

**SIMMONS COLLEGE
GRADUATE SCHOOL OF LIBRARY AND INFORMATION SCIENCE/
DEPT. OF HISTORY, COLLEGE OF ARTS AND SCIENCES**

Spring Term 2007

HIST. 527/LIS 443 Archives, History, and Collective Memory

Room P206: Tuesday 2:30 pm – 5:30 pm.

Instructors: Jeannette A. Bastian and Laura Prieto

Jeannette Bastian: Rm. P 204G; phone 617-521-2808; jeannette.bastian@simmons.edu

Office Hours: Mon. 5-6pm.; Wed. 5-6pm. and by appointment.

Laura Prieto: Rm. C-319C; phone 617-521-2253; laura.prieto@simmons.edu

Office Hours: Thurs. 12:30-2:30 and by appointment.

Course Outline

This course explores the social construct of collective memory as it is shaped through historical events and recorded through archival records. Taking the view that the synergy between history and archives is at least partially expressed through the construction of collective memory, this course will examine the relationship between these two disciplines and the impact that each has on the other in the process of memory construction, public history display, commemoration, the writing of history, and the formulation of political and national identities.

Focusing on nineteenth and twentieth century events, this course will consider such historical and archival issues as the use or misuse of archives to shape political myths, and the use of documents to influence a shared historical consciousness. Using a wide range of case studies, the class will touch on video testimonies, museum displays, archival collections, public monuments, the role of technology in historical preservation, and the place of history in public discourse, as well as political struggles over the notion of a “shared” heritage.

Course Outcomes:

Students will understand the theoretical relationships between history, archives and memory.

Student will read and write analytically.

Students will engage in meaningful and analytical discussion.

Students will work with colleagues in group and will create group presentations.

Students must satisfactorily meet all the requirements described in the syllabus. Extenuating circumstances or other valid reasons for not making up the course assignments will be considered by the instructor, but the student will be required to provide evidence of the severity of the circumstances preventing the student from completing the assignments. Unexcused late submissions of assignments will lead to a half reduction in your grade each day the assignment is late.

If you have a disability for which you are requesting an accommodation or have a medical condition, you are encouraged to contact the instructor, Em Claire Knowles, Assistant Dean, and the **Academic Support Center (ASC)** as early as possible. ASC is located in Suite 303, 617-521-2474. Please contact Todd Herriott, ADA Compliance Officer/Disabilities Coordinator.

Reading available for purchase:

Paul Connerton, *How Societies Remember* (Cambridge UP, 1989)
W. Fitzhugh Brundage, ed., *Where These Memories Grow: History, Memory, and Southern Identity* (UNC Press, 2000)
Barbie Zelizer, *Remembering to Forget* (U Chicago, 2000)
Art Spiegelman, *Maus I*
Tom Stoppard, *Arcadia*

Reading on Reserve:

Jeannette Bastian, *Owning Memory*
Nancy K. Bay, *Tune In, Log On: Soaps, Fandom, and Online Community*
David Blight, *Beyond the Battlefield*
Antoinette Burton, ed. *Archive Stories: Facts, Fictions and the Writing of History*
Connerton, *How Societies Remember*
John Gillis, ed., *Commemorations*
David Glassberg, *A Sense of History*
Maurice Halbwachs, *On Collective Memory*
Deborah Lipstadt, *Denying the Holocaust*
David Lowenthal, *The Past is a Foreign Country*
Pauline Maier, *American Scripture*
Merrill Peterson, *Lincoln in American Memory*
Elizabeth Pleck, *Celebrating the Family*
Sarah Purcell, *Sealed with Blood*
Roy Rosenzweig, *Eight Hours for What We Will*
Carl Sandburg, *Abraham Lincoln: The Prairie Years and The War Years*
Michael Shaara, *The Killer Angels*
Gerald Sider and Gavin Smith, eds., *Between History and Histories*
Susan Sontag, *On Photography*
Carolyn Steedman, *Dust*
Alan Trachtenberg, *Reading American Photographs*
Susan Tucker, *The Scrapbook in American Life*
Alice Walker, *In Search of Our Mothers' Gardens*
Barbie Zelizer, *Remembering to Forget*

Assignments

Discussion Participation	25% of final grade
Response Papers	25%
Book Review (due March 16)	25%
Group Project (var. due dates)	25%

Participating in Discussion: Lively, informed discussion is crucial to a successful seminar. Therefore a large percentage of your grade in this course will reflect the level of your participation and leadership in weekly discussions. Of course, regular attendance is expected. Beyond this, we expect active participation each week. Participation in discussion means that you should contribute ideas, understandings, and questions about class topics that help to clarify or advance the subject under discussion. What you say in class should reveal a well-informed engagement with the readings and other course materials. You should also be respectful of your peers to encourage the full involvement of all class members in our conversations.

