



**UNSW**  
SYDNEY

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University



## **ARTS3270**

Reflecting on Histories and Historians: Capstone

Semester Two // 2018

## Course Overview

### Staff Contact Details

#### Convenors

Name	Email	Availability	Location	Phone
Nicolas Rasmussen	N.Rasmussen@unsw.edu.au	To be posted on course Moodle site	Morven Brown 314	9385-2361 (no messages)

### School Contact Information

School of Humanities and Languages

Location: School Office, Morven Brown Building, Level 2, 258

Opening Hours: Monday - Friday, 9am - 5pm

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### Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

### Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Course Details

### Credit Points 6

### Summary of the Course

Subject Area: History

In this capstone course you will join all the other students majoring in History in a weekly seminar designed to bring coherence to your previous study of the field. Here you will reflect on the fundamental principles of the discipline, together with the social and ethical implications of particular approaches to the practice of History. Readings, discussion and fieldwork are focused on developing appreciation of the role of historical knowledge in understanding and influencing our contemporary world. You will explore the origins, agendas, and methodologies behind a number of key contemporary historical approaches, and the controversies they have sparked within the discipline. You will consider the ways historians adapt their professional practices to public engagement through museums, the entertainment industry, and the courts. You will also experience the fundamental task of the historian through your own research project: framing a question about the past that can be addressed by reconstructing past events from primary sources, while engaging with recent scholarship in your interpretation of these events.

### At the conclusion of this course the student will be able to

1. employ and evaluate major principles and methodologies within the discipline of history
2. demonstrate a critical understanding of the social and ethical implications of particular professional practices among historians
3. identify multiple forms of history in the public domain, and evaluate them in light of professional standards of scholarship and ethical behaviour
4. design and conduct an independent research project
5. reflect upon and integrate your own experiences as students of history at UNSW

### Teaching Strategies

Rationale: There are no lectures in ARTS3270. The role of the instructor is to synthesise a large body of diverse material for students, leading discussions of historical methodology and its political and social implications, and assist students in discerning linkages between the course materials and their previous studies in historical subject matter. The seminar format obliges ALL students to take on an active intellectual role in analysing and critiquing the course readings, which are mainly historiographic, collaboratively in small groups. ARTS3270 has two components: (1) An on-campus meeting in a two-hour seminar each week across the teaching session; (2) The equivalent of about 7 hours of individual or collaborative work each week. This includes a museum visit and preparation of an essay about it, and independent research in preparation to write a research essay on a question or problem of the student's own design.

Teaching and Learning Strategies: This course is designed to make History majors aware of a range of important approaches to writing history, and also to their role both in shaping our understanding the past and in motivating present action. In each week you will discuss a particular, current style of history or activity of historians, together with its social implications. In the seminar sessions questions about the readings will be discussed in small groups, and then your answers shared among the whole class; at the end a few of these same questions will be given as a P/F quiz in order to motivate reading and engagement in the discussion. To impart insight into history's social role, there will be an exercise

requiring you to attend one of a few designated museum exhibits and to analyse its representation of the past both in terms of the historical scholarship on which it is based, and of the demands placed on history by its publics and institutions. This museum essay assignment may be completed in collaboration with another student, enabling you to share insights and to employ teamwork in exploring and documenting museum space. Finally, in a research essay project, you will experience the basic task of the historical craft, creating a question and constructing an account of past events based on evidence you must discover for yourself – including the use of primary source documents -- thus learning first hand the processes and constraints shaping our pictures of the past.

## Assessment

Detailed guides to both the Museum Assignment and Research Essay assessments will be posted on Moodle, along with guidance on citation procedures, and the marking rubrics so that you may see the detailed criteria by your work will be judged. Citations to periodical and similar primary sources used in the Research Essay must include full digital addresses to the documents as well as standard print information.

### Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
In class group work	20%	Not Applicable	2,5
Museum visit and essay	30%	24/08/2018 04:00 PM	2,3,5
Research Essay	50%	26/10/2018 04:00 PM	2,4,5

### Assessment Details

#### Assessment 1: In class group work

**Start date:** Not Applicable

**Length:** 1-3 sentences handwritten per question.

**Details:** Small group discussion each week of about 10 questions related to assigned readings, followed by a quiz requiring brief answers to two of them. Marked P/F of each question (2 points possible for week, best 10 weeks counted). Marks available on Moodle.

