



# HIST: 150 TELLING TALES OF THE PAST

Humans are obsessed with the past. We study it in schools, reference it in speeches, trace family genealogies, and make movies about pivotal events and heroic people. Courts of law rigorously deconstruct past events to find “truth” as a means of determining guilt or innocence. Slogans demand that we “never forget” and people routinely dress up in period outfits to reenact battles or to show us how people lived “back then.” This course examines the various ways that we think about the past by exploring documentary and blockbuster film, scholarly and popular history, heritage tourism, memory, and more. Over the course of the semester we will focus on the many ways that people tell tales about important historical moments, events, and personalities.

## REQUIRED TEXTS

- 1) Edward Hallet Carr, *What is History?* (New York: Vintage, 1967). ISBN: 0-394-70391-X
- 2) Alain Corbin, *Village of the Cannibals: Rage and Murder in France, 1870* (Cambridge, MA: Harvard University Press, 1993). ISBN: 978-0-674-93901-1
- 3) Elizabeth A. De Wolfe, *The Murder of Mary Bean and Other Stories* (Kent, OH: Kent State University Press, 2007). ISBN: 978-0-87338-918-1
- 4) Robert A. Rosenstone, *History on Film, Film on History* (New York: Pearson Longman, 2006). ISBN: 978-0-582-50584-1
- 5) Dava Sobel, *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* (New York: Walker and Company, 2005). ISBN: 0-8027-1529-X

## REQUIRED REFERENCE TEXT (FOR HISTORY MAJORS ONLY)

Mary Lynn Rampolla, *A Pocket Guide to Writing in History*, Sixth Edition (New York and London: Bedford/St. Martin's). ISBN-13: 978-0-312-53503-2

Additional readings are available for download, either directly from websites listed in the course schedule or on the course Blackboard site.

## COURSE GOALS

*Telling Tales* is classified as an Explorations (EXP) course. EXP courses introduce a humanities or social science discipline as a way of knowing. By exploring a topic, issue, or theme within the framework of a particular discipline, EXP courses provide an introduction to the assumptions, methods, and terminology of that discipline. In EXP courses, which encourage active learning, students acquire knowledge, develop skillful thinking, expand their expressive capabilities, and connect this learning to their broader experience.

This course is designed to meet all of these criteria—indeed our class involves exploring the nature of “history” itself. Nevertheless, the course has a number of specific goals (or sets of skills) that you will focus on developing over the next 15-weeks. You will:

1. Begin to think seriously about the nature of historical inquiry and about the many ways people express their ideas concerning the past;

2. Improve critical thinking skills;
3. Improve ability to successfully communicate ideas orally and in writing;
4. Learn to successfully use the *Chicago Manual of Style* citation format;
5. Begin to develop ability to locate and use both primary and secondary source material.

With these goals in mind, you will be required to keep up on reading, to engage earnestly in class discussion/activities, complete a series of short quizzes/in-class writing activities, and to undertake a substantial semester-long project (see below).

**BRIEF NOTE ON WORKLOAD:** This class will involve more reading than many of you are used to. The reason is not far to see: historians read, they listen, and they write. As a general rule, you should expect to do at least 2-3 hours of work outside of class for every hour that you spend in class. (This rule applies to all college courses, not just this one—and it isn't my rule. You'll find it widely repeated.) *Schedule your time accordingly.*

On this same note, while a recent study of higher education arrived at the disturbing finding that most undergraduates in the United States make few intellectual or other gains during their four years of college, students in writing/reading intensive programs (history, English, political science, philosophy, etc.) showed quite the opposite. They learned vital skills, thought more deeply, and showed improvement in both written and oral communication. The study proved that the more reading and writing students do, the more they will improve during their college years. This class certainly embodies the format proven by this study to generate the most positive learning outcomes possible. If you engage the material, you can expect to learn a tremendous amount!

## DISCUSSIONS

*Telling Tales* is NOT a lecture course; I will lecture rarely if ever. Instead, this class demands that you keep up with assigned readings and that you are ready to *actively* engage in class activities and discussions. On a number of occasions, historical practitioners including museum professionals, academic historians, authors, and filmmakers will join us in class to discuss their work and their ideas about the past. You should be prepared to ask questions and to engage them in discussion.