Response Papers: Due by noon on the day before each class.

Since much depends upon your active engagement in discussions during class time, you should not only *read* the assignment but also *think about* what you have read and how it relates to the course. Then, write a 1-page **response** to the readings and submit it via email or hard copy to the professors by noon on Monday, the day before class meets. Email submissions are fine; please send a copy to both professors, Jeannette Bastian and Laura Prieto. Writing the responses – which will form a collective reading journal by the end of the semester – will help you come to class prepared with comments, queries, and informed opinions on the readings and the larger issues they invoke. Each paper should succinctly explore a common theme or argument from the week’s readings. **Response papers must be limited to one page only, single or double-spaced, and must include one discussion question.**

Book Review Essay: Due March 16.

Students will complete an analysis (8-10 double-spaced, typed pages) of a book from a list compiled by the instructors that engages the concept of collective memory. This assignment allows students to assess critically the theoretical assumptions in a wider range of scholarship across disciplines and genres.

Book List:

David Blight, *Beyond the Battlefield*

A.S. Byatt, *Possession*

Betty Joseph, *Reading the East India Company, 1720-1840: Colonial Currencies of Gender*

Elizabeth Kostova, *The Historian*

Jill Lepore, *In the Name of War: King Philip’s War and the Origins of American Identity*

Edward Linenthal, *Preserving Memory: The Struggle to Create America’s Holocaust Museum*

Emily Rosenberg, *A Day Which Will Live: Pearl Harbor in American Memory*

Diane Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*

Janet Theophano, *Eat My Words: Reading Women’s Lives through the Cookbooks They Wrote*

Laurel Ulrich, *The Age of Homespun: Objects and Stories in the Creation of an American Myth*

Alfred F. Young, *The Shoemaker and the Tea Party: Memory and the American Revolution*

Katherine Weber, *Triangle*

Jay Winter, *Sites of Memory, Sites of Mourning: The Great War in European Cultural History*

Barbie Zelizer, *Covering the Body: The Kennedy Assassination, the Media, and the*

Shaping of Collective Memory (1992)

Group Project:

Deadlines: Post topic and components on Wiki by February 23
Post outline and working bibliography on Wiki by April 3
Post completed project on Wiki by April 24
Final presentations in class on May 1 or May 8.

For the group project, students will be assigned to specific working groups based on your special interests within the course. These working groups will meet and work together throughout the semester. We are aware of and sympathetic to the scheduling demands of the seminar participants and will provide some built-in time within the seminar structure for the groups to meet, coordinate, and work together. Each group is also required to check in periodically with a specific faculty member.

In consultation with the instructors, the group (3-4 students) will choose a historical event, social movement, cultural movement, historical figure or issue and examine how it has been remembered over time and how it is currently being remembered and made accessible to the public. In examining the collective memory of this event, person or movement, students will examine all aspects of how it has been remembered including its archives and artifacts, web sites/physical sites, primary and secondary sources. In addition to presenting the different perspectives on the subject, students will analyze the way it has been remembered, draw conclusions about its collective memory and the impact of different types of remembrance.

Group Projects should cover some of these issues.

1. Does the historical meaning and/or significance of the event change over time?
2. What is the relationship between the archives and records of the event and the memory of the event?
3. How do different media shape the memory of the event?
4. Who is the intended audience for each representation of the event? What is the anticipated reception?
5. Do political demands or needs shape a historical or memorial narrative?
6. What is the role of the community and/or individual on the shaping of historical meaning?
7. Do different types of documents help to shape different historical interpretations? In turn, how do they shape public understanding of the past?
8. Are there competing claims to history or memory? If so, how does this contestation of memory continue to shape an over-all memory?
9. Does the introduction of new “texts” and/or new interpretations alter and reconfigure meaning of the past?
10. How do individual memories interact with constructed “collective” memories?

The student groups will post their presentation on the class wiki and lead the class in a brief discussion of their topic. All student presentations can make use of video, the web, power point, etc. The group will be graded on the project’s clarity, organization, originality, depth of research, and analysis of materials.

Quick Reference Tools: Students need to become familiar with history, archival and public history organizations, journals, and web sites (many which have extensive links to other pertinent sites).

American Historical Association: <http://www.theaha.org/>
Publishes *American Historical Review* and the newsletter *Perspectives*.

Organization of American Historians: <http://www.oah.org/>
Publishes *Journal of American History* and *The OAH Magazine of History*.

National Council on Public History: <http://ncph.org/>
Publishes *The Public Historian*.

