexcused absences, tardiness, and/or early departures will likely result in a poor participation grade. Get into the habit of reading the required readings and giving yourself enough time to think and raise questions about them. **This is the basic level of participation expected of each student for every class meeting.**

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.

- (2) Be sure to bring the weekly readings to seminar in an *easily* accessible format.
- (3) Laptops and tablets may only be used during lecture for note-taking or referring to readings. Please do not surf the Internet, use social media, or do something else unrelated to this course because it can be quite distracting to your fellow students, as well as the course instructor. If you have your eyes glued to the screen or are clicking away on your mouse, then I may check in to make sure that you're on task. Mobile phones should be turned off and put away at all times.
- (4) 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 blog posts.
- (5) 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. 23 – 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.

**REQUIRED: Complete the online survey for this seminar and email the instructor the email address and username that you would like to use for the seminar blog.**

#### Jan. 30 – WHAT IS HISTORY/HISTORICAL MEMORY?

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

Carol Gluck, "Operations of Memory: 'Comfort Women' and the World," in *Ruptured Histories: War, Memory, and the Post-Cold War in Asia* (Cambridge, Mass.: Harvard University Press), 47-77.

David Levering Lewis, "Exceptionalism's Exceptions: The Changing American Narrative," *Daedalus* (Winter 2012), 101-117.

For your first blog posting, address the following question: "What is the difference between 'history' and 'historical memory'?" To answer this question, read and compare the following articles on Rosa Parks:

Janet Stevenson, "Rosa Parks Wouldn't Budge," *American Heritage* (February 1973). Access at:

<http://www.americanheritage.com/content/rosa-parks-wouldn%E2%80%99t-budge>

Michael Schudson, "Telling Stories About Rosa Parks," *Contexts* (Summer 2012). Access at:

<http://contexts.org/articles/summer-2012/telling-stories-about-rosa-parks/>

Wayne Greenhaw, "Rosa Parks: 'One of Many Who Would Fight for Freedom'," *Alabama Heritage*, Summer 2007, 8-15. (Available on Learn@UW)

**Mon., Feb. 3, 6:00-7:30 – Introduction to Historical Research Workshop with Ms. Lisa Saywell in Memorial Library. Pre-register online at:**  
<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44894>(<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44894>)

**Wed., Feb. 5, 6:00-7:30 – Introduction to Historical Research Workshop with Ms. Lisa Saywell in Memorial Library. Pre-register online at:**  
<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44894>(<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44894>)

## Feb. 6 – MUSEUMS & THE POLITICS OF MEMORY

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.

Geoffrey M. White, "Moving History," in *Perilous Memories* (Durham, N.C.: Duke University Press, 2001), 267-295.

Emily S. Rosenberg, "Remembering Pearl Harbor before September 11, 2001," in *The Unpredictability of the Past* (Durham, N.C.: Duke University Press, 2003), 15-48.

#### Feb. 13 – COMIC BOOKS

Ferenc M. Szasz & Issei Takechi, "Atomic Heroes and Atomic Monsters: American and Japanese Cartoonists Confront the Onset of the Nuclear Age, 1945–80," *Historian* 69:4 (Winter 2007), 728-752.

Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima* (San Francisco: Last Gasp, 2004).

Harvey Kurtzman, *Corpse on the Imjin and Other Stories* (Fantagraphics Books, 2012), excerpts.

**Synopsis I: Write a short synopsis (no more than 250 words) of the Szasz-Takechi article. Be sure to include their main argument and the key points in each body section.**

**Thurs., Feb. 13, 6:00-7:30 – Introduction to Historical Research Workshop with Ms. Lisa Saywell in Memorial Library. Pre-register online at:**  
<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44896> (<https://www.ohrd.wisc.edu/OHRDCatalogPortal/Default.aspx?CK=44896>)

#### Feb. 20 – 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.

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.

FILM: *Letters from Iwo Jima* (dir. Clint Eastwood, 141 min., 2006)

This film will be available on reserve at College Library.

**Project Prep Assignment I: Initial topic proposal due in seminar**

#### Feb. 27 – ENVISIONING A PROJECT

“Blurring the Line in the Bleak Sands of Iwo Jima,” *New York Times*, December 20, 2006.

“Renewed Interest in Japanese Who Died in Epic Battle,” *New York Times*, March 19, 2007.

Carolyn Kitch, *Pages from the Past: History and Memory in American Magazines* (Chapel Hill: University of North Carolina Press, 2005), 13-37.

“From Superrich to Superpower,” *Time*, July 4, 1988.

“Getting Tough With Tokyo,” *Time*, June 5, 1989.

“Japan in the Mind of America,” “America in the Mind of Japan,” *Time*, February 10, 1992.

“Living Under the Cloud,” *Time*, August 1, 2005.

