

Professor Jean B. Lee
Tuesdays, 3:30 to 5:30 pm
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HISTORICAL MEMORY
History 902 – A Research Seminar
University of Wisconsin-Madison
Spring 2007

COURSE DESCRIPTION: This seminar aims to enhance graduate students' skills in three important areas: 1) scholarly research, 2) professional writing, and 3) the vibrant area of scholarship known as historical memory. During the first month of the course, class members will read and discuss theoretical work in the field, as well as examples of how historians have examined the creation, shaping, and uses of the memory of specific events, movements, and persons. At the same time, each student will begin developing an independent research project, which may be in his/her area of specialization. The course is designed to take students through the major steps of scholarly production, including framing a viable topic, identifying and analyzing relevant source materials, developing a prospectus, writing a well documented, well written research paper, and peer review of one's work. During the final weeks of the semester, each student will present his/her paper to the entire class.

ASSIGNED READINGS: All assigned readings are either on reserve at Helen C. White (College) Library or online at JSTOR or Academic Search Elite. David W. Blight's *Race and Reunion: The Civil War in American Memory* and Annie Dillard's *The Writing Life* are also available at the University Bookstore on State Street. Please read each week's selection in the order given.

STYLE MANUAL: The required style manual for the research papers is the *Chicago Manual of Style*, the latest edition of which was published in 2003.

SCHEDULED CLASSES:

- January 23 **Introduction to the Course: The Art and Science of Memory**
- January 30 **The Work of Memory**
Pierre Nora, "Between Memory and History: Les Lieux de Memoire,"
Representations 26 (1989): 7-24. [JSTOR]
David Lowenthal, "Identity, Heritage, and History," in *Commemorations: The Politics of National Identity*, ed. John R. Gillis (1994), chap. 2.
James A. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (1993), preface, introduction, & chaps. 2 and 9.
Lee, Jean B. "Historical Memory, Section Strife, and the American Mecca: Mount Vernon, 1783-1853," *Virginia Magazine of History and Biography* 109 (2001): 255-300. [Academic Search Elite]
John Kotre, *White Gloves: How We Create Ourselves Through Memory* (1996), prologue and chap. 2.

February 6

Remembering--and Forgetting

W. Fitzhugh Brundage, "Introduction: No Deed but Memory," in *Where These Memories Grow: History, Memory, and Southern Identity*, ed. W. Fitzhugh Brundage (2000), pp. 1-28.

David W. Blight, *Race and Reunion: The Civil War in American Memory* (2001).

Micki McElya, "Commemorating the Color Line: The National Mammy Monument Controversy in the 1920s," in *Monuments to the Lost Cause: Women, War, and the Landscapes of Southern Memory*, ed. Cynthia Mills and Pamela H. Simpson (2003), pp. 203-18.

February 13

Reviewing Selected Scholarship

From the reading lists provided to the class, choose one book that you deem of methodological and/or topical relevance to your research project. Read the entire book and write a review that covers the following points: the author's principal argument(s) and methodology; the nature of the evidence upon which the book is based; the work's principal contribution(s) to scholarship on memory and history (to the extent that you are able to do so); and, in general, the strengths and weaknesses of the work. 1,200 words maximum.

No later than 8:00 a.m. on February 13, email a copy of your review to every class member and Professor Lee. No later than 4:00 p.m. on Friday, February 16, email a copy of your final (revised) review to Professor Lee.

February 20

Presentation of Topics, Sources, & Research Questions

No later than 5:00 p.m. on Monday, February 19, email all class members and Professor Lee a written statement containing the following information; be as specific as possible.

- your research topic
- the major questions your research seeks to address
- a list, in proper bibliographic form (as per the *Chicago Manual of Style*), of all relevant primary and secondary sources you have located
- an evaluation of the strengths and weaknesses of this body of sources

March 20

The Art & Craft of Good Writing

Annie Dillard, *The Writing Life* (1990).

In *Writers on Writing: Collected Essays from the New York Times*:

Gish Jen, "Inventing Life Steals Time, Living Life Begs It Back"

Susan Sontag, "Directions: Write, Read, Rewrite. Repeat Steps 2 and 3 as Needed"

Hilma Wolitzer, "Embarking Together on Solitary Journeys"

Bring to class a concise statement of your understanding of yourself as a writer. What "works" and does not "work" for you as you move from analysis of research materials to organizing and writing a paper? What do you consider your best strengths as a writer; on the other hand, what gives

you the most difficulties? Do you have certain rituals that help you as a writer? Anything else? The statement may be in outline form, if you wish.

Also recommended:

Jacques Barzun, *Simple and Direct: A Rhetoric for Writers* (1985, 1994).

H. W. Fowler, *A Dictionary of Modern English Usage* (rev. ed., 1983).

The Merriam-Webster Dictionary of English Usage (1989).

- April 10 **Presentation of Paper Prospectuses**
 We will discuss this assignment in class on March 20.
- April 17 **Paper Presentations**
- April 24 **Paper Presentations**
- May 1 **Paper Presentations**
- May 8 **Paper Presentations**