

History 600: Advanced Seminar in History – Historical Memory

Seminar Meetings: Thursday, 3:30-5:25, Humanities 5255

Instructor: Charles Kim

Office Hours: Mondays, 1:30-3:00 and by appointment.

Office: Humanities 4122

Email: ckim45@wisc.edu

Phone: 263-1831

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, photographs, and fiction are just a few other ways through which we remember key events from history. Historical memories are about the past, but in many ways, they are more interesting for what they tell us about the present age. More specifically, local communities, regions, and entire national societies invest a lot of time and effort in remembering their histories, and these remembrances reveal a great deal about their collective identity, political beliefs, and future aspirations. Memory is also very much a set of personal processes that reflect the ways in which people respond to and are shaped by historical events and phenomena. 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 personal testimonies, film, television, and other textual and visual forms. 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 discussion 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 dissect a historical argument.
- (4) Improve your ability to interpret historical documents.
- (5) Research, prepare for, and write a history research paper that is original and of high quality.

Required Texts:

Course Reader, L&S Copy Center, 6120 Social Science Building, 262-5396

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, 6th or 7th ed.
(New York: Bedford/St. Martin's, 2010/2012)

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 brief (4-5 minutes) presentations of a reading and pose at least two questions for discussion. When preparing questions, take into consideration points raised in discussion posts.

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

(2) Discussion Postings

You will write up to eight postings about our weekly readings and films. Postings should be 250 to 500 words in length and posted to Learn@UW no later than 9 pm the night before class. The aim for discussion 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 discussion postings. I'm interested first and foremost in free and thoughtful engagement with the readings. Your top seven postings will go toward your final grade. Discussion postings will amount to 14% (7 x 2%) of your final grade.

(3) Synopses

You will write three 250-word synopses this semester on a journal article and book. 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% (3 x 2%) of your final grade.

(4) Research Prep Assignments

During the second part of the semester, there will be 4 preparatory assignments for your final project. They 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 16 and the week of April 13. 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

You will write a 7-8 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 20-25 pages in length and is due on May 15. The final paper will make up 35% of your final grade.

Course Regulations:

- (1) Because participation in seminar 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 result in a lowered participation score. Get into the habit of reading the required readings and giving yourself enough time to think and raise questions about them. Even quiet students should contribute to discussion at least two times each week. This is the basic level of participation expected of each student for every class meeting.

- (2) Laptops, tablets, and smart phones may not be used during seminar.
- (3) 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 allowance, then you will receive a 5-point deduction for each late day. Please note that grace days may not be applied toward your discussion posts.
- (4) 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. 22 – 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.

Jan. 29 – WHAT IS HISTORY/HISTORICAL MEMORY?

Jeffrey K. Olick, Vered Vinitzy-Seroussi, and Daniel Levy, “Introduction,” in *The*

Collective Memory Reader (New York: Oxford University Press, 2011), 3-62 (CR 003-034)

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 (CR 035-053).

Joan Tumblety, "Introduction: working with memory as source and subject," in *Memory and History: Understanding memory as source and subject* (New York: Routledge, 2013), 1-16 (CR 054-063).

Michael Schudson, "Telling Stories About Rosa Parks," *Contexts* (Summer 2012) (CR 064-066).

Feb. 5 – JAPANESE AMERICAN INTERNEES & FAMILY MEMORY

Alice Yang Murray, *What Did the Internment of Japanese Americans Mean?* (Boston: Bedford/St Martin's, 2000), 3-26 (CR 067-080).

FILM:

History and Memory (For Akiko and Takashige) (dir., Rea Tajiri, 32 min., 1991)

Pamela Sugiman, "'A Million Hearts from Here': Japanese Canadian Mothers and Daughters and the Lessons of War," *Journal of American Ethnic History* 26:4.(Summer 2007): 50-68 (CR 081-100).

Maurice Halbwachs, *On Collective Memory* (Chicago: University of Chicago Press, 1992), 37-40, 74-83 (CR 101-109).

Gail Dubrow and Donna Graves, "Natsuhara's Store," in *Sento at Sixth and Main: Preserving Landmarks of Japanese American Heritage* (Seattle: Seattle Arts Commission, 2002), 42-61 (CR 110-120).

Robert T. Hayashi, "Transfigured Patterns: Contesting Memories at the Manzanar National Historic Site," *Public Historian* 25:4 (Fall 2003): 51-72 (CR 121-143).

Rampolla, 2a-2b

Feb. 12 – WWII AND ORAL HISTORIES

Paul Thompson, "The voice of the past: oral history," in *The oral history reader* (New York: Routledge, 1998), 21-28 (CR 144-150).

Michal Bosworth, "'Let me tell you ... ': memory and the practice of oral history," in *Memory and History: Understanding memory as source and subject* (New York: Routledge, 2013), 17-33 (CR 151-158).

Lindsey Dodd, "Small fish, big pond: using a single oral history narrative to reveal broader social change," in *Memory and History: Understanding memory as source and subject* (New York: Routledge, 2013), 34-49 (CR 159-166).

From the WWII American Homefront Oral History Project, read the testimonies of Dorothy Cordova and Rose Lesslie. Access at <http://bancroft.berkeley.edu/ROHO/projects/rosie/>.

Be sure to bring the Cordova and Lesslie testimonies to seminar in an easily accessible form. For this week's meeting, the use of laptops and tablets is permitted in seminar.