Discussions should be a great deal of fun but they are also of major importance to your success in the course. These sessions are vital because they give you an opportunity to gain a deeper understanding of the subject material, to try out your ideas by discussing them with the group in a non-stressful setting, and to develop your critical thinking skills. In short, you will not get everything you can out of this class unless you are ready to take a few intellectual risks. DO NOT BE SHY!

## LE GRAND PAPIER

Above all else, this course is about doing history—whatever “doing history” means. As a result, your task this semester is to complete a major two-part history project. As you can see from the course description and the rest of this syllabus, “history” means different things to different people and people deal with the past in widely disparate ways: some make movies, some do academic history, some create monuments, others write historical fiction, still others simply want to understand their family story.

### PART I

First, you need to decide what type of project that you would like to do. Write a short (1 to 2-page) explanation of your plan. ***Then schedule a meeting with Professor Zuelow, bringing 2 copies of your paper with you—it will function as a contract. These meetings should take place no later than September 29, 2011. Note that Zuelow’s schedule will fill quickly and that he will be lecturing in St. Louis on September 22<sup>nd</sup>, so schedule early!*** This paper will be assessed on a 5-point scale and is to be factored into your in-class writing grade (see below). **NOTE: THIS SHORT PAPER IS REQUIRED. FAILURE TO COMPLETE IT WILL MEAN THAT YOU DID NOT COMPLETE THE COURSE REQUIREMENTS. A FAILING GRADE WILL THEREFORE BE ASSIGNED FOR THE COURSE AS A WHOLE.**

Possible projects and requirements (which vary slightly according to the nature of individual undertakings) might include:

- a. Conduct a historical research project, using both primary and secondary sources, about a theme of your choice. Be sure to consult carefully with Professor Zuelow about your topic; it must be both feasible (given available sources) and acceptably narrow. *Specifications: 8 to 12-pages; 12 pt. Times; footnotes should be in Chicago Manual of Style (failure to adequately cite sources using the correct citation format will result in a substantial grade reduction—20 POINTS); margins should not exceed 1-inch).*
- b. Write a piece of historical fiction (a short story). Your paper must be based on real people and/or events and should include historically accurate detail. In other words, you will need to conduct significant research in order to complete this assignment. *Specifications: 8 to 10-pages; 12 pt. Times; **include an annotated bibliography** (min. 2-pages) that briefly summarizes the information you garnered from each source; margins should not exceed 1-inch. Your bibliography should use the Chicago Manual of Style format (failure to adequately cite sources using the correct citation format will result in a substantial grade reduction—20 POINTS).*
- c. Develop a film treatment. You may decide to “make” either a documentary or a feature film. Write an 8 to 10-page film “treatment” in which you describe (in as

much detail as possible) the narrative trajectory of your movie, the type of images you will use, how you will use music to supplement your story, and so forth. Once again, you cannot do this assignment without also doing a fair amount of research. You may want to explore available images and examine likely interview subjects (if you are doing a documentary), and you will definitely need to know a great deal about the subject of your film! If you plan to outline a feature film, think about costumes, likely shots, etc. *Specifications: 8 to 10-pages; 12 pt. Times; **include an annotated bibliography** (min. 2-pages) that briefly summarizes the information you garnered from each source; margins should not exceed 1-inch. Your bibliography should use the Chicago Manual of Style format (failure to adequately cite sources using the correct citation format will result in a substantial grade reduction—20 POINTS).*