**Submission notes:** At the end of each class session there will be a brief quiz, consisting of two questions related to the readings and which have been discussed in class. These will be marked Pass/Fail, for a maximum of 2 points per week (and 20 for the course)

**Turnitin setting:** This is not a Turnitin assignment

#### Assessment 2: Museum visit and essay

**Start date:**

**Length:** 1000 words (1300 maximum)

**Details:** Field trip to historical exhibit at a local museum and analysis thereof, with marks and comments on resulting essay of 1000 words min. Can be carried out collaboratively in pairs (with co-authored essay, mark shared).

**Additional details:**

**For 2018, the Museum Assignment MUST be carried out collaboratively in pairs. Individually authored submissions will be penalised 5% out of the possible 30%. Collaborating partners will**

**submit IDENTICAL co-authored essays and share the same mark.**

First, find a partner, and choose one of the historical museum exhibits listed in Moodle to visit, preferably at the end of the second week of term when the topic and assessment will be discussed in class. You will take notes and perhaps pictures suitable to document your write-up. You will later explore the research literature underlying some of the exhibit and identify a controversial stance taken by the museum/curators in presenting the past (so, watch out for “further reading” citations when at the exhibit). You will write an extended reflection piece, which should address the stance taken by the museum in the controversy and more generally the way the past is represented in the context of scholarly literature on the same topic. Detailed guidance on this assignment and essay will be provided in class and in a written Assessment Guide to be posted on Moodle by the beginning of Week 2. **You must go to one of the listed eligible exhibitions, or else receive NO CREDIT for the assignment.**

**Submission notes:** MUST be carried out collaboratively in pairs; each partner submits an IDENTICAL essay and will share the same mark.

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

### **Assessment 3: Research Essay**

**Start date:**

**Length:** 2500 minimum, 3000 maximum (counts excluding purely bibliographic notes)

**Details:** 2500 words min, must employ primary sources. Numerical mark and comments as feedback on their essays. 50% includes 5 points for a preliminary Outline/Proposal worth 5%. This is the final assessment for attendance purposes.

#### **Additional details:**

The Research Essay has two parts, an Outline/Proposal or, better, Prospectus (worth 5%) due in Week 7, where you attempt to articulate your own original question about the past, together with both primary and secondary sources suited to answer it in the allotted time and space in a manner meeting the Research Essay assessment criteria. Its purpose is to demonstrate feasibility. This will be submitted via Turnitin, and you will receive rapid feedback (in the order of outline submission) consisting of a mark out of 5 and possibly some constructive suggestions. If you receive a passing mark on your Prospectus, you may proceed with your proposed topic. If you do not receive a passing mark, you must write on a Standard Topic, which will be posted on Moodle as soon as all outlines submitted on time have been marked.

The Research Essay itself (worth the remaining 45%) must answer a question about past events (and not just historiography) based largely on primary sources of your own discovery. It is due in Week 13. Detailed instructions for both the Prospectus and the Essay itself will be posted on Moodle by Week 5.

**Submission notes:** Research Essay Proposal/Prospectus due 6 September 4pm

**Turnitin setting:** This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

## Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

## Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on [externalteltsupport@unsw.edu.au](mailto:externalteltsupport@unsw.edu.au). Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

## Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

### ***Task with a non-percentage mark***

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore  $17 - [25 (0.05 \times 3)] = 13.25$

### ***Task with a percentage mark***

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

*Example:* A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore  $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

## Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- \* Prevent you from completing a course requirement,
- \* Keep you from attending an assessable activity,
- \* Stop you submitting assessable work for a course,
- \* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:

<https://student.unsw.edu.au/special-consideration>

## Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

**Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

**Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

**Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

**Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

**Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (<http://www.lc.unsw.edu.au/>). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

## Course Schedule

[View class timetable](#)

### Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Seminar	<p>Topic: Introduction: Being a historian</p> <p>Content description: The first meeting will involve housekeeping matters, including an explanation of the major assessments and the dates due. We will also have a discussion about professional standards, what professional historians actually do for a living, and historiographic trends. There will be the usual quiz at the end regarding the readings and questions arising therefrom, all of which will be discussed beforehand in the session itself.</p> <p>Required Readings:</p> <p>Tony Becher, "Historians on History", <i>Studies in Higher Education</i>, 14 (1989), 263–78. (Moodle)            Barbara Weinstein, "History Without a Cause? Grand Narratives, World History, and the Postcolonial Dilemma", <i>International Review of Social History</i>, 0/1 (2005), 71-93 (Moodle)</p>
Week 2: 30 July - 5 August	Seminar	<p>Topic: Professional History and Public 'Remembering'</p> <p>Content description: Professional historians are often treated by the general public as boffins who labour away on trivial topics in the deserved obscurity of dusty archives. Yet the public -- even these same critics -- harbour historical beliefs that are important to them and which they expect to be supported by historians and historical evidence. Frequently these cherished historical narratives conflict with what professional historians take (sometimes uncontroversially) as established fact. However these conflicting understandings of the past can come into the open, especially when stories foundational to cultural or national identity are updated according to professional standards in public fora, such as school curricula or museum exhibits. They raise questions about the historian's social role and duties.</p> <p>The Museum Assignment will be discussed in detail this week, and you should plan to attend your chosen exhibition with your partner over the</p>

		<p>succeeding week.</p> <p>Required Readings:</p> <p>Richard Kohn, "History and the Culture Wars: The Case of the Smithsonian Institution's Enola Gay Exhibition", <i>Journal of American History</i>, 82 (1995), 1036–1063. <a href="http://www.jstor.org/stable/2945111">http://www.jstor.org/stable/2945111</a> (and Moodle)</p> <p>John W. Dower, "Triumphal and Tragic Narratives of the War in Asia", <i>Journal of American History</i>, 82 (1995), 1124-1135 <a href="http://www.jstor.org/stable/pdf/2945119.pdf">http://www.jstor.org/stable/pdf/2945119.pdf</a> (and Moodle)</p> <p>Further Reading:</p> <p>David Dean and Peter E. Rider, "Museums, nation and political history in the Australian National Museum and the Canadian Museum of Civilization," <i>Museum and Society</i> 3 (2005), 35-50.</p>
	Fieldwork	<p>You should make your museum exhibit late this week orthos weekend if you have not done so already. If you do not have a partner by the end of class in Week 2 you should contact the Convenor IMMEDIATELY to be assigned a partner.</p>
Week 3: 6 August - 12 August	Seminar	<p><b>Topic: History without books: the documentary</b></p> <p><b>Content description:</b> One could argue that books no longer shape the historical imagination. A much greater role is played today by films, documentaries and the Internet. Consider the documentaries of Simon Schama or Ken Burns. We will screen a few excerpts and discuss the merits of documentary history.</p> <p><b>Required Readings:</b></p> <p>Justin Champion, "Seeing the Past: Simon Schama's 'A History of Britain' and Public History", <i>History Workshop Journal</i>, 56 (2003), 153-73.</p> <p>Robert B. Toplin, 'The Filmmaker as Historian', <i>American Historical Review</i>, 93.5 (1988), 1210-27</p> <p>Simon Schama, 'Fine-Cutting Clio', <i>The Public Historian</i>, 25.3, (Summer, 2003), 15-25.</p> <p><b>Further reading:</b></p>

		Simon Schama, "History of Britain – A Response", in <i>Scribble, Scribble, Scribble: Writings on Politics, Churchill, Ice-Cream and My Mother</i> (London, 2010), 357-68.
Week 4: 13 August - 19 August	Seminar	<p><b>Topic: Historical Scholarship and Advocacy</b></p> <p><b>Content description:</b> In terms of research ethics, are historians subject to standards beyond what is required for publication in peer-reviewed journals (e.g. truthful and complete reporting of primary evidence sources, logical argumentation, citation of influential or otherwise important secondary sources)? For example, should they publicly discuss issues only within their domain of scholarly expertise? Must they consider the social impact of their scholarly work in publishing on certain questions and/or using certain sources? Once it is published, do they bear any other responsibilities in describing it in public venues such as the courtroom? The pointy end of such questions has recently been experienced by medical historians working on tobacco.</p> <p><b>Required Readings:</b></p> <p>Proctor, Robert N. "'Everyone Knew But No One Had Proof': Tobacco Industry Use of Medical History Expertise in US Courts, 1990–2002," <i>Tobacco Control</i>, 15 Sup. 4 (2006), iv117-iv125.</p> <p>Kyriakoudes, Louis M. "Historians' Testimony on "Common Knowledge" of the Risks of Tobacco Use: A Review and Analysis of Experts Testifying on Behalf of Cigarette Manufacturers in Civil Litigation," <i>Tobacco Control</i>, 15 Sup. 4 (2006), iv107-iv116.</p> <p>John Burnham, "Medical Historians and the Tobacco Industry", <i>The Lancet</i>, 364 (2004), 838</p> <p>David Rothman, "Medical historians and the tobacco industry", <i>The Lancet</i>, 364 (2004), 839</p> <p>P. Schmidt. "Big Tobacco Strikes Back at Historian in Court", <i>The Chronicle of Higher Education</i>, November 13, 2009. American Historical Association code of professional conduct, 2011 <a href="https://www.historians.org/Documents/Statement-on-Standards-2011_FINAL.pdf">https://www.historians.org/Documents/Statement-on-Standards-2011_FINAL.pdf</a></p> <p>Jane E. Larson and Clyde Spillenger, "'That's Not</p>

