“The struggle of man against power is the struggle of memory against forgetting.”
—Milan Kundera

If we change the way we think about the world, we automatically update memories to reflect our new understanding.”
—Jean Piaget and B. Inhelder 1973

Time heals all wounds, Smoothes, cleanses, obliterates; History keeps the wound open, Picks at it, makes it raw and bleeding.
—Janet Malcolm, 1993

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Course Description:
This course will explore facets of the historical literature surrounding issues of individual memory, collective memory, and commemoration. Throughout the semester, students will address the following questions:

• What do we know about the past and how do we know it?
• How does the interpretation of historical events change over time?
• Is history a matter of fact or a matter of memory?
• How do politics shape the presentation and our understanding of the past?
• How is the past presented to the public?

As a class, we will investigate the ways in which perceptions of the past are formed and communicated from generation to generation, across cultures and centuries. This inquiry will address change over time and focus on public events and public history sites.

Classroom and University Policies:

o An atmosphere of mutual trust is essential to the success of this course. I strongly encourage lively debates and urge students to respect each other's opinions.
Expressions of intolerance are discouraged. Disagreeing with others intelligently and politely is a skill, one that we will all strive for during the semester.

- Students are expected to come to class having read the material carefully and fully prepared to discuss its finer points. To that end, the instructor will present a list of questions each day and choose students at random to answer them. This helps foster a critical reading of the texts and students’ speaking skills and generates lively discussion. Anyone deemed unprepared for class will be asked to leave the classroom.

- Attendance is especially important in this course, so make every effort to attend and be on time. With 2 absences, your final letter drops a grade. With 3 absences, you cannot pass the course. Please communicate to me directly regarding any missed class sessions.

- Class begins promptly at the assigned hour, and no student will be admitted late.

- The high quality of education at Kennesaw State University is reflected in the credits and degrees its students earn. The protection of high standards of academic integrity is crucial since the validity and equity of the University's grades and degrees depend upon it. No student shall receive, attempt to receive, knowingly give or attempt to give unauthorized assistance in the preparation of any work required to be submitted for credit (including examinations, laboratory reports, essays, themes, term papers, etc.). Unless specifically authorized, the presence and/or use of electronic devices during an examination, quiz, or other class assignment is considered cheating. Engaging in any behavior which a professor prohibits as academic misconduct in the syllabus or in class discussion is cheating. When direct quotations are used, they should be indicated, and when the ideas, theories, data, figures, graphs, programs, electronic based information or illustrations of someone other than the student are incorporated into a paper or used in a project, they should be duly acknowledged. No student may submit the same, or substantially the same, paper or other assignment for credit in more than one class without the prior permission of the current professor(s). Students suspected of violating the KSU statement of Academic Honesty will meet with the instructor to discuss the violation AND will be reported to the Department of Student Conduct according to the process outlined at the following link: https://web.kennesaw.edu/scai/content/scai-misconduct-procedures. Plagiarism avoidance websites:
  http://plagiarism.org/
  http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml
  http://www.library.arizona.edu/help/tutorials/plagiarism/index.html

- The Americans with Disabilities Act (ADA), Public Law 101-336, gives civil rights protections to individuals with disabilities. This statute guarantees equal opportunity for this protected group in the areas of public accommodations, employment, transportation, state and local government services and telecommunications. Should you require assistance or have further questions about the ADA, please contact: Ms.
Evaluation:

| Attendance and participation | 20% |
| Paper #1: Marketing Scotland | 20% |
| Paper #2: Film Review         | 20% |
| Paper #3: Online Exhibit Review | 20% |
| Final Presentation            | 20% |

Grade Scale:

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<th>Grade</th>
<th>Score Range</th>
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<tr>
<td>A</td>
<td>90-100</td>
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<td>B</td>
<td>80-89</td>
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<td>C</td>
<td>70-79</td>
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<td>D</td>
<td>60-69</td>
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<td>F</td>
<td>59 and below</td>
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Required Texts (Available in the Campus Bookstore):

- Additional readings posted on D2L

Assignments

**Paper #1: The Marketing of Scotland**

Review 4-6 websites related to Scotland and Scottish tourism and answer the following questions in a 500- to 750-word paper (approx. 2-3 pages): How is Scotland marketed to tourists? What role does history play in this strategy? How prominent is the Highlands tradition in this marketing? Due at the beginning of class on 9.9.13.

**Paper #2: Film Review: The Last Days**

In a 500- to 750-word paper (approx. 2-3 pages) review the film *The Last Days* (to be shown in Room 400, KSU Center, 3333 Busbee Drive, September 10 at 6 p.m.). Students must cite a
minimum of five secondary sources and use *Chicago Manual of Style* for footnotes and the bibliography. Due at the beginning of class on 9.23.13.