- d. Create a monument. If you are artistically inclined, you may either draw/paint or build a model (it is not acceptable to simply dash something off—your drawing/model should be detailed and extensive, including multiple views of your monument that provide a 3D perspective); those without any artistic ability (a.k.a.: me!) should write a 4 to 5-page essay describing your monument in as much detail as possible and explaining, with considerable reference to significant historical sources, why you have chosen your specific design. Where is it located? Why? Are there potential conflicts that might develop? What are they and why? What are your specific objectives and how will your monument meet them? Why? You must also write a 5 to 7-page essay explaining the history addressed by your monument. *Paper Specifications: 12 pt. Times; **include an annotated bibliography** that briefly summarizes the information you garnered from each source; margins should not exceed 1 inch. Your bibliography should use the Chicago Manual of Style format (failure to adequately cite sources using the correct citation format will result in a substantial grade reduction—20 POINTS).*
- e. Other. Working in consultation with the professor, you may undertake another mode of historical expression. **We will collectively work out specific requirements.**
- f. FOOTNOTES/BIBLIOGRAPHIES SHOULD BE CITED AS FOLLOWS:
  - a. **Books:** Eric G.E. Zuelow, *Making Ireland Irish: Tourism and National Identity since the Irish Civil War* (Syracuse: Syracuse University Press, 2009), 344 pp.
  - b. **Articles:** Eric G.E. Zuelow, “ ‘Kilts versus Breeches’: The Royal Visit, Tourism, and Scottish National Memory,” *Journeys: The International Journal of Travel and Travel Writing* 7.2 (2006): pp. 33-53.
  - c. **Book Chapters:** Eric G.E. Zuelow, “The Tourism Nexus: The Meanings of Tourism and Identity since the Irish Civil War,” in Mark McCarthy (ed.),

*Ireland's Heritages: Critical Perspectives on Memory and Identity* (Hampshire: Ashgate, 2005), pp. 189-213.

- d. **Subsequent references may use the short format style:** Zuelow, *Making Ireland Irish*, p. 80; Zuelow, "Kilts versus Breeches," pp. 35-36; or, Zuelow, "The Tourism Nexus," p. 189.

**This paper is worth 25% of your overall grade.**

## PART II

You also need to write a 7- to 10-page paper examining how your project fits under the broad heading of "history." What approaches did you take and how do they relate to the various discussions and readings that the class dealt with over the course of the semester. What conclusions did you reach about "doing history?" Why? What challenges did you face and how did your specific goals shape the manner in which you approached these challenges?

This paper should be challenging; *the paper will be judged largely on the amount of thought you put into it.* We will set aside some time in class to talk about it and you should also plan to speak with Professor Zuelow regularly during his office hours.

Papers should be 7-10 pages long, use 12-point Times, and include citations as necessary (*use Chicago Manual of Style format; failure to do so will result in a 20-point grade reduction*). Do not use margins greater than 1 inch.

**This paper is worth 25% of your overall grade.**

Both papers are DUE December 8, 2011. (*If you would like to hand-in a rough draft of your work prior to the due date, it must be supplied to Professor Zuelow no later than November 22, 2011.*)

## QUIZZES/IN-CLASS WRITING

Although the grade for this course will not be substantially based on formal exams, you will be required to complete short in-class writing assignments and quizzes about the readings and films. These are designed to encourage you to think deeply about material, to complete course readings in a timely manner, and to gain as much from the guest-lectures as possible. If you listen carefully in class, take notes, think carefully about material, and keep up on the reading (taking notes on the reading is HIGHLY recommended as it will dramatically increase your mastery of material), you will do just fine on these assignments.

Each assignment will be worth a maximum of five points. I will determine your score for this portion of the course grade based on the total number of points possible. Thus, if you score 23 and there were 30 points available, you will have a 77% average for this portion of your grade. **In class writing assignments will be worth 25% of your overall grade.**

Finally, please note that I will *drop your two lowest scores* from my grade calculations—meaning that if there are ten in-class assignments, I will calculate the grade based on your eight highest scores.

## PARTICIPATION/ATTENDANCE

Your attendance and participation are vital for success in this class. You cannot learn, nor can you contribute to the group's progress, if you are absent. I will keep track of both who attends regularly and of who participates in discussion.

At the end of the semester, we will hold at least three round-table discussions (arranged more or less thematically) to talk about your individual projects. Participation in these round tables will be *required* and will be included in your participation grade.

**Participation is worth 25% of your overall grade.**

## OTHER POLICIES

### *LATE ASSIGNMENTS*

- **All papers must be handed in on the day that they are due. This must be done IN CLASS. No late papers will be accepted.**
- **Papers will not be accepted electronically unless otherwise specified.**

Having said this, if an unforeseen and serious problem arises, please contact me and we will work something out. Please be prepared to provide a doctor's note, obituary, or other paperwork as needed.