		History': The Boundaries of Advocacy and Scholarship", <i>The Public Historian</i> , Vol. 12/ 3 (1990), 33-43
Week 5: 20 August - 26 August	Seminar	<p><b>Topic: Fiction and the Historian's Limits</b></p> <p><b>Content description:</b> Carlo Ginzburg, Natalie Zemon Davis and Simon Schama are prolific historians who have written about events that may not have taken place. Is this "made up" or bogus history? Or have these historians, in going beyond what evidence can specifically support, made a contribution to scholarly knowledge about the past?</p> <p>Apart from the usual discussion and related quiz, the Research Essay Outline assessment will be discussed, together with Primary and Secondary sources and how to use online primary source databases such as Trove.</p> <p><b>Required Readings:</b></p> <p>Simon Schama, <i>Dead Certainties</i> (London, 1991), Chap 1 (pp. 2-20, 328-9)</p> <p>Natalie Zemon Davis, "Stories and the Hunger to Know", <i>Yale Journal of Criticism</i> , 5 (1992),159-63</p> <p>Cushing Strout, "Border Crossings: History, Fiction, and Dead Certainties", <i>History and Theory</i>, 31 (1992), 153-62</p> <p>Carlo Ginzburg, "Checking the Evidence: The Judge and the Historian", <i>Critical Inquiry</i> 18 (1991), 79-92</p>
	Homework	Your Research Essay Proposal or Prospectus is due in Week 7. During week 5 you should begin working on your Prospectus, in particular on finding suitable primary sources to address the question that you are posing. Be sure to read read the Research Essay Guide, posted on Moodle, carefully before beginning. As described under Assessments above, and in greater detail in class and the Research Essay Guide on the Moodle site, this Prospectus is a very short document where you attempt to articulate your own original question about the past, together with both primary and secondary sources suited to answer it in the

		<p>allotted time and space _in a manner meeting the Research Essay assessment criteria_. Its purpose is to demonstrate feasibility. This will be submitted via Turnitin, and you will receive rapid feedback (in the order of outline submission) consisting of a mark out of 5 and possibly some constructive suggestions.</p> <p>If you receive a passing mark on your outline/prospectus, you may proceed with your proposed topic. If you do not, you will have to write your Research Essay on the Standard Essay Topic, which will be released once everyone who has submitted an Outline on time has received their feedback, most likely at the beginning of Week 9.</p>
<p>Week 6: 27 August - 2 September</p>	<p>Seminar</p>	<p><b>Topic: History from Below</b></p> <p><b>Content description:</b> “History is written by the winners”. How do we approach history by those who were disempowered and disenfranchised? Is it possible to understand the lives of the subalterns of the past, even though they typically leave no written records of their own? Yet can we fully understand past societies without knowing their lives? It was only in the later twentieth century that historians began to focus on “history from below”, and we will read a selection from E. P. Thompson's influential work on the English working class.</p> <p><b>Required Readings:</b></p> <p>E. P. Thompson, "The Moral Economy of the English Crowd In the Eighteenth Century," <i>Past &amp; Present</i> 50 (1971): 76-136. [Also in <i>Customs in Common</i> (New York, 1993) 185-258].</p> <p>Jim Sharpe, “History from Below”, in <i>New Perspectives on Historical Writing</i>, ed. Peter Burke, (College Station, Penn., 1991), 24-41</p> <p><b>Further Reading:</b></p> <p>E. P. Thompson, “The Moral Economy Reviewed” <i>Customs in Common</i> (New York, 1993), 259-351.</p>
<p>Week 7: 3 September - 9 September</p>	<p>Seminar</p>	<p><b>Topic: Gender and ‘Herstory’</b></p> <p><b>Content description:</b> This week we consider the relationship between ideas of gender and women in particular, and why social ideas are important. Consider Lerner’s critique of historiography. What do we learn from Davis’ ‘Women on Top’? In what</p>