Rampolla, 3a-3d

Feb. 19 – MUSEUMS AND PUBLIC MEMORY

Mike Wallace, *Mickey Mouse History and Other Essays on American Memory* (Philadelphia: Temple University Press, 1996), 269-318 (CR 167-195).

Roger D. Launius, "American Memory, Culture Wars, and the Challenge of Presenting Science and Technology in a National Museum," *Public Historian* 29:1 (Winter 2007): 13-30 (CR 195-213).

Library research tutorial with Ms. Lisa Saywell in Memorial Library, Rm. 231.

Synopsis 1: Write a short synopsis (no more than 250 words) of the Launius article and bring to seminar. Be sure to include his main argument and the key points of each body section.

Feb. 26 – MEMORIES OF 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), 3-47 (CR 214-237).

Erica R. Edwards, "'Welcome Back to the Living': Twilight Memories of Martin Luther King Jr. in Contemporary American Television," *South Atlantic Quarterly* 112:2 (Spring 2013): 241-260 (CR 238-258).

Kevin Bruyneel, "The King's Body: The Martin Luther King Jr. Memorial and the Politics of Collective Memory," *History & Memory* 26:1 (Summer 2014): 75-108 (CR 259-293).

Brian Ward, "'A curious relationship': Barack Obama, the 1960s and the election of 2008," *Patterns of Prejudice* 45:1/2 (2011): 15-42 (CR 294-322).

Synopsis 2: Write a short synopsis (no more than 250 words) of the Bruyneel article and bring to seminar. Be sure to include his main argument and the key points of each body section.

March 5 – GENDER AND MEMORY

Selma Leydesdorff, Luisa Passerini, and Paul Thompson, "Introduction," in *Gender and Memory* (Oxford: Oxford University Press, 1996), 1-16 (CR 323-332).

Judith Modell and John Hinshaw, "Male Work and Mill Work: Memory and Gender in Homestead, Pennsylvania," in *Gender and Memory* (Oxford: Oxford University Press, 1996), 133-150 (CR 333-341).

Penny Summerfield, "Divisions at Sea: Class, Gender, Race, and Nation in Maritime Films of the Second World War, 1939-60," *Twentieth Century British History* 22,:3 (September 2011): 330-353 (CR 343-353).

Mitra C. Emad, "Reading Wonder Woman's Body: Mythologies of Gender and Nation," *Journal of Popular Culture* 39:6 (December 2006): 954-984 (CR 367-398).

Rampolla, 4a-4c

Synopsis 3: Write a short synopsis (no more than 250 words) of the Modell-Hinshaw chapter and bring to seminar. Be sure to include their main argument and the key points of each body section.

March 12 – FILM AND MEMORY

Robert A. Rosenstone, *Visions of the Past: The Challenge of Film to Our Idea of History* (Cambridge, MA: Harvard University Press, 1995), 45-79 (CR 399-418).

Film: Students' Choice

Anthony Brundage, *Going to the Sources: A Guide to Historical Research and Writing* (West Sussex: Wiley-Blackwell, 2013), 89-111 (CR 419-431).

On Historiographic Essays:

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

Be sure to read sample essay and bring a copy to seminar in an easily accessible form (laptops and tablets included).

Project Prep Assignment 1: Initial topic proposal due in seminar

March 16-18 – FIRST ROUND OF INSTRUCTOR-STUDENT CONSULTATIONS

IMPORTANT: Prior to your consultation, make time to search for primary and secondary sources so that we can discuss your project more effectively.

March 19 – ENVISIONING A PROJECT

Jenny L. Presnell, *The Information-Literate Historian: A Guide To Research For History Students* (New York: Oxford University Press, 2012), 308-321 (CR 432-438).

Tom Gunning, "Making Sense of Films" (CR 439-448).

Rampolla, 5a-5f

Additional readings TBD

March 26 – INDEPENDENT WORK WEEK – NO SEMINAR

Friday, March 27

Project Prep Assignment 2: Revised topic proposal & annotated bibliography of 5 secondary sources due by 5 p.m. on Learn@UW Dropbox.

Apr. 2 – SPRING BREAK

Apr. 9 – PLANNING YOUR RESEARCH PAPER

Jules R. Benjamin, *A Student's Guide to History* (Boston: Bedford/St. Martins, 2013), 133-178 (CR 449-472).

Rampolla, 4d-4g

No discussion posts from this week on.

Monday, Apr. 13 – **Project Prep Assignment 3: Revised topic proposal and preliminary outline of final paper due in seminar.**

Apr. 13-17 – SECOND ROUND OF INSTRUCTOR-STUDENT CONSULTATIONS

Apr. 16 – WRITING IT UP

Rampolla, 6-7 (all)

Additional readings TBA

Monday, Apr. 20 – **Historiographic Essay on a minimum of five secondary sources due in Learn@UW Dropbox by 9 p.m.**

Apr. 23 – INDEPENDENT WORK WEEK – NO SEMINAR

Project Prep Assignment 4: Revised topic proposal and revised outline of final paper due in Learn@UW Dropbox by 9 p.m

Apr. 30 – STUDENT PRESENTATIONS

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

May 7 – STUDENT PRESENTATIONS

May 15 – **Final Paper due by 4 p.m. in instructor's mailbox (History mailbox #4007, 4th fl. Humanities Building, one floor above the History Dept. Office)**