

**University of Auckland  
History, School of Humanities  
2018**

**History 706 / Topics in European Cultural History**

**Course syllabus**



**Child's Suit of Armour, c. 1500**  
(Musée de l'Armée, Paris)

## History 706 / Topics in European Cultural History

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### **Class Times**

History 706 seminars meet weekly on the dates listed in the seminar schedule. Please confirm the location via SSO prior to the first meeting and re-confirm between Semester 1 and Semester 2 (the room may change between semesters).

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***Official University Policy in case of emergency / interruption:*** We undertake to maintain the continuity and standard of teaching and learning in all your courses throughout the year. If there are unexpected disruptions the University has contingency plans to ensure that access to your course continues and your assessment is fair and not compromised. Some adjustments may need to be made in emergencies. You will be kept fully informed by your course co-ordinator, and if disruption occurs you should refer to the University Website for information about how to proceed.

## **Introduction and Objectives**

Is there such a thing as ‘cultural history’ today? In recent decades, an extended debate over theory and method has produced a body of interdisciplinary scholarship that has transformed the study and practice of European history (and, one might argue, history more broadly). Initially, this interdisciplinarity took the form of a transition: from the 1980s onward, many historians turned away from the ‘hard’ social sciences (quantitative sociology, economics, demography, econometrics) towards interpretive fields (cultural anthropology, art history, material culture studies, literary theory). Over the past two decades, however, historians have become more self-critical about the limits of “interpretive” or “symbolic” approaches and have once again begun to reorient their disciplinary compasses. Within the past decade, pioneering scholarship has reexamined the entanglement of historical identities in their biological and environmental contexts, particularly in the case of ‘deep’ histories narrated on very long temporal scales or over wide geographical areas. In practice, ‘cultural history’ today is both fascinatingly expansive and ambitious but also remarkably difficult to define comprehensively.

This course offers students an opportunity to engage with this ever-shifting field. It provides an overview of the origins of cultural history and offers examples of pioneering works in the field, thereby illuminating the manifold ways that cultural history has been practiced and exposing students to fruitful (and provocative) avenues of current research. Topics will include histories of the body and gender, material cultures, emotions and belief systems, religious cultures, and environmental and global systems. The chronological scope of the course extends from Late Antiquity to late modern Europe and it is designed to appeal to students who are interested in any aspect of European history and in research that crosses disciplinary and field boundaries.

In common with other postgraduate courses, History 706 seeks to deepen your engagement with the study of history, make you more self-aware of your preconceptions towards the past, and develop practical skills and humanistic understanding. The specific aims of the course include:

- introducing you to significant recent debates in the theory and practice of cultural history (and history more generally)
- training you to evaluate and engage with work that may be theoretical, creative, and interdisciplinary, and to open your sense of possibilities in the study of the past and present
- encouraging you to be constructively self-critical about the creation and communication of historical knowledge
- fostering your information literacy by enabling you to locate, critically evaluate, and use a range of materials (from print to digital, text to visual)
- refining your ability to offer coherent oral and written arguments across an array of different assessment formats

While these objectives are specific to this course and its subject material, they also serve a broader purpose in fostering your intellectual independence and providing you with transferable skills and knowledge practices.

## **Academic Expectations**

### ***a. Late policy***

In fairness to students who meet course deadlines, all unexcused late submissions will be penalised. Extensions for medical, religious, or compassionate reasons are willingly granted, but require *advance approval* from the instructor.

### ***b. Academic responsibility***

Plagiarism—appropriating, as one's own, the ideas or words of another—is an extremely serious breach of trust, which will be dealt with according to University regulations. The University's official **Plagiarism Warning Notice** reads as follows:

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework and examinations as a serious academic offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web.

You can find further information, including the University's Academic Integrity policies, at:

<http://www.auckland.ac.nz/uoahome/about/teaching-learning/academic-integrity>

In conformity with the University's academic guidelines, History 706 enforces the policy of computerised review of student submissions via Turnitin, which is the University-subscribed anti-plagiarism service. Turnitin submission is done through Canvas and it is *mandatory: if your written work is not uploaded, you will not receive a grade in the course*. It is imperative that you contact the instructor, in advance, if for any reason you are unable to meet the Turnitin requirement.

## **Coursework and Assessment**

### ***a. Marks Distribution and due dates***

Evaluation is entirely dependent on coursework, which comprises both written assignments and seminar discussion and participation. The key learning experience in this course—and in postgraduate courses more generally—comes from our collective discussion of readings and exploration of ideas. For this reason, energetic and timely participation in seminars is expected and we will strive to make the class a congenial forum for collaborative and vigorous discussion. The centrality of seminar participation goes far beyond the relatively small percentage allocated to it, so absences from class for other than medical, employment, or compassionate reasons cannot be tolerated. ***Accumulating four (4) or more unexcused absences over the year will result in a participation grade of zero and may have a severe effect on your overall course grade.***

Grades are distributed as follows:

- **10%** = Seminar participation for the entire year
- **10%** = Short essay (book review or alternative assignment), 1,500 words, **due 4pm, Monday, 7 May**
- **5%** = Short assignment, 500 words, **choice of due dates** in either Semester 1 (**4pm, Monday, 16 April**) OR Semester 2 (**4pm, Monday, 13 August**).
- **25%** = Semester 1 essay, 3,000 words, **due 4 pm, Friday, 8 June**
- **50%** = Semester 2 essay, 5,000 words, **due 4pm, Monday, 8 October**

**NEW POLICY!** As per seminar agreement, all written coursework may be submitted exclusively as a computer file uploaded to Turnitin via Canvas. Electronic upload will satisfy all submission requirements. Hardcopy submission in addition is optional rather than required. If you submit both electronic and hardcopy versions, whichever is submitted earliest will be considered the official copy for purposes of deadlines. Instructors will provide feedback either electronically or via hardcopy.

Written work is expected to conform to History's conventions for references and bibliography. These are explained in the 'History Coursework Guide', which can be downloaded here:

<http://www.arts.auckland.ac.nz/en/about/schools-in-the-faculty-of-arts/school-of-humanities/forms-and-guides-for-students.html>

In all 700-level History courses, written work is marked internally but then assessed externally. Final grades are thus provisional until external assessment is completed (usually mid- to late- November