

History 2000

History Workshop

Spring 2024

Anne Berg

What does it mean to *do* history? This course is an introduction to the practice of history, to historical thinking, historical research and historical writing. In Part I, we read different works of history, examine how historians make arguments, assemble evidence, and tell stories and why these stories matter. As we read historical works, we explore some archives ourselves, getting a sense of how different sources allow us to ask different kinds of questions. In Part II we think about the politics of the archives. How does stuff get to the archive? Who decides what gets preserved? How are materials organized? And how do answers to these questions shape or limit to histories historians can write? And as we grapple with those questions, we start working toward defining questions and analyzing sources and begin crafting historical narratives of our own. In Part III, we think about the power of narratives by turning to film and literature to think about how narrative forms and narrative styles give shape to historical imagination and contestation as we learn about the mechanics of finding, assembling and citing sources. In Part IV students work independently to complete short research projects and present their discoveries to the rest of the class.

Course Requirements:

Attendance and Participation: 30%

Four low-stakes critical responses to readings: 5% each

Primary source analysis: 10%

Annotated Bibliography: 5%%

Museum Reflection: 10%

Poster Session: 5%

Project exhibit: 20%

Schedule

Week 1 Introduction

Wednesday January 25

Readings: none

Part I: Reading History

Week 2 Discovery

Wednesday January 31

Readings: The Return of Martin Guerre

Workshop: How does a historian know things? What does it mean to read against the grain?

Week 3 Names Wednesday February 7

Readings: Jill Lepore, *In the Name of War*

Archive Session 1: maps

Due: Reading Reflection I

Week 4 Objects Wednesday February 14

Readings: Tiya Miles, *All That She Carried*

Archive Session II: artifacts, ephemera
How to make objects speak?

Due: Reading Reflection II

Week 5 Subjects Wednesday February 21

Readings: Bathsheba Demuth, *Floating Coast*

Archive Session III: letters, diaries, personal documents
How do historians know about subjects who don't write?

Due: Reading Reflection III

Week 6 Power Wednesday February 28

Readings: Sheetal Chhabria, *Making the Modern Slum*

Archive Session IV: government docs
What is power? And how does it operate? And on whom?

Due: Reading Reflection IV

Spring Break

Part II: Historical Research

Week 7 Archives

Wednesday March 13

Reading: Rosie Bsheer, *Archive Wars*

Workshop: sources and research questions, where to start

Week 8 Silences Wednesday March 20

Readings: Michel-Rolph Trouillot, *Silencing the Past*

Workshop: History vs historiography. Building a bibliography.
Due: Museum Reflection

Part III: Imagining and Crafting Narratives

Week 9 **Violence** **Wednesday March 27**

Readings: Lorraine Hansberry, Le Blancs
Frantz Fanon "On Violence"

Workshop: Assembling a corpus of evidence. Footnotes and citations.

Due: Primary Source Analysis

Week 10 **Resistance** **Wednesday April 3**

Watch: Let the Fire Burn
James Baldwin, *The Fire Next Time*

Archive Session V: Pamphlets, news papers (Black Panthers, etc), political posters, activism

Due: Short annotated Bibliography

Week 11 **Capture** **Wednesday April 10**

Standard Operating Procedures
Article on Abu Graib

Archive Session VI: photography

Workshop: Reading images

Part IV Writing History

Week 12 **Project Week** **Wednesday April 17**

Independent work

Week 13 **Project Week** **Wednesday April 24**

Independent work

Week 14 **Project Week** **Wednesday May 1**

Poster session