		<p>ways do the articles by Kaplan and Maines respond to Lerner's call for a diversification of women's history?"</p> <p><b>Required Readings:</b></p> <p>Gerda Lerner, "Placing Women in History: Definitions and Challenges", <i>Feminist Studies</i>, 3 (1975), 5-14</p> <p>Natalie Zemon Davis, 'Women on Top', in <i>Society and Culture in Early Modern France</i> (Cambridge, 1987), 124-51 (<b>only pp 124-147 required</b>)</p> <p>Temma Kaplan, "Female Consciousness and Collective Action: The Case of Barcelona, 1910-1918." <i>Signs</i> 7/3 (1982): 545-566. (<b>only pp 545-559 required</b>)</p> <p>Rachel Maines, "Socially Camouflaged Technologies: The Case of the Electromechanical Vibrator." <i>IEEE Technology and Society Magazine</i> 8.2 (1989): 3-11.</p> <p><b>Further Reading</b></p> <p>Nina E. Lerman, Arwen Palmer Mohun, Ruth Oldenziel, "The Shoulders We Stand on and the View from Here: Historiography and Directions for Research", <i>Technology and Culture</i>, 38/1 (1997), 9-30</p>
<p>Week 8: 10 September - 16 September</p>	<p>Seminar</p>	<p><b>Topic: Scales of History I: Microscopic</b></p> <p><b>Content description:</b> Is there any value in studying history at the local level? Is there any value in the history of everyday life, or which focuses on a single regular person, or on the life of a small and isolated community? When can such studies be deemed to be trivial, and when significant?</p> <p><b>Required Readings:</b></p> <p>Jill Lepore, "Historians Who Love Too Much: Reflections on Microhistory and Biography" <i>The Journal of American History</i>, 88 (2001), 129-44.</p> <p>Carlo Ginzburg, <i>The Cheese and the Worms: The Cosmos of a Sixteenth-Century Miller</i>, trans. John and Anne Tedeschi (New York, 1989), sections <b>33-42 (pp. 68-86)</b></p>

		<p>Carlo Ginzburg, "Micro-history: Two or Three Things I Know About It", <i>Critical Inquiry</i>, 20, (1993), 10-35.</p> <p><b>Further Reading:</b></p> <p>Sigurður Gylfi Magnússon, "The Singularization of History: Social History and Microhistory Within the Postmodern State of Knowledge." <i>Journal of Social History</i> 36/3 (2003): 701-735</p>
Week 9: 17 September - 23 September	Seminar	<p>NO SEMINAR SESSION THIS WEEK</p> <p>By now you will have received feedback on your Research Essay Outline/Prospectus and the Standard Research Essay Topic will be available. You should begin research on your Research Essay in earnest this week. Remember the particular requirements of this assessment, as detailed in the Research Essay Guide, that your essay must 1) reconstruct and interpret particular past events and not merely historiography (ie what has been written about past events long afterwards), and that 2) your interpretation of these past events must be able to rest on primary source evidence of your own discovery. Note also that at least two KINDS of primary sources should be employed, which typically means both past newspapers and some other non-journalistic source. There are other more generic requirements for this assessment, such as meaningful engagement with recent historiography. All these expectations are explained in the Research Essay Guide and reflected in the relevant Marking Rubric, both on Moodle, which you should carefully consult.</p>
Break: 24 September - 30 September		
Week 10: 1 October - 7 October	Seminar	<p><b>Topic: Environmental History</b></p> <p><b>Content description:</b> How can we narrate a history that is not centred on human action, or not even about people at all? When does this simply become the domain of biology, geology, or another natural science with entirely different methods and aims from history? Although doubtful as to disciplinary identity at its edges, a thriving field of environmental history has recently emerged within the discipline of history to do just that, in order to grapple with increasingly important questions about the relationship between nature and human affairs.</p> <p><b>Required Readings:</b></p>

