

Dr. J. Spangler
Office: SS 602
Phone: 220-6425
E-mail: spangler@ucalgary.ca

University of Calgary
Fall Term, 2016
Office Hours: TBA

History 537: American Memories

This thematic seminar introduces students to selected facets of the broad subject of historical memory, focusing on the United States. It considers, in particular, some ways that historians have grappled with constructions of collective memory, personal memory, and public memory or commemoration.

Required Reading:

There are no required books to purchase for this course. Scholarly articles and book chapters comprise most of the required reading. They are available through D2L. The reading load for this course typically ranges from 100 to 200 pages a week. See “course schedule” below for specifics.

Course Evaluation:

Marks will be computed in the following manner:

Discussion Participation, including Presentation (20%)
Paper Proposal and Bibliography (10%)
Research Paper (with rough draft) 40% (about 5000 words, about 17 double-spaced pages, not counting footnotes/endnotes and bibliography)
Reading Notes (x 3, 30 % total)

All assignments must be completed in order to receive a passing mark in the course.

Due Dates:

- ***Paper Proposal:** November 9, before midnight.
- ***Paper Presentation:** Final two weeks of class. Students will be assigned to present on one of these days. Please let the instructor know early in the term if you cannot be present on one of these days.
- ***Rough Draft:** Final two weeks of class, (concurrent with presentation)
- ***Final Research Paper:** Dec. 15, 11 p.m.
- ***Reading Notes:** Due throughout the term, before class starts on the day that they are assigned for.

All written work is to be submitted electronically, through D2L's dropbox. The dropbox sends an e-mail confirmation that you have submitted successfully. Retain those e-mails as proof of submission.

Desire to Learn (D2L):

The course outline, handouts, announcements, and weekly course readings will be posted on D2L for your convenience. You will be submitting all of your written work to the D2L dropbox, located under "Assessment."

Lateness Policy:

Reading notes must be turned in before the beginning of class on the day they are due, and presentations must take place as scheduled. These deadlines can only be extended in cases of documented illness or emergency. The deadline for the paper proposal, rough draft and final draft can be extended for up to six days by request, no questions asked. Students must request all extensions from the instructor via e-mail before the actual due date and propose a reasonable new deadline for completion. Extensions of more than six days (including weekend days) will only be given in cases of documented illness or emergency.

Explanation of Assignments:

Discussion Participation:

Students are expected to complete assigned readings **before** class each week so they will be prepared to contribute to discussion. The discussion mark will be assigned primarily based on the quality of participation—that is, whether students' contributions reflect an understanding of the readings and advance the discussion. Of course to make a high-quality contribution, students must not only read, but be present and say some things in class. However, sheer quantity of contributions is not the goal. It's just as important to avoid dominating the conversation and to leave room for others to participate. Students should come to class prepared to write down a question or comment that could be a jumping off point for discussion. This gives students a chance to help shape how we spend our time in class.

Research Paper:

Students will select their own topics for their research papers. Topics should fall within the scope of this course: the U.S., any period, and a question related to memory (in one of the ways that it is addressed in this class).

In preparing the paper, students are expected to use appropriate course readings and a significant body of additional primary and secondary source material of their own choosing. Students are encouraged to select a topic early in the semester. For information about the required format for a history research paper please see *The History Student's Handbook: A Short Guide to Writing History Essays*, available on the History Department website at <http://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/EssayHandbook.pdf>.

Students are expected to submit a **rough draft** of their paper on the day of their assigned presentation. The draft should be an attempt at writing the entire paper (though there may be some pieces missing—if in doubt about this, please ask the instructor). The paper will be returned with revision suggestions, but not marked (so that it can be revised without penalty).

Research Paper Proposal and Bibliography:

The paper proposal should briefly describe the topic of the research paper and include a discussion of the sorts of questions the paper will ask (no longer than 2 pages, double-spaced—one page is usually fine). The bibliography should be focused and complete, with a substantial collection of sources that directly tie to the proposed paper topic. Each entry on the bibliography should be followed by a **brief sentence of justification for inclusion** of every source (e.g. “this article provides information about x that will help me to do y in my paper”). Students should feel free to turn in their proposals and bibliographies before the stated deadline.

Paper Presentation:

The paper presentation should describe the project you are working on and suggest your preliminary conclusions. It should be 7-10 minutes long, and there will be 5-10 minutes allotted for questions and comments from the class afterwards. Extract your presentation from your paper, but do not plan to read your paper—that will take longer than the time allotted. It is important that we maintain a collegial environment in the classroom, so students are expected to engage with presentations and frame questions and comments in constructive ways.