Aaron Gerow, “From Flags of Our Fathers to Letters From Iwo Jima: Clint Eastwood’s Balancing of Japanese and American Perspectives,” *The Asia-Pacific Journal: Japan Focus* (December 12, 2006).

Eikoh Ikui, “Letters from Iwo Jima: Japanese Perspectives,” *The Asia-Pacific Journal: Japan Focus* (May 7, 2007).

Read a minimum of ten viewer reviews from online sources, such as IMDb, Rotten Tomatoes, Amazon.com. Try to create a simple typology of reviews and select representative examples of each type.

## March 6 – COMMEMORATING THE CIVIL RIGHTS MOVEMENT

Owen J. Dwyer, Derek H. Alderman, *Civil Rights Memorials and the Geography of Memory* (Chicago: The Center for American Places at Columbia College, 2008).

**Synopsis 2: Write a short synopsis (no more than 400 words) of the Dwyer-Alderman book. Be sure to include their main arguments and the key points of each chapter.**

March 7-9 – IMPORTANT: Make time to search for primary sources for your project so that we can discuss them during our consultation.

## March 10-12 – FIRST ROUND OF INSTRUCTOR-STUDENT CONSULTATIONS

## March 13 – TELEVISION

George Lipsitz, “The Meaning of Memory: Family, Class, and Ethnicity in Early Network Television, in *Time Passages: Collective Memory and American Popular Culture* (Minneapolis: University of Minnesota Press, 1990), 39-75.

Julie D. O’Reilly, “The Wonder Woman Precedent: Female (Super)Heroism on Trial,” *Journal of American Culture* (September 2005), 273-283.

Lisa Hill, “Gender and Genre: Situating *Desperate Housewives*,” *Journal of Popular Film & Television* (Winter 2010), 162-169.

Thomas Jessen Adams, “Gender, The Wire, and the Limits of the Producerist Critique of Modern Political Economy,” *Labor: Studies in Working Class History of the Americas* (Spring 2013), 29-34.

*Mad Men*, Season 1. Watch the first three episodes. Available at College Library Reserves.

**Project Prep Assignment 2: Revised topic proposal due in class.**

## March 15-23 – SPRING BREAK

## March 24-28 – INDEPENDENT WORK WEEK – NO SEMINAR

Instructor will be available for optional consultations by appointment.

## Apr. 3 – HISTORIOGRAPHIC ESSAYS/LITERATURE REVIEWS

Carefully read the entirety of “Literature Reviews” and “Historiographic Essays”:

<http://writingcenter.unc.edu/handouts/literature-reviews/>

<http://qcpages.qc.cuny.edu/writing/history/assignments/historiographic.html>

Gary R. Edgerton, “Introduction: When Our Parents Became Us,” in *Mad Men: Dream Come True TV* (London, I.B. Tauris & Co., 2011).

Scott F. Stoddart, “Introduction,” in *Analyzing Mad Men: Critical Essays on the Television Series* (Jefferson, NC: McFarland & Company, 2012).

Find one academic journal article on *Mad Men* by using *America: History & Life*. Examine the article and think about how it fits in relation to the Edgerton and Stoddart volumes. The two books will be on reserve at College Library so you can take a look at specific chapters. In lieu of a standard blog posting, write a one-paragraph introduction for a literature review on *Mad Men* and post to the seminar blog. Be sure to include a clear thesis statement and identify basic interpretive trends in your paragraph. This will be your final blog posting of the semester.

OPTIONAL: For a sample historiographic essay that has been organized chronologically, see Anthony Brundage, *Going to the Sources*, 48-67 (available on Learn@UW).

Apr. 10 – WRITING YOUR RESEARCH PAPER

Jules R. Benjamin, *A Student's Guide to History* (Boston: Bedford/St. Martins, 2013), 133-178.

**Project Prep Assignment 3: Annotated bibliography of three secondary sources on your topic.**

**No blog postings from this week on.**

Mon. Apr. 14 – **Project Prep Assignment 4: Preliminary outline of final paper due in Dropbox by 10 p.m.**

Apr. 14-18 – SECOND ROUND OF INSTRUCTOR-STUDENT CONSULTATIONS

Apr. 18 – INDEPENDENT WORK WEEK – NO SEMINAR

Mon., Apr. 21 – **Historiographic Essay/Literature Review on a minimum of five secondary sources due in Dropbox by 10 p.m.**

Apr. 24 – STUDENT PRESENTATIONS

May 1 – STUDENT PRESENTATIONS

**Rough draft of final paper (minimum of 10 pages) and revised outline due in seminar**

May 8 – STUDENT PRESENTATIONS

**May 15 – Final Paper due by 8 p.m. in Dr. Kim’s mailbox (History mailbox #4007, 4<sup>th</sup> fl. Humanities Building, one floor above the History Dept. Office)**