American Association of Museums: <http://www.aam-us.org/>
Publishes *Museum News*.

Society of American Archivists: <http://www.archivists.org/>
Publishes *American Archivist*.

Association of Canadian Archivists: <http://archivists.ca/home/>
Publishes *Archivaria*

Humanities and Social Sciences Online: <http://www.h-net.org>
Encompasses many discussion networks, book reviews, and other resources.

CLASS SCHEDULE

January 30. Overview and Assignments: Memory, History and Archives
Introduction
Film: “Chile, Obstinate Memory.”

February 6. What is Collective Memory (LP and JB)

- Paul Connerton, *How Societies Remember*.
- Maurice Halbwachs, *On Collective Memory*, chapters 3 and 4.
- Pierre Nora, “Between Memory and History,” *Representations*, 26 (Spring, 1989): 7-24.
- David Lowenthal, *The Past is a Foreign Country*, chapter 5.

NYT Article on Frederick Douglass

Submit list of ideas and areas of interest for Group Project to LP & JB

February 13. Archives and Collective Memory (JB)

- Jeannette A. Bastian, *Owning Memory, How A Caribbean Community Lost Its Archives and Found Its History* (Libraries Unlimited, 2003). Chapter 1.
- Terry Cook and Joan Schwartz, "Archives, Records, and Power: The Making of Modern Memory," *Archival Science* 2 (1), 2002: 1-19.
- Tom Nesmith, "Seeing Archives: Postmodernism and the Changing Intellectual Place of Archives," *American Archivist* 65(Spring/Summer 2002): 24-41.
- Carolyn Steedman, *Dust, The Archive and Cultural History*, chapter 6, "What a Rag Rug Means."

Tech Lab: Wiki Demonstration; Group Project Assignments

February 20. Historians and Collective Memory (LP)

- Brundage, "Introduction: No Deed but Memory," in *Where These Memories Grow*
- Susan A. Crane, "Writing the Individual Back into Collective Memory," *American Historical Review* 102:5 (1997), 1372-1385
- John Gillis, "Memory and Identity" in *Commemorations*, 6-20.
- David Blight, "Historians and 'Memory,'" *Commonplace*, vol. 2, no. 3, April 2002. <http://www.common-place.org/vol-02/no-03/author/>
- Kerwin Lee Klein, "On the Emergence of Memory in Historical Discourse," *Representations*, No. 69(Winter, 2000): 127-150.

JB and LP Sample Presentations

REMINDER: Groups should post topics and component parts on Wiki by 2/23

February 27. The Revolutionary Heritage in America (LP)

- Sarah J. Purcell, Intro. and chapter 1 in *Sealed with Blood: War, Sacrifice, and Memory in Revolutionary America*
- Anne Sarah Rubin, "76 and 61: Confederates Remember the American Revolution" in Brundage, ed., *Where These Memories Grow*
- Roy Rosenzweig, Chapter 3 in *Eight Hours for What We Will*
- Pauline Maier, Introduction and Chapter 4 in *American Scripture*

Students Meet in Groups

March 13. Slavery and the Civil War in American Memory (LP)

- David Blight, “For Something Beyond the Battlefield’: Frederick Douglass and the Struggle for the Memory of the Civil War” *Journal of American History* 75:4 (March 1989): 1156-1178 (also reprinted in Blight, *Beyond the Battlefield*)
- Kathleen Clarke, “Celebrating Freedom: Emancipation Day Celebrations and African-American Memory in the Early Reconstruction South” in Brundage, *Where These Memories Grow*

and one of the following options:

- Photography: view Mathew Brady photographs on web and read chapter 2, "Albums of War," pp. 71-118 in Trachtenberg, **Reading American Photographs**
- Film: watch *The Birth of a Nation* (dir. D. W. Griffith) and read Jay Winter, “Film and the Matrix of Memory,” *The American Historical Review* , (Jun., 2001), pp. 857-864
- Monuments: visit the Shaw memorial in Boston; read “The Shaw Memorial in the Landscape of Civil War Memory,” in David Blight, *Beyond the Battlefield*
- Biography: read chapters 10, 11, 26, 29, 39, and 57 Carl Sandburg, *Abraham Lincoln: The Prairie Years and the War Years* and chapter 6, “From Memory to History” in Merrill D. Peterson, *Lincoln in American Memory*
- Fiction: read part 1, “Monday, June 29, 1863,” in Michael Shaara, *The Killer Angels* (1974) and “Fictional History and Historical Fiction” in C. Vann Woodward, *The Future of the Past*
- Documentary: watch episode 1 of *The Civil War* (dir. Ken Burns) and read “Watching the Civil War,” in David Glassberg, *A Sense of History*