Reading Notes:

The reading notes assignment involves writing formal notes on some of the assigned readings. At the end of this course outline is an explanation of the various categories of note-taking for this assignment and what material should appear under each category. Students are required to turn in formal notes on a reading three times during the term. They will be assigned one article or book chapter on each of three different weeks for this assignment. We will not be finalizing the schedule for this assignment until the second class meeting.

Course Schedule

Week One (Sept 15): Introduction

Week Two (Sept 22): Historians, Memory, and Commemoration: An Overview

Readings:

William Cronon, "Why the Past Matters," *Wisconsin Magazine of History*, (Autumn, 2000): 3-13.

David Thelen, "Memory and American History," *Journal of American History* 75:4 (1989): 1117-29.

Michael Kammen, "Commemoration and Contestation in American Culture: Historical Perspectives," *Amerikastudien/American Studies* 48:2 (2003): 185-205.

Marek Tamm, "Beyond History and Memory: New Perspectives in Memory Studies," *History Compass* 11:6 (2013): 458-73.

Week Three (Sept 29): Making the Revolution a Memory

Readings:

Michael A. McDonnell, "War and Nationhood," in *Remembering the Revolution: Memory, History, and Nation Making from Independence to the Civil War*, eds. McDonnell et al., 19-40.

Sarah Purcell, *Sealed in Blood: War, Sacrifice and Memory in Revolutionary America*, 93-132.

William Hunting Howell, "Starving Memory," *Common-Place* 10:2 (2010), www.common-place.org.

Week Four (Oct. 6): Caretaking Public Memory, Founding Fathers Edition

Readings:

Robert M. S. MacDonald, "Thomas Jefferson and Historical Self-Construction: The Earth Belongs to the Living?" *Historian* 61: 2 (1999): 289-310.

James M. Farrell, "The Writs of Assistance and Public Memory: John Adams and the Legacy of James Otis," *New England Quarterly* 79:4 (2006): 533-56.

Biography of Alexander Hamilton, <http://www.biography.com/people/alexander-hamilton-9326481#early-life>

Stephen F. Knott, *Alexander Hamilton and the Persistence of Myth*, 1-26;

Alana Semuels, "How *Hamilton* Recasts Thomas Jefferson as the Villain," *The Atlantic*, 19 Aug. 2015.

Week Five (Oct. 13): Present Day Memory of the Early Republic

Readings:

Matthew Dennis, "Reflections on a Bicentennial: The War of 1812 in American Public Memory," *Early American Studies* (Spring, 2014): 269-300.

"Interchange: The War of 1812," *Journal of American History* 99:2 (2012): 520-55.

Ira Berlin, "American Slavery in History and Memory and the Search for Social Justice," *Journal of American History* (March, 2004): 1251-68.

Alan Rice, *Creating Memorials, Building Identities: The Politics of Memory in the Black Atlantic*, 1-31.

Week Six (Oct 20): The Lost Cause: Or the Political Import of Historical Memory

Readings:

Alan T. Nolan, "The Anatomy of the Myth," in *The Myth of the Lost Cause and Civil War History*, eds. Gary Gallagher and Alan T. Nolan, 11-34.

Caroline E. Janney, "War over a Shrine of Peace: The Appomattox Peace Monument and Retreat from Reconciliation," *Journal of Southern History* 77:1 (2011): 91-120.

Bruce Levine, "In Search of a Usable Past: Neo-Confederates and Black Confederates," in *Slavery and Public History: The Tough Stuff of American Memory*, James Oliver and Lois E. Horton, eds, 187-211.

Thomas G. Clemmens, "Confederate Battle Flag," *Encyclopedia Virginia*, http://www.encyclopediavirginia.org/Confederate_Battle_Flag .

John Shelton Reed, "The Banner that Won't Stay Furled," *Southern Cultures* 8:1 (2002): 76-100.

Alan Blinder, "Momentum to Remove Confederate Symbols Slows or Stops," *New York Times* 13 March 2016.

Week Seven (Oct 27): Personal Memories, Oral History

Readings:

Alistair Thompson, "Memory and Remembering in Oral History," in *The Oxford Handbook of Oral History*, ed. Donald A. Ritchie, 77-95.

Alessandro Portelli, "Oral History as Genre," in Portelli, *Battle of Valle Giulia: Oral History and the Art of Dialogue*, 3-23.

Bruce Stave, "The Doctor Told Us What He Wanted: Sam Koenig's Instructions to WPA Ethnic Group Survey Interviewers," *Oral History Review* 34:2 (2007): 17-25.