### *CELL PHONES AND OTHER ELECTRONICS*

Cellular phones, MP3 players, and other electronic devices (excluding laptops) are distracting to others and are therefore not acceptable in the classroom. **TURN OFF YOUR PHONES WHEN YOU ENTER THE CLASSROOM.** If it becomes a problem, I will confiscate offending devices until the end of the class period.

If you would like to take notes on a laptop, please feel free to do so. *This said, any student seen using their computer for tasks unrelated to this course will be asked to leave and will not be permitted to use a computer during subsequent class meetings.*

*DISABILITY ACCOMMODATIONS*

Students who require special accommodations for any disability should provide the professor with relevant documentation from the Disability Services Office (DSO) at the start of the semester. Every effort will be made to provide these students with additional time for exams, special testing facilities, or any other assistance prescribed by the DSO.

*SNOW DAYS OR OTHER CANCELLATIONS*

To paraphrase a saying/popular bumper sticker: “Snow Happens.” Should we miss a day because of snow (or any other reason), we will adjust the schedule as we go. In some cases, it may be necessary to cancel or postpone scheduled activities. Should we miss class during the scheduled round tables at the end of the semester, an alternative time will be agreed upon to hold these (important) meetings.

*WIKIPEDIA AND OTHER ONLINE RESOURCES*

Wikipedia and a large number of other online sources are not acceptable scholarly secondary sources. Do not use them (unless expressly told to do so) in this or any other college-level course.

There are acceptable online sources such as those providing peer-reviewed journal articles: JSTOR, ProjectMUSE, ProQuest, etc. **Consult with the professor to verify that any online source you are planning to use is acceptable.**

*PLAGIARISM & OTHER DISHONESTY*

**Plagiarism represents serious academic misconduct. As per UNE guidelines, students who steal the words or ideas of another party will be referred to the Dean for disciplinary action.**

The University of New England defines plagiarism as:

- a. The use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgement; or
- b. The unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

—*Student Handbook*, pp. 33-34

You can learn much more by consulting the following:

<http://www.une.edu/library/resguide/default.asp>



If you have any questions about how to properly cite sources, please contact me.

Anybody caught cheating on an in-class exam will receive an automatic failing grade for that exam and will be directed to the Dean for further disciplinary action.

## OVERALL COURSE GRADE

It is very important to understand how your grade will be assessed in this class, as well as what the various grades actually mean. In essence, letter grades are used as shorthand for the level of proficiency achieved in the classroom. Grades reflect results, not effort *per se* (which a professor has no way to assess). The following criteria are in effect:

- A:** Student demonstrated a level of knowledge (writing, content, etc.) relevant to the course that *goes considerably beyond* what is expected.
- B:** Student demonstrated a level of knowledge of material relevant to the course that is *beyond basic expectations*.
- C:** Student demonstrated an acceptable level of knowledge that is *in-line with course expectations*.
- D:** Student knowledge *barely meets expectations* and the student will likely face significant difficulty in more advanced history courses.
- F:** Student has not learned or demonstrated enough mastery of material to receive a passing grade.

These criteria are not intended to be off-putting, but merely to make clear that simply showing up for class, doing assignments, and talking occasionally generally earns a “C” or a “D”—not an “A” or “B,” both of which denote a student who exceeded the basic expectations outlined in this syllabus.

The basic grade breakdown is as follows:

<b>Participation:</b>	25%
<b>In-Class Writing/Quiz:</b>	25%
<b>Project Paper:</b>	25%
<b>Critical Assessment Paper:</b>	25%

The following grading scale is in effect:

A+	=	97-100
A	=	93-96
A-	=	90-92

B+	=	87-89
B	=	83-86
B-	=	80-82
C+	=	77-79
C	=	73-76
C-	=	70-72
D	=	60-69
F	=	59 and below

## C O U R S E   S C H E D U L E

*Please note that the following schedule is provisional. Changes may be made as demanded by the weather, class progress, etc. Please watch your email for alterations/revisions.*

---

### THURSDAY, SEPT. 1, 2011: INTRODUCTIONS

---

Today we will get to know one-another, go over the syllabus and requirements, and talk a little bit about the nature of history and about our approach to it.

