

## HIST 306 HISTORY AND THE PUBLIC

*Semester:* Fall 2007

Office: LB 1041-11

*Instructor:* Elena Razlogova

Office Hours: TuTh 12 noon-1 pm by appointment

*Classroom:* H-609 (lectures); LB 1019 (workshops) Email: [erazlogo@alcor.concordia.ca](mailto:erazlogo@alcor.concordia.ca)

*Time:* Tue.-Thu. 10:15-11:30 am

Telephone: 514-848-2424 ext. 5074

*Course website:* <http://digitalhistory.concordia.ca/courses/er/hist306f07/>

### Course Overview

This course will introduce students to the theoretical and practical issues confronting public historians today. Readings will address questions of audience and authority in collecting and presenting history; the relationship between history and national, communal, and personal memory; public controversies involving historical interpretations; and the production and dissemination of history in diverse formats and media. These critical, methodological, and theoretical readings will provide the basis for the hands-on section of the course in which students will develop pilot public history projects—a documentary film, museum exhibit, oral history, or website.

### Texts

Gabriel García Márquez, *One Hundred Years of Solitude* (New York: Perennial, 1998).

Articles available on course website

The book is available at the University bookstore at the Sir George Williams (downtown) campus.

### Assessment

Successful completion of the course depends, most basically, on regular attendance in class, evidence of preparation and application, active participation in class discussions based on close readings of the required texts, and completion of all exercises and assignments on time.

1. Wikipedia Entry Edit - 10%
2. Project Proposal - 20%
3. Review of Another Student's Project Proposal - 10%
4. Project Presentation - 20%
5. Review of Another Student's Project Presentation - 10%
6. Final Project - 30%

### Participation

Students will be graded based upon their attendance at lecture and their participation in any discussion provoked by the lecture and/or readings in class. Attendance at lecture is essential and any student missing more than 25% of the course will receive no grade for this portion of the course.

## Deadlines

The penalty for late papers and projects will be 5% of the grade per day. No extensions will be granted except in cases of a DOCUMENTED emergency.

## Assignments

### *Wikipedia Entry Edit*

Update a historical wikipedia entry of your choice. Choose an entry that needs refinement in terms of style and content, and concerns a topic you already learned about in another class. You need to add at least 3 historical details, with references, and edit the article for style if necessary. Grading will be based on historical significance of the information you added and the clarity of argument in your stylistic edits of the entry.

1. Go to [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page) and find an article on a historical topic of your choice.
2. Create an account (click on “create account” in the top right corner) and sign in.
3. Edit the article and save.
4. Post the link to your entry and your Wikipedia username on the blog.

Wikipedia Entry Edit is **due online by 8 am Tue, Sept. 25.**

## Pilot Project

A public history pilot project, to be presented to the class during the last 4 weeks of classes. You will have access to equipment and a computer lab at the Centre for Oral History and Digital Storytelling in LB 1041-1 to help you complete your project. You will also submit 2-paragraph Introductory Statement with your project.

Examples of final projects:

Film: at least 5-minutes of video and sound using at least 5 primary sources

Oral history: a compilation of at least 3 interviews

Exhibit: a floor plan with photographs at least 5 objects, with labels

Website: at least 3 pages using at least 5 primary sources

Short story: 5-10 pages of narrative based on historical events, with an appendix of at least 5 relevant primary sources

Walking tour: a map and photographs of at least 5 objects

### *Project Proposal*

Write and post a 3-paragraph proposal for a public history project:

1. State the main subject and main historical question of the project, and why this question is important. Explain why you chose a particular medium and genre for the project (documentary film, art exhibit, etc.)
2. Outline parts of your project (oral history questionnaire, plan of the exhibit, chapters of your documentary film, or sections of your website)

3. Cite one or two concrete examples of your primary sources (oral histories, documents, artifacts, photographs, etc.) and explain how you plan to collect more. Explain how you're going to use your secondary sources: discuss at least two sources on your subject ("Canadian's view of history" or "the blues") and two sources on your medium (oral history, museums, film, digital history, etc.).