Laura Anker, "Immigrant Voices from the Federal Writers' Project: The Connecticut Ethnic Survey, 1937-1940," in James Gilbert et al., *The Mythmaking Frame of Mind* (Belmont, CA: Wadsworth, 1993), 270-302.

Interviews with Helen Awrajcewicz, Morris Kavitsky, Richard Mokrzyński, and Stanislaus Włodarczk, from the Connecticut Federal Writers' Project, <http://manage.archives.lib.uconn.edu/islandora/object/20002%3A19720002> .

Week Eight (Nov. 3): "Reading" Commemoration

Readings:

Upton, "Why Do Contemporary Monuments Talk So Much?" in Gobel and Rossell, eds., *Commemoration in America*, 11-35.

Kirk Savage, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth Century America*, 129-61.

Daphne Berdahl, "Voices at the Wall: Discourses of Self, History and National Identity at the Vietnam Veterans Memorial," *History and Memory* 6:2 (1994): 88-124.

Christine Arato, “‘This House Holds Many Memories’: Constructions of a Presidential Birthplace at the John Fitzgerald Kennedy National Historic Site,” in *Born in the U. S. A.: Birth, Commemoration, and American Public Memory*, ed. Seth C. Bruggeman, 49-72.

Proposals Due Wednesday, Nov. 9, before midnight.

Reading Days, Nov 10-13. No class meeting

Week Nine (Nov 17): Commemoration Wars: Enola Gay Exhibit

Readings :

David Thelen, “History after the Enola Gay Controversy: An introduction,” *Journal of American History* 82:3 (1995): 1029-35.

Martin Harwit, “Academic Freedom in ‘The Last Act.’,” *Journal of American History* 82:3 (1995): 1064-84.

John T. Correll, “War Stories at Air and Space,” *Air Force Magazine* (April, 1994): <http://www.airforcemag.com/MagazineArchive/Pages/1994/April%201994/0494stories.aspx>

Edward T. Linenthal, “Struggling with History and Memory,” *Journal of American History* 82:3 (1995): 1094-1101.

Neil Harris, “Museums and Controversy: Some Introductory Reflections,” *Journal of American History* 82:3 (1995): 1102-1110.

Weeks Ten (Nov 24): Commemoration Wars, Part 2

Readings:

Kevin Bruyneel, “The King’s Body: The Martin Luther King Jr. Memorial and the Politics of Collective Memory,” *History and Memory* 26:1 (2014): 75-108.

Dan Frosch, “Custer’s Last Stand Was Only the Beginning,” *New York Times*, 18 Dec. 2010; *Little Bighorn Battlefield National Monument: Critical Issues and Opportunities for the Twenty-First Century* (n.p, 2010); 1 brief article, TBA.

David Kieran, *Forever Vietnam: How a Divisive War Changed American Public Memory*, 161-202.

Week Eleven (Dec. 1): Presentations

Week Twelve (Dec. 8): Presentations

Final draft of the research paper is due Thursday, Dec. 15, before 11 p.m.

Reading Notes Assignment

The goal of this assignment is to assist in "strategic reading" and focused note-taking. This assignment is not a formal "essay," so do not use the usual essay format (introduction, body, conclusion). Instead **use the headings below, and fill in** underneath them, in complete sentences. Three pages, double-spaced is the upper limit of this assignment. Two pages would be ideal.

1. **Type:** In one sentence, describe what type of a memory project this piece represents. Is it about how the general public collectively understands the past? The behind-the-scenes work of a commemoration project? The public or political battles around a commemorative site? Personal memory?
2. **Thesis:** State the main point of the reading. What is the main argument that the author is trying to develop? Try to keep this section to one or two sentences.
3. **Argumentation/Structure:** explain how this reading is put together to develop its argument. What are the main points that the author makes and how do they relate to the "thesis" of the article?
4. **Criticism:** Are there logical problems with the author's work? Does the author use evidence/sources well? Might other conclusions come just as readily to mind from that evidence? Does the author fail to address something that's important and obviously relevant to their specific project? Is the author's contribution important to our understanding of the issue at hand?
Avoid discussing the writing style of the reading unless it is unusually problematic in some way. And avoid criticizing an author for not writing a different article entirely.
5. **Comparison:** Compare this reading to the other readings assigned for the same week. What, if anything, do they have in common? How, fundamentally, do they differ in interpretation, focus etc. Can you relate the article to some other readings we've looked at this term (if in doubt, one can always consider a reading in light of the general essays of our first discussion)?

Important Departmental, Faculty, and University Information

Faculty of Arts Program Advising and Student Information Resources:

Have a question, but not sure where to start? The Arts Students Centre is your information resource for everything in Arts! Drop in at SS110, call 403-220-3580, or email artsads@ucalgary.ca. You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 403-220-5881, visit the office on the 3rd floor of the Taylor Family Digital Library or the web site: <http://www.ucalgary.ca/ssc/>.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625] or visit the office in the MacKimmie Library Block.