**Lecture:** Introductions

**Reading:**

No assigned reading, however you should begin reading for next week. *Please be aware that there are several days of very heavy reading coming up. I recommend reading as much of Alain Corbin's book as you can.*

---

### TUESDAY, SEPT. 6, 2011: DATABASES AND RESEARCH STRATEGIES

---

Today we will visit the library for some instruction in basic research strategies and database use. Cadence Atchinson will be our guide.

Regardless of the project that you undertake this term, you will need to do extensive research. Today is your chance to gain an understanding of the tools available to you. **DO NOT MISS THIS CLASS, EVEN IF YOU THINK YOU KNOW HOW TO USE THESE RESOURCES!** I assure you, as one who has been doing this for years: there is **ALWAYS** more to learn.

**Reading:**

Alain Corbin, *The Village of Cannibals: Rage and Murder in France, 1870* (Cambridge: Harvard University Press, 1992), pp. 1-38.

---

**THURSDAY, SEPT. 8, 2011: JUST THE FACTS, MA'AM**


---

Historians are deeply concerned with facts—just one of the reasons that proper citations are so very important in scholarly work. Yet for all of this concern, what are facts? How do we know that something is a “fact?” Is it right to be so worried about details? Today we will talk about E.H. Carr’s thoughts on the matter and we will start trying to figure out what we think.

**Reading:**

Edward Hallet Carr, *What is History?* (New York: Vintage, 1967), pp. 3-35.

Corbin, *Village of the Cannibals*, pp. 39-60.

---

**TUESDAY, SEPT. 13, 2011: INDIVIDUALS AND THE COURSE OF HISTORY**


---

“Great men” have long been of interest to historians. But just how important are individuals in the course of human civilization? Do any of us function entirely on our own? Even the historians who write about “great men” do so within an historical context that is created not by one or two people but by society as a whole. Today we will consider the role of individuals in society. Just how special are we?

**Reading:**

Carr, *What is History?*, pp. 36-69.

Corbin, *Village of the Cannibals*, pp. 61-86.

---

**THURSDAY, SEPT. 15, 2011: HISTORY, SCIENCE, AND THE GUY ON YOUR SHOULDER**


---

The specific approach adopted by historians changes over time. During the 1970s, for example, historical inquiry took a decidedly quantitative turn—renewing a much older debate about whether history ought to be classified as a “science” or as part of the “humanities.” Today we will debate whether history is a science. At the same time, we will also ask serious questions about what ethical considerations are inherent in historical study. What obligations do we have when discussing history? What “causes” events to take place? As historians, how do we tell whether “x” caused “y” or whether some other factor was involved? Today we’ll talk about causality in history.

**Reading:**

Carr, *What is History?*, pp. 70-143.

Corbin, *Village of the Cannibals*, pp. 87-119.

**Suggested Reading:**

S.W. Swain, "What is History?" *The Journal of Philosophy*, 20 (1923): pp. 281–289.

---

**TUESDAY, SEPT. 20, 2011: HISTORIANS' ROUND TABLE**


---

Academic history is sub-divided into regional and topical sub-fields. Thus, one might be an historian of modern Britain, but specialize in social, political, intellectual, gender, or cultural history. Each of the department members here at UNE does something a little different. We all think about the past in slightly different ways, yet within very similar parameters that we are trained in while in graduate school. Today several members of the UNE history department will say just a few things about what they do and then we will have a group discussion about the nature of scholarly history.

**Reading:**

Carr, *What is History?*, pp. 144-209.

---

**THURSDAY, SEPT. 22, 2011: FEATURE FILM / *THE KING'S SPEECH*, PART I**


---

Feature films probably expose more people to historical personalities and events than any other genre, yet scholarly historians find real problems with them. Above all, feature films seldom get their facts right! The question is, does it matter? Today we will start viewing *The King's Speech*, the 2011 Oscar winner for Best Picture. Although the film was widely praised, it also generated controversy. Are critics justified in their distaste for the film?

