

HIST 496H: Honors Senior Capstone Seminar
Topic: Histories of Memories

Prof. Susan Crane

Office//Hours: Chavez 319 A/B//Tues 10:00-10:50, alternate Wed 11-11:50 and by appointment

Contact: scrane@email.arizona.edu

Faculty Website: <https://scrane.web.arizona.edu/>

The History Department's and Univ. of Arizona catalog course description: The culmination of the History Major, HIST 496H/498 allows students to pursue in depth the research interests they have developed in other history classes. The department offers several sections of various topics each semester. Usually taken in the last year in college, this research seminar teaches students to organize, research, and write a substantial paper (at least 20 pages) or, occasionally, its equivalent in a different form. This project will constitute original research: it will base its argument substantially on a critical evaluation of primary sources (in the original languages when possible, or in translation). It will also actively and critically engage secondary scholarship.

Although the research paper is the final product, students will work toward this through a series of structured, graded stages -- for example, a research proposal, annotated bibliography, rough draft(s), final draft and poster presentation -- each of which may involve giving and receiving peer commentary.

COURSE OBJECTIVES AND EXPECTED LEARNING OUTCOMES: This research seminar serves as the culmination of the history major at the University of Arizona. Each student will complete a 20-25-page original research paper that will involve posing and framing a worthwhile historical question, interpreting and using primary sources to build an argument, explaining the significance of that argument in relation to the previous work of other scholars, and articulating that argument with supporting evidence and lively, engaging writing.

The University of Arizona sits on the original homelands of indigenous peoples who have stewarded this land since time immemorial. Aligning with the university's core value of a diverse and inclusive community, it is our institutional responsibility to recognize and acknowledge the people, culture and history that make up the Wildcat community. At the institutional level, it is important to be proactive in broadening awareness throughout campus to ensure that students feel represented and valued. History and memory begin with you.

The Capstone course is very intensive. You can expect to spend several hours per week on your research and writing.

oooooooooooo

**You are about to become an expert on your chosen topic,
capable of asserting an original perspective on a historical subject.**

You will know more about it than your instructor will!

Enjoy the thrill of historical research and writing.

oooooooooooo

CLASS PARTICIPATION

Regular attendance and participation in class discussion are required. Students should have completed each reading assignment in advance of the class meeting for which it is assigned and be prepared to discuss the material in depth; bring those texts and your reading notes to class. We will conduct ourselves in a professional manner in group discussion and peer review.

ASSIGNMENTS

- All written work should be formatted in 12-pt Times Roman font with standard margins (same as in this syllabus) and double spaced, with your name at the top.
- All writing assignments must be submitted electronically to D2L Dropbox before the class in which they are due. The dropbox will close at 1:00 on due dates.
- All writing assignments must also be submitted as hard copy during the class in which they are due.
- **READING ASSIGNMENTS are available either on D2L or, if they were originally published in an academic journal, you will need to use the Main Library databases to access them. Consult the reading list at the end of the course schedule.**

GRADES

All writing assignments are due in class on the required date and will not be accepted later without prior permission of the instructor.

The final paper is the most important outcome of the course. The preliminary stages of research are designed to support the completed project and will be assessed for how well they prepare you for success on the final paper. You will receive a midterm assessment of your work to date after the annotated bibliography is graded.

Proposal: 15%
Annotated bibliography: 20%
Peer review: 15%
Final paper and poster presentation: 50%

ATTENDANCE

Since the seminar only meets once a week, class attendance is vital to your success in the course. If you know you will have to miss a class for legitimate reasons, you are expected to inform the instructor in advance. If you take the responsibility to let the instructor know ahead of time that you're sick or have to miss class, you will be excused.

****Late work will be accepted only from students who have received prior permission for excused absences on due dates.****

All holidays or special events observed by organized religions will be honored for those students who show affiliation with that particular religion.

Absences pre-approved by the UA Dean of Students (or Dean's designee) will be honored.

HISTORY DEPARTMENT ACADEMIC INTEGRITY POLICY

Plagiarism and cheating will not be tolerated. All assignments submitted for this course must be original and must be performed individually unless otherwise permitted. Every incident of academic dishonesty will be strictly punished. The history department mandates that academic dishonesty be punished by **a failing grade for the course**. Additional sanctions may include a permanent record on your academic transcript and suspension or expulsion from the university. For more information on UA policies concerning academic integrity see:

<http://deanofstudents.arizona.edu/codeofacademicintegrity>.

If you have any concerns about what plagiarism is and how to avoid it, consult the Main Library <http://www.library.arizona.edu/applications/quickHelp/tutorials/search/term:plagiarism>.

GRADING PHILOSOPHY

A “grade” is a single letter given to indicate the level of performance attained in scholastic work. It is the professor’s evaluation of the accuracy, depth and quality of expression found in students’ written assignments for this course. Although it is not a precise measure, each letter has a meaning that conveys important feedback about the quality of academic work. An “A” is reserved for the very best work in the course. It means that the student *far exceeds normal expectations* for work at this level in all aspects of the assignment (accuracy, depth, quality of expression). Grades in the “B” range indicate that while accurate and adequate in depth and quality of expression, the assignment could still be improved significantly in one or more of these aspects. *Grades in the “C” range indicate that the student has met minimum expectations for undergraduate work in the course*, but that his or her work is undistinguished in accuracy, depth and/or quality of expression; considerable room for improvement exists. A “D” grade indicates that student work is below expectations for undergraduate work and that serious deficiencies need to be addressed. An “E” or “F” indicates that the student has not performed the assigned work.