		<p>McNeill, J R., "Observations on the Nature and Culture of Environmental History", <i>History and Theory</i> 42 (2003), 5-43.</p> <p>Ryan Tucker Jones, "Running into Whales: The History of the North Pacific from Below the Waves", <i>American Historical Review</i> 118 (2013), 349-377.</p> <p><b>Further Reading:</b></p> <p>Alfred Crosby, "The Biological Metamorphosis of the Americas," in <i>Germs, Seeds &amp; Animals: Studies In Ecological History</i> (Abingdon, 1993), Chap 3, pp. 45-61</p> <p>Sieferle, RP, "The Energy System", in P Brimblecombe and C Pfister eds., <i>The Silent Countdown: Essays in European Environmental History</i> (Springer, 1990), 9-20</p> <p>Re-read Weinstein "History Without a Cause"</p>
<p>Week 11: 8 October - 14 October</p>	<p>Seminar</p>	<p><b>Topic: Scales of History II: Deep Time</b></p> <p><b>Content description:</b> Do historians have any business looking at history before humanity existed, or even before available human-made records? Should they be considering the Big Bang and the origin of <i>Homo sapiens</i>, as David Christian and Fred Spier have done with funding from Bill Gate (and before them popular intellectuals like Auguste Comte, Ernst Haeckel and HG Wells)? What do these historians claim is the value of such Universal or Big history, and the proper method? Is there a problem with the uncritical assimilation of representations of the past from the harder sciences that, ever since philosopher Thomas Kuhn, cannot be regarded as purveyors of unchanging and apolitical truths any more than history itself?</p> <p><b>Required Readings:</b></p> <p>David Christian, "The Case for Big History", <i>Journal of World History</i>, 2 (1991), 223-38</p> <p>David Christian, "The Return of Universal History", <i>History and Theory</i>, 49 (2010), 6-27.</p> <p>Bruce Mazlish, "Big History, Little Critique." <i>Historically Speaking</i> 6.5 (2005): 43-44.</p>

		<p>Agnes R., and Thomas Albert Howard. "A Theory of Everything." <i>Commonweal</i> 142/8 (2015): 10.</p> <p>David Blanks, "Towards a Theory of Big History," <i>Origins IV</i> (04) (2014): 2-6 <a href="http://www.ibhanet.org/Resources/Documents/newsletters/Origins_IV_04.pdf">http://www.ibhanet.org/Resources/Documents/newsletters/Origins_IV_04.pdf</a></p> <p><b>Further Reading:</b></p> <p>Timothy Lenoir and Cheryl Ross, "The Naturalized History Museum", in Peter Galison and David J. Stump (eds.), <i>The Disunity of Science: Boundaries, Contexts, and Power</i> (Stanford, 1996), 370-397.</p> <p>Bernhard Kleeberg, "God-Nature Progressing: Natural Theology in German Monism", <i>Science in Context</i> 20 (2007), 537-569</p>
<p>Week 12: 15 October - 21 October</p>	<p>Seminar</p>	<p><b>Topic: Counterfactual history, Propheying, and what to do with a history major</b></p> <p><b>Content description:</b> R.G. Collingwood said that the "historian's business is to know the past, not to know the future, and whenever historians claim to be able to determine the future in advance of its happening, we may know with certainty that something has gone wrong with their fundamental conception of history (Collingwood 1994, 54)." In fact, historians do sometimes pose 'What if?' questions and sometimes do speculate about the future. This week we consider the value of such endeavours, and whether such matters should indeed be the historian's business.</p> <p>There will also be a discussion of what institutions and businesses want historians for, and what surprising as well as more obvious things graduates can do with History majors.</p> <p>Some time will be allotted to discussion of problems and questions that have arisen among students concerning the Research Essay (due the following week)</p> <p><b>Required Readings:</b></p> <p>Martin Bunzl, "Counterfactual History: A User's Guide", <i>American Historical Review</i>, 109 (2004), 845-58.</p> <p>Richard J. Evans, "Telling it like it Wasn't", <i>Historically Speaking</i> 5.4 (2004), 11-14.</p>

		<p>Ann Curthoys and Ann McGrath, <i>How to Write History that People Want to Read</i> (Sydney, 2009), 24-47.</p> <p>For prominent examples of counterfactual history, see Robert Crowley (ed), <i>What if? Eminent Historian Imagine What Might Have Been</i> (New York, 1998) and Niall Ferguson (ed), <i>Virtual History: Alternatives and Counterfactuals</i> (London, 1997)</p>
<p>Week 13: 22 October - 28 October</p>		

## **Resources**

### **Prescribed Resources**

All assigned readings should be available through the Leganto portal on the course Moodle site. If a reading is not available, inform the Convenor IMMEDIATELY so the problem can be promptly rectified

### **Recommended Resources**

#### **Course Evaluation and Development**

Feedback from MyExperience has been taken into account in the present design of this subject. Some details will be provided in the first class session.

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