Your Proposal is **due online by 8 am Tue, Oct. 16.**

### *Response to Another Student's Project Proposal*

Write and post a 2-paragraph response to a project proposal by another student, making suggestions for improvement.

1. Is the argument clear? If yes, summarize the main point of the project in one sentence. Is the project designed well? Is the chosen medium appropriate for this project? Is its structure clear?

2. Are there enough primary sources? Do they support the main argument? Does the project use secondary sources to make the argument stronger?

Your Response is **due online by 8 am Thu, Oct. 18.**

### *Project Presentation*

Your Project draft and Introductory Statement are due online **no later than 24 hours before your presentation.**

Introductory Statement (2 paragraphs)

1. Explain your main point and why it's important
2. Explain why you chose your primary and secondary sources and how you used them (cite the sources)

Presentation (no more than 10 minutes long)

1. Your project - show film, walk us through website or exhibit (5 min)
2. Questions/discussion from the audience (5 min)

Use comments given during your presentation to revise your final project

### *Response to Another Student's Presentation*

Write a two-paragraph response to a presentation by another student, making suggestions for improvement.

1. Is the argument clear? If yes, summarize the main point of the project in one sentence. Is the project designed well? Is the chosen medium appropriate for this project? Is its structure clear?

2. Are there enough primary sources? Do they support the main argument? Does the project use secondary sources to make the argument stronger?

Your Response is **due online by 8 am two days after the presentation.**

## *Final Project*

Your Final Project and revised Introductory statement are due online. The due date depends on when you present - see course outline.

## **Policies and Procedures**

Plagiarism: Plagiarism is an affront to me and to your peers. Plagiarism is submitting work that is not your own as if it were yours. This includes copying material, even a few sentences, from published or unpublished sources, from the internet, or from another student without citing the source. It also includes presenting another person's ideas or paraphrasing the work of another person without citing the source. Plagiarism also includes handing in bought papers, papers obtained from free essay websites, or having another person write your paper for you. Anyone suspected of copying other people's work without clear acknowledgement, or of any comparable act, will be reported to the Faculty of Arts and Science for plagiarism.

Syllabus: I reserve the right to make changes to the syllabus during the year if/as necessary. Please check the online syllabus before every class.

## **Schedule**

Unless otherwise noted, readings are from the course pack; some assigned readings are from the web. In those cases, you are expected to print out the item so that you will have it with you in class.

### **Week I: What Is Public History?**

Sept. 4. Course Introduction

Sept. 6. *Manifestoon*, [http://www.youtube.com/watch?v=NbTIJ9\\_bLP4](http://www.youtube.com/watch?v=NbTIJ9_bLP4)

Ludmilla Jordanova, "Public History," in *History in Practice* (London: Hodder Arnold, 2000), 141-171, <http://www.digitalhistory.concordia.ca/courses/hist306f07/files/jordanova.pdf>

### **Week II: History and Nationalism**

Sept. 11. Film on reserve at the Media Center: *The Valour and the Horror* (Canada, 1992).

Graham Carr, "Rules of Engagement: Public History and the Drama of Legitimation," *Canadian Historical Review* 86 (June 2005), 317-354, [http://0-](http://0-muse.jhu.edu.mercury.concordia.ca/journals/canadian_historical_review/v086/86.2carr.html)

[muse.jhu.edu.mercury.concordia.ca/journals/canadian\\_historical\\_review/v086/86.2carr.html](http://0-muse.jhu.edu.mercury.concordia.ca/journals/canadian_historical_review/v086/86.2carr.html).

Guest speaker: TBA.