**Reading:**

Christopher Hitchens, "Churchill Didn't Say That: *The King's Speech* is riddled with gross falsifications of history," *Slate.com*, January 24, 2011. Available online at: <http://www.slate.com/id/2282194/>.

Robert A. Rosenstone, *History on Film, Film on History* (New York: Pearson Longman, 2006), pp. 1-31.

**Please Note:** I will be out of town on this day in order to present a talk at the University of Missouri, St. Louis. If you need to speak with me about anything, please plan to do so either prior to the 22<sup>nd</sup> or after I return next week. *Role will be taken before the film is played.*

---

**TUESDAY, SEPT. 27, 2011: FEATURE FILM / *THE KING'S SPEECH*, PART II**


---

Today we will finish viewing *The King's Speech*. We should be able to spend about 30-minutes talking critically about the movie.

**Reading:**

Rosenstone, *History on Film*, pp. 32-69, 111-164.

---

**THURSDAY, SEPT. 29, 2011: FEATURE FILM**


---

With *The King's Speech* behind us, we will now think deeply about Robert A. Rosenstone's argument concerning feature films and the past. Does his thesis hold water? Does it meet the ethical standards of history? Can we stomach the lack of good facts in feature films? Do we agree with Hitchens or Rosenstone??

**Reading:**

David Herlihy, "Am I A Camera? Other Reflections on Films and History." *The American Historical Review*, 93 (5) (1988): pp. 1186-1192.

Dava Sobel, *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time* (New York: Walker and Company, 2005), pp. 1-50.

---

**TUESDAY, OCT. 4, 2011: HISTORICAL FICTION**


---

Dr. David Kuchta is a respected historian of European material and consumer culture (his book on the history of the suit is especially well regarded and I highly recommend it to any of you interested in consumer culture or simply in male fashion); he is also in the midst of writing a major work of historical fiction. Today Dr. Kuchta will tell us about his work as a fiction writer and will discuss both the similarities and differences in approach that he takes when working on his fiction relative to as scholarship. Make sure to come with questions!

**Reading:**

We will read a section of David Kuchta's manuscript. I will either hand it out in class or make it available to you electronically as we approach our class meeting.

Sobel, *Longitude*, pp. 51-87.

---

**THURSDAY, OCT. 6, 2011: POPULAR HISTORY**

---

On the surface, popular history represents a small step away from academic history. Indeed, popular histories often look little different from their academic counterparts, yet there *are* profound differences. Today we will talk about one of the most successful popular histories in recent memory: Dava Sobel's *Longitude*. How does it differ from what an academic historian might write? What strategies make this book appeal to a popular audience?

**Reading:**

Sobel, *Longitude*, pp. 88-176.

---

**TUESDAY, OCT. 11, 2011: DOCUMENTARY FILM, PT. 1**

---

Most of us “trust” documentary films more than we do feature film. Documentaries claim to “document” the world, telling us something about the past that is accurate and truthful. But just how accurate and truthful are documentaries? What narrative strategies do documentary filmmakers use? What are the strengths and weaknesses of differing approaches?

Eric Stange's *A Murder at Harvard* explores the murder of a Harvard professor during the nineteenth century, the discovery of his body, and the circus-like court case that followed. The movie was subsequently turned into a guided iPhone walking tour of the Boston neighborhood where the murder took place. We will begin our exploration of documentary film by watching and discussing *A Murder At Harvard*.

**Reading:**

Rosenstone, *History on Film*, pp. 70-110.

---

**THURSDAY, OCT. 13, 2011: DOCUMENTARY FILM, PT. 2**

---

Eric Stange is one of the most gifted filmmakers in America. His films include a two-part series on the history of the Berlin Wall and German reunification, *A Murder at Harvard*, and two-installments of the superb *The War That Made America* among many, many others. Today, Eric will answer questions about his approach to dealing with the past.

**Reading:**

To be announced.