REMINDER: Book Reviews due 3/16

March 20. . Women, Family Memory, and Material Culture (LP)

- Stephanie E. Yuhl, “Rich and Tender Remembering: Elite White Women and an Aesthetic Sense of Place in Charleston, 1920s and 1930s,” in Brundage, ed., *Where These Memories Grow*
- Holly Beachley Brear, “We Run the Alamo and You Don’t” in Brundage, ed., *Where These Memories Grow*.
- Laurel Thatcher Ulrich, “A Pail of Cream,” *Journal of American History* 89:1 (June 2002), pp. 43-48
- Joan Marie Johnson, ""Ye Gave Them a Stone": African American Women's Clubs, the Frederick Douglass Home, and the Black Mammy Monument" *Journal of Women's History* - Volume 17, Number 1, 2005, pp. 62-86
- Alice Walker, “In Search of Our Mothers’ Gardens,” and “Looking for Zora,” in *In Search of Our Mothers’ Gardens*

March 27. Remembering the Holocaust (JB)

- Art Spiegelman, *Maus: A Survivor's Tale*, (New York : Pantheon Books, 1986)
- Barbie Zelizer, *Remembering to Forget, Holocaust Memory Through the Camera's Eye* (Chicago: University of Chicago Press, 1998), chapters 1, 3.
- Deborah Lipstadt, *Denying the Holocaust, the Growing Assault on Truth and Memory* (New York, Plume, 1994), ch. 1, 8, 9.
- Greg Bradsher, "Turning History Into Justice: The National Archives and Records Administration and Holocaust Era Assets, 1996-2001," in *Archives and the Public Good*, 177-204.

April 3. Historic Sites (JB & LP)

- Robert T. Hayashi, "Transfigured Patterns: Contesting Memories at the Manzanar National Historic Site," *Public Historian* 25:4 (Fall 2003)
- Sarah Purcell, "Commemoration, Public Art, and the Meaning of the Bunker Hill Monument," *Public Historian* 25:2 (Spring 2003)
- Scott Sandage, "A Marble House Divided: The Lincoln Memorial, the Civil Rights Movement, and the Politics of Memory, 1939-63" *Journal of American History* 1993
- Barbara Biesecker, "Renovating the National Imaginary," in *Framing Public Memory*, ed. By Kendall R. Phillips, pp. 212-247.

April 10. Fiction, Memory and History

- Tom Stoppard, *Arcadia*
- Alice Yaeger Kaplan, "Working in the Archives," *Yale French Studies*, no. 77 (1990): 103-116.

April 17. Visual Memory (JB)

- Joan Schwartz, "Records of Simple Truth and Precision," *Photography, Archives and the Illusion of Control*, *Archivaria* 50 (Fall 2000): 1-40.
- Susan Sontag, *On Photography*, pp. 3-24 and 153-180.
- Susan Tucker, *The Scrapbook in American Life*, TBA
- Barbie Zelizer, "The Voice of the Visual in Memory," in *Framing Public Memory*, ed. By Kendall R. Phillips, pp. 157-185.

April 24. Re-Remembering the Past

- Michel-Ralph Trouillot, "Silencing the Past: Layers of Meaning in the Haitian Revolution," *Between History and Histories: The Making of Silences and Commemorations*, ed. Sider and Smith, 31-62.
- *Small Wars: An-my Le* TBA

- Laurent Dubois, “Maroons in the Archives: The Uses of the Past in the French Caribbean,” in *Archives, Documentation and Institutions of Social Memory: Essays from the Sawyer Seminar*, edited by Francis X. Blouin and Williams G. Rosenberg.
- Jay Winter, *Remembering War: The Great War between Memory and History in the 20th Century*, 2006 **TBA**

REMINDER: Group Projects due to be posted to Wiki

May 1. Technology and Memory (LP/JB)

- Elizabeth L. Greenspan, “Spontaneous Memorials, Museums, and Public History: Memorialization of September 11, 2001 at the Pentagon,” *The Public Historian*, 25 (Spring 2003): 129-132
- Nancy K. Bay, (2000). *Tune In, Log On: Soaps, Fandom, and Online Community* (Sage Publications, 2000) **TBA**
- Rene M. Sentilles, “Toiling in the Archives of Cyberspace,” in *Archive Stories: Facts, Fictions and the Writing of History*, edited by Antoinette Burton (Duke University Press, 2005).
- September 11 Digital Archive, 911digitalarchive.org/
- Polar Bear Expedition Digital Archive <http://polarbears.si.umich.edu/>

Student Presentations Part I

May 8. Student Presentations Part II, Wrap Up