Sept. 13. *Without Sanctuary: Lynching Photography in America*, <http://www.withoutsanctuary.org/>

Tony Horwitz, "Introduction," *Confederates in the Attic: Dispatches from the Unfinished Civil War* (New York: Pantheon Books, 1998), <http://www.digitalhistory.concordia.ca/courses/hist306f07/files/horowitz.pdf>

### **Week III: Digital History and Public Participation**

Sept. 18. John Udell, *Heavy Metal Umlaut: The Movie*, <http://weblog.infoworld.com/udell/gems/umlaut.html>

Roy Rosenzweig, "Can History Be Open Source?: Wikipedia and the Future of the Past," *Journal of American History* 93 (June 2006), 117-146, <http://chnm.gmu.edu/resources/essays/d/42>

Sept. 20. Workshop. Intro to Digital History

#### **Week IV: Feature Film and History**

Sept. 25. Film on reserve: *Danton* (Poland, 1984)

Robert Darnton, "Danton and Double-Entendre," *New York Review of Books* 31 (February 1984),

<http://www.nybooks.com/articles/5941?email>

*Wikipedia Entry Edit due.*

Sept. 27. Workshop. Intro to Film Editing

#### **Week V: The Western Gaze and Museums**

Oct. 2. Exhibit catalogue on reserve: Jeanne Cannizzo, *Into the Heart of Africa* (Toronto: Royal Ontario Museum, 1989).

Mackey, Eva. "Postmodernism and Cultural Politics in a Multicultural Nation: Contests over Truth in the Into the Heart of Africa Controversy," *Public Culture* 7 (Winter 1995), 403-431,

<http://www.digitalhistory.concordia.ca/courses/hist306f07/files/mackey.pdf>

Oct. 4. Workshop. Guest: Erica Lehrer, Intro to Exhibit Design

#### **Week VI: Oral History and Shared Authority**

Oct. 9. Face to Face, <http://www.itvs.org/facetoface/flash.html>

Michael Frisch, "Introduction," in *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History* (Albany: State University of New York Press, 1990),

<http://www.digitalhistory.concordia.ca/courses/hist306f07/files/frisch.pdf>

Guest: Steven High

Oct. 11. Workshop. Guest: Kristen O'Hare, Intro to Oral History

#### **Week VII: History and Fiction**

Oct. 16. Gabriel García Márquez, *One Hundred Years of Solitude* (New York: Perennial, 1998).

*Project Proposals due.*

Oct. 18. No Class: Walk-In Technical Support Office Hours in LB 1041-1

#### **Week VIII: History and Public Space**

Oct. 23. Film on reserve: *Long Night's Journey into Day* (USA, 2000).

Antjie Krog, *Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa* (New York: Three Rivers Press, 2000), excerpts,

<http://www.digitalhistory.concordia.ca/courses/hist306f07/files/krog.pdf>

Oct. 25. Film on reserve: *Life after Île Ste-Croix* (Canada, 2006).

Carl Elliott, "Adventures in the Gene Pool," *Wilson Quarterly*, Winter 2003,  
[http://www.tc.umn.edu/~ellio023/documents/Adventures\\_in\\_the\\_Gene\\_Pool.pdf](http://www.tc.umn.edu/~ellio023/documents/Adventures_in_the_Gene_Pool.pdf).

### **Week IX: History and Public Policy**

Oct. 30. Erica Lehrer, "Bearing False Witness?: 'Vicarious' Jewish Identity and the Politics of Affinity," in *Imaginary Neighbors*, edited by Dorota Glowacka and Joanna Zylinska (Madison: University of Wisconsin Press, 2006), <http://www.digitalhistory.concordia.ca/courses/hist306f07/files/lehrer.pdf>

Nov. 1. Guest: Matthew Barlow, Walking Tour of Griffintown

### **Week X: Project Presentations**

Nov. 6. Final Projects Due Mon, Nov. 20

Nov. 8. Final Projects Due Thu, Nov. 22

### **Week XI: Project Presentations**

Nov. 13. Final Projects Due Mon, Nov. 20

Nov. 15. Final Projects Due Thu, Nov. 22

### **Week XII: Project Presentations**

Nov. 20. Final Projects Due Mon, Nov. 27

Nov. 22. Final Projects Due Thu, Nov. 29

### **Week XIII: Project Presentations**

Nov. 27. Final Projects Due Mon, Dec. 3

Nov. 29. No Class