The goal of this assignment is to analyze the film, focusing on how and why the director made certain arguments or claims, not simply summarizing the plot. The review should analyze the cinematography, performance, themes and issues raised, and its relationship to other films in this genre. It is also important examine the film’s connections to the themes and issues raised in the course. Students must use *Chicago Manual of Style* and should include footnotes when appropriate. When writing the review, consider the following questions:

- How is the theme of the film conveyed through cinematic qualities -- lighting, acting, camera angle or movement, editing, the juxtaposition of images and sound, the role of dialogue, or pace?
- What meanings are constructed by the use of certain cinematic features (such as lighting, editing, sound, dialogue, characterization, narrative structure, setting)?
- How does the change in narrative progression and/or the characters shape or advance the film’s theme?
- What does this film tell viewers about the history and memory of the Holocaust?
- How does this film compare to other documentaries on the same topic?

A few tips:

- Do not simply summarize what happened in the film. Condense the summary to a short paragraph to give your reader enough information to understand the review.
- Do not feel compelled to address everything that happened in the film. Be selective.
- Provide concrete evidence to support your argument and assertions about the film.
- Do not feel that you have to organize your paper to mimic the action in the film.
- The strength of your argument will be based on how well it is writing and supported.

Source: “New German Cinema”
(http://web.uvic.ca/geru/439/essay.html)

**Paper #3: Online Exhibition Review: A More Perfect Union**

In a 500- to 750-word paper (approx. 2-3 pages) review the online exhibition, *A More Perfect Union* found at http://amhistory.si.edu/perfectunion/experience/index.html. Due at the beginning of class on 10.14.13.

An exhibition review is typically divided into three main sections:

- Part 1: Provide an overview and summary of the content of the exhibition (when was it created and by what institution? Who curated it? How was it funded?). Here, as the reviewer you also need to develop a thesis statement about the exhibition you are about to review.
- Part 2: What is the goal of the exhibition? Who is the audience for the exhibition? What are the most compelling components of the exhibition? What does not work well? How does the design contribute to or detract from the message?
- Part 3: In your conclusion, connect this exhibition to other exhibitions or scholarly works on this topic. How is this exhibition different from others? What makes it unique or compelling? Make a final statement that reiterates your thesis.

Presentation:

The last day of class will be devoted to student presentations on memory and the American South. Details to follow.

Reading Schedule:

Week 1-2: Introduction: The History of Memory and the Memory of History

<table>
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<tr>
<th>Date</th>
<th>Topic</th>
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<tr>
<td>M 8.19</td>
<td>Introduction to the course and unit on Vietnam</td>
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<tr>
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<td>Film: <em>The Fog of War</em></td>
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<td>M 9.2</td>
<td>Labor Day – No Class</td>
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Week 3: Inventing Tradition: Scotland and Africa as Case Studies

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<tr>
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<td>Terence Ranger, “The Invention of Tradition in Colonial Africa,”</td>
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<td>Guest Lecture: Richard Harker</td>
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<td>Paper #1 Due</td>
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**T 9.10**  
*The Last Days* (film at the KSU Center, 3333 Busbee Drive, Room 400 (near the central fountain). Dinner will be served and the event is open to the public). If you cannot attend the screening, you can view the film on your own.  

**Weeks 4-5: The History and Memory of the Holocaust**

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<tr>
<th>Date</th>
<th>Activity</th>
<th>Location</th>
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| M 9.23 | Tour of the Museum of History and Holocaust Education  

**Weeks 6-7: Sites of Shame: Remembering Japanese Internment**

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Guest Lecture: Dr. Julia Brock |
| M 10.7 | View online exhibit at the Smithsonian Institution: http://amhistory.si.edu/perfectunion/experience/index.html  
Guest Lecture: Dr. Julia Brock |

**Weeks 8-9: Remembering the (Forgotten) War**
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<th>Assignment</th>
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| M 10.14 | Film: Selected scenes from *All Quiet on the Western Front* (1930)  
Paper #3 Due                                                                 |
| M 10.21 | Bruce C. Scates, Manufacturing Memory at Gallipoli,” from *War Memory and Popular culture: Essays on Modes of Remembrance and Commemoration*, ed. Michael Keren and Holger H. Herwig, 57-75.  
Guest Lecture: Richard Harker |

**Weeks 10-11: The South in the American Imagination: *Gone with the Wind***

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<th>Assignment</th>
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| M 10.28 | Tracy Thompson, “The Big Lie,” *The New Mind of the South*, 41-58  
Film: *Gone with the Wind* (1939)  
Guest Lecture: Dr. Jennifer Dickey |
| M 11.4  | Dr. Jennifer Dickey, Chapter 3, “The Rocky Road to Tara” from *A Tough Little Patch of History* (University of Arkansas Press, 2014)  
Film: *Gone with the Wind* (1939)  
Guest Lecture: Dr. Jennifer Dickey |

**Weeks 12-13: The South in the American Imagination: The Civil War***

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<th>Date</th>
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Guest Lecture: James Newberry |
Guest Lecture: James Newberry |

**Week 14-15: Baseball: The American Game***

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<th>Assignment</th>
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M. 12.2  | Final student presentations |