Writing Support Services:

This course will include written assignments. Faculty policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Research papers must be properly documented.

Students are encouraged to use Writing Support Services and other Student Success Centre Services, located on the 3rd floor of the Taylor Family Digital Library. Writing Support Services assist with a variety of assignments, from essays to lab reports. Students can visit the service for assistance structuring their assignments, constructing thesis statements ensuring proper citation, and improving the overall clarity and correctness of their writing.

Students can book 30-minute one-on-one appointments online, sign up for 15-minute drop-in appointments, and register for a variety of writing workshops. For more information on this and other Student Success Centre services, please visit www.ucalgary.ca/ssc.

Copyright:

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. This means that instructors in all University of Calgary courses will be strictly adhering to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. What this simply means is that no copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print coursepack from the University of Calgary bookstore or that you will have to consult books in the library reserve room. For more information on the University of Calgary's copyright policy, see <http://library.ucalgary.ca/copyright>.

Red Box Policy:

Essays and other assignments may be handed in to the red box located outside of the History Department office (SS 656). Assignments received after 4:00 p.m. will be date stamped with the date of the next business day. We do not time stamp any papers. Please do not bring your paper into the office to be stamped. The box is emptied promptly at 8:30 a.m.

and at 4:00 p.m. Monday to Friday.

Departmental Grading System:

The following percentage-to-letter grade conversion scheme has been adopted for use in all History courses.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding
85-89	A	4.00	Excellent—superior performance showing comprehensive understanding of subject matter.
80-84	A-	3.70	
77-79	B+	3.30	
73-76	B	3.00	Good—clearly above average performance with knowledge of subject matter generally complete.
70-72	B-	2.70	
67-69	C+	2.30	
63-66	C	2.00	Satisfactory—basic understanding of the subject matter.
60-62	C-	1.70	Receipt of a grade point average of 1.70 may not be sufficient for promotion or graduation.
56-59	D+	1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject.
50-55	D	1.00	
0-49	F	0	Fail—unsatisfactory performance or failure to meet course requirements.

Plagiarism:

Plagiarism occurs when one submits or presents one's work in a course, or ideas and/or passages in a written piece of work, as if it were one's own work done expressly for that particular course, when, in fact, it is not. As noted in *The History Student's Handbook*, plagiarism may take several forms:

- Failure to cite sources properly may be considered plagiarism. This could include quotations, and wording used from another source but not acknowledged.

- Borrowed, purchased, and/or ghostwritten papers are considered plagiarism, as is submitting one's own work for more than one course without the permission of the instructor(s) involved.
- Extensive paraphrasing of one or a few sources is also considered plagiarism, even when notes are used, unless the essay is a critical analysis of those works.
- The use of notes does not justify the sustained presentation of another author's language and ideas as one's own.

Plagiarism is a serious academic offence and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Arts' associate deans of students who will apply the penalties specified in the *University of Calgary Calendar*.

Universal Student Ratings of Instruction:

At the University of Calgary, feedback provided by students through the Universal Student Ratings of Instruction (USRI) survey provides valuable information to help with evaluating instruction, enhancing learning and teaching, and selecting courses (www.ucalgary.ca/usri). Your responses make a difference. Please participate in USRI Surveys.

Student Accessibility Services:

It is students' responsibility to request academic accommodations. If you are a student with a documented disability who may require academic accommodations and have not registered with Student Accessibility Services, please contact SAS at 403-220-6019. Students who have not registered with Student Accessibility Services are not eligible for formal academic accommodations. More information about academic accommodations can be found at www.ucalgary.ca/access.

Other Useful Information:

Faculty of Arts Representatives: 403-220-6551, arts1@su.ucalgary.ca,
arts2@su.ucalgary.ca, arts3@su.ucalgary.ca, arts4@su.ucalgary.ca.

Safewalk and Campus Security: 403-220-5333.

Please also familiarize yourself about the following topics by consulting the information at these links:

Freedom of Information: <http://www.ucalgary.ca/secretariat/privacy>

Emergency Evacuation Assembly Points:

<http://www.ucalgary.ca/emergencyplan/assemblypoints>

Safewalk: <http://www.ucalgary.ca/security/safewalk>

Student Union Information: <http://www.su.ucalgary.ca/>

Graduate Student Association: <http://www.ucalgary.ca/gsa/>

Student Ombudsman Office: <http://www.ucalgary.ca/provost/students/ombuds>