---

**TUESDAY, OCT. 18, 2011: DOCUMENTARY FILM, PT. 3**


---

This week we will continue our discussion of documentary film by watching and discussing clips from a several films. Possible movies include: Sergei Eisenstein's classic *October: Ten Days That Shook the World* (Triad, 1928), Alain Resnais' *Night and Fog* (Janus Films, 1956), Noel Buckner's, Mary Dore's, and Sam Sills' *The Good Fight: The Abraham Lincoln Brigade in the Spanish Civil War* (Kino International, 1984), Timeline Films' *Grand Tours of Scotland*, and the History Channel's *The True Story of Braveheart* (2000).

**Reading:**

Miri Rubin, Linda Levy Peck, Peter Stansky, and Simon Schama, "Simon Schama's *A History of Britain*," *American Historical Review*, 114: 3 (June 2009): 662-683.

---

**THURSDAY, OCT. 20, 2011: DOCUMENTARY FILM, PT. 4**


---

Few television series generated as much debate among historians as did Simon Schama's *A History of Britain*. Today we will watch and discuss one installment of this controversial series.

**Reading:**

Miri Rubin, Linda Levy Peck, Peter Stansky, and Simon Schama, "Simon Schama's *A History of Britain*," *American Historical Review*, 114: 3 (June 2009): 684-700.

**\*\*REQUIRED OUTSIDE OF REGULAR HOURS CLASS EVENT\*\***

(Note that this event takes the place of our class meeting on October 27<sup>th</sup>.)

7:30pm showing of *In Good Time: The Piano Jazz of Marian McPartland*  
(Location to be announced.)

---

**TUESDAY, OCT. 25, 2011: HUEY ON DOCUMENTARY FILM**


---

Huey is one of Maine's top documentary filmmakers. His film *A Mountain Called Katahdin* is justifiably celebrated and his latest film, *In Good Time: The Piano Jazz of Marian McPartland*, is receiving extensive critical acclaim. Having seen the film on Thursday, today we will have a chance to speak directly with the filmmaker about the challenge of making a documentary film about a legend.

**Reading:**

No assigned reading.

---

**THURSDAY, OCT. 27, 2011: NO CLASS**


---

Having met on the evening of October 20<sup>th</sup>, we will not hold class today. You should use the time to work on your term project.

**Reading:**

No assigned reading.

---

**TUESDAY, NOV. 1, 2011: LIBRARY RESEARCH DAY**


---

Today you will have an opportunity to work on your term research project in the library with your professor and the campus library staff available if you need help or advice. This session *is* required, so be sure to attend.

**Reading:**

No assigned reading.

---

**THURSDAY, NOV. 3, 2011: MONUMENTS, MEMORY, AND THE PAST**


---

Historical monuments are one of the most common ways that we encounter the past. Perhaps because of their very omnipresence, monuments are also endlessly controversial. Consider perhaps the most famous monument in America, the Vietnam Memorial. When proposed, there was a loud outcry of opposition. A wall with names?! A compromise was reached: build a traditional monument *and* the wall. The traditional memorial, a statue of three soldiers, is still there. Few tourists notice it. The wall is etched into our collective consciousness. In Scotland, a recent Wallace memorial looks very much like Mel Gibson, an American-born Australian actor. Many see this as absurd. The Holocaust stands as one of the most horrific chapters in modern history, but as survivors die off, memory of the event is fleeting. Monuments are one way to arrest the slide, but will the monuments maintain their meaning when the survivors are dead?

**Reading:**

Marita Sturken, "The Wall, the Screen, and the Image: The Vietnam Veterans Memorial," *Representations*, No. 35, Special Issue: Monumental Histories (Summer, 1991): pp. 118-142.

James E. Young, "Germany's Memorial Question: Memory, Counter-Memory, and the End of the Monument," *South Atlantic Quarterly* 96:4 (Fall 1997): 853-880.



---

**TUESDAY, NOV. 8, 2011: HISTORICAL REENACTMENT**


---

We've all seen them. Men and women who like to dress up in the clothing of a given time period, to reenact famous battles, or simply to demonstrate how past people lived. Is this a useful approach to truly understanding the past? Today we will watch a documentary film, *Patriots Day*, before spending the last part of our class period discussing historical reenactment.