ACCESSABILITY AND ACCOMODATIONS

It is the University’s goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. You are also welcome to contact Disability Resources (520-621-3268) to establish reasonable accommodations.

Please be aware that the accessible table and chairs in the classroom should remain available for students who find that standard classroom seating is not usable.

...AND FINALLY:

The information contained in the course syllabus, other than the grade and absence policies, may be subject to change with reasonable advance notice, as deemed appropriate by the instructor.

CLASS SCHEDULE

Jan. 21 Generations Generating Memories: Memory Studies Basics
Reading: Oxford Bibliographies “Collective Memory” (in Sociology: esp.
Commemoration; Reputation; Silence, Denial, and Forgetting; Cultural Trauma;

Memory Beyond the Nation) [UA Main Library]; Corning and Schuman, “The Critical Years” [D2L]

Reading: for students who haven’t taken HIST 375: Halbwachs, “Collective Memory and Historical Memory”

- Jan. 28 Sites of Memory: Memorials, Monuments, Museums and More
Reading: Doss
Guests: Katie Fapp (UA, Oxford); Mary Feeney, History Librarian, UA Main Library
Skill Focus: Narrowing a Research Topic; Bibliography management; searching in books, articles and databases
Due: list of three possible topics (short paragraph for each)
- Feb. 4 Forgetting and Transitional Justice
Reading: Bevernage, Connerton
Skill Focus: Historiography and Secondary Sources: reading to get an author’s argument, crediting previous scholarship
Due: preliminary research proposal [instructions on D2L], must inc. CM sourcebook for your topic
- Feb. 11 Collective Memory and Visual Culture
Site Visit: Meet at UA Library, Special Collections at 2:00
Reading: Hartmann and either Langford OR Landsberg [for projects related to film]
Skill Focus: How to search for and use visual evidence
- Feb. 18 What a Capstone Paper Looks Like
Reading: from *Footnotes* (student publications):
Jessica Grossman
<https://journals.uair.arizona.edu/index.php/UAHISTJRN/article/view/22902>
Jennifer Bates
<https://journals.uair.arizona.edu/index.php/UAHISTJRN/article/view/23144>
Due: revised research proposal
Skill Focus: Finding Primary Sources
- Feb. 25 Research Methods Review
Due: annotated bibliography of primary and secondary sources (minimum: five each)
- March 3 Research and individual meetings (sign up)
- March 10 No class: Spring Break

- March 17 Research and individual meetings (sign up)
- March 24 **Guest: Prof. Paul Betts, St. Antony's College, University of Oxford 2:00-3:00**
 Reading: Paul Betts (choose one of two)
 Research and individual meetings (sign up)
- March 31 Discussion: Research Progress
Due: Partner Reports
- April 7 Research and individual meetings (sign up)
- April 14 Research and individual meetings (sign up)
- April 21 Writing Workshop
Due: First (not "rough") Draft
- April 28 Making the Most of Peer Review
Due: Peer Review of First Drafts, Partner Reports
- May 5 No Class (instructor at conference)
- May 8 **Final Draft Due 5:00pm on D2L and hard copy**
Submit hard copy to Prof. Crane mailbox, History office, Chavez 400N

****Monday May 11, 3:30-5:00: History Research Symposium**
 Poster presentations (invite friends and loved ones!)

Assigned and Recommended Readings

For reference:

William Kelleher Storey, *Writing History: A Guide for Students*, 4th ed. New York: Oxford University Press, 2012.

For more all queries regarding footnoting and other stylistic matters, you should defer to the *Chicago Manual of Style* (available online via D2L "Library Tools")

Assigned (in order of assignment):

Maurice Halbwachs, "Collective Memory and Historical Memory" in Halbwachs, *The Collective Memory*, translated from the French by Francis J. Ditter, Jr. and Vida Yazdi Ditter (New York: Harper & Row, 1980).

Amy Corning and Howard Schuman, ch. 4 "The Critical Years" in their *Generations of Collective Memory* (Univ. of Chicago Press, 2015).

Erica Doss, "Statue Mania to Memorial Mania" (ch. 1) in her *Memorial Mania: Public Feeling in America* (2010).

Paul Connerton, "Seven Types of Forgetting" *Memory Studies* 1:1 (January 2008), 59-71.

Berber Bevernage, "Writing the Past out of the Present: History and the Politics of Time in Transitional Justice," *History Workshop Journal*, 69 (Spring 2010), pp. 111-131.

Saidiya Hartman, "An Unnamed Girl, a Speculative History: What a photograph reveals about the lives of young black women at the turn of the century," *The New Yorker* (Feb. 9, 2019)

<https://www.newyorker.com/culture/culture-desk/an-unnamed-girl-a-speculative-history>

Martha Langford, "Speaking the Album: An Application of the Oral-Photographic Framework" in Annette Kuhn and Kirsten Emiko McAllister, *Locating Memory: Photographic Acts* (2006) pp. 223-246.

Alison Landsberg, "Prosthetic Memory: The Ethics and Politics of Memory in an Age of Mass Culture," in *Popular Memory and Film*, ed. Paul Grainge (2003) [EBook]

Paul Betts, "1989 At Thirty: A Recast Legacy" *Past & Present*, 244:1(Aug. 2019), pp.271 – 305;
OR "The Intimacy of Revolution: 1989 in Pictures" in Betts and Jennifer Evans, eds., *The Ethics of Seeing* (2018).