**Reading:**

Rory Turner, "Bloodless Battles: The Civil War Reenacted," *TDR*, 34/4 (Winter, 1990): pp. 123-136.

---

**THURSDAY, NOV. 10, 2011: HERITAGE TOURISM**


---

Heritage tourism is among the most popular forms of leisure travel. At least in theory, it teaches tourists about the past. What is "heritage tourism" and is it an effective means of historical education? What issues are involved?

**Reading:**

Eric Zuelow, "Enshrining Ireland's Nationalist History Inside Prison Walls: The Restoration of Kilmainham Jail," *Éire-Ireland* 39 (Fall/Winter 2004): pp. 180-201.

Phil Hubbard and Keith Lilley, "Selling the Past: Heritage-tourism and Place Identity in Stratford-upon-Avon," *Geography* 85/3 (July, 2000): pp. 221-232.

---

**TUESDAY, NOV. 15, 2011: MUSEUMS, PART I**


---

Virtually all of us visit museums from time to time. In doing so, we expect to learn something about the subject at hand, whether that be history, science, or art. By now it should not surprise you that all historical museum curators must make decisions about technology, about narrative, and about the story they wish to tell. Today we will consider the case of four museums located in the Pacific Northwest and we will talk about some of the various museums that we have each visited. How do curators tell stories and what are the strengths and weaknesses of various approaches?

**Reading:**

James Clifford, "Four Northwest Coast Museums: Travel Reflections." In *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge: Harvard University Press, 1997, pp. 107-147.

---

**THURSDAY, NOV. 17, 2011: MUSEUMS, PART II**


---

Today we will focus on a particular type of museum/tourism: "Holocaust tourism." Often considered a type of "dark tourism," Holocaust tourism brings visitors into contact with one of the most dismal chapters of modern history. In doing so, it raises a host of questions about authenticity, narrative, and the politics of tourism. Today we will talk about Holocaust tourism.

**Reading:**

Tim Cole, *Selling the Holocaust: From Auschwitz to Schindler, How History is Bought, Packaged, and Sold*. New York and London: Routledge, 1999, 97-120.

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," In *Illuminations*, edited by Hannah Arendt, 217-252. New York: Schocken Books, 1969.

---

**TUESDAY, NOV. 22, 2011: MUSEUMS, PART III**


---

Monuments, museums, reenactment, heritage tourism, films, and other means of portraying history to the public are all fraught with challenges. Today you will spend the first half of the class period working with a group of your peers to develop the outlines of a "tourism experience" that presents visitors with the story of either *Longitude* or *Village of the Cannibals*. We will then talk about the result of your efforts.

**Reading:**

While there is no required reading for today's class, you should be sure to bring your copies of both *Longitude* and *Village of the Cannibals*.

**Note: There will be no class on November 24 (Thanksgiving). Don't overeat!**

---

**TUESDAY, NOV. 29, 2011: ELIZABETH DE WOLFE: FROM SCHOLARSHIP TO MUSEUM**


---

Elizabeth De Wolfe is UNE History Department Chairperson, a decorated teacher, an award-winning author, and she also has an extensive background in museum work. This extraordinary body of experience led her to offer a course in Spring 2008 that involved turning her book, *The Murder of Mary Bean and Other Stories*, into a museum exhibit at the Saco Museum. Today she will talk about the challenges she encountered writing *Mary Bean* and the difficulties inherent in turning a book, which uses a specific case to make larger points about gender, class, consumption, industrial development, and more into a museum exhibit. Be sure to come with questions!

**Reading:**

Elizabeth A. De Wolfe, *The Murder of Mary Bean and Other Stories* (Kent, OH: Kent State University Press, 2007), 3-74.

---

**THURSDAY, DEC. 1, 2011: STUDENT PRESENTATIONS**

---

Round table discussion.

**Reading:**

No assigned reading.

---

**TUESDAY, DEC. 6, 2011: STUDENT PRESENTATIONS**

---

Round table discussion.

**Reading:**

No assigned reading.

---

**THURSDAY, DEC. 8, 2011: STUDENT PRESENTATIONS (LAST DAY OF CLASS)**

---

Round table discussion.

**Reading:**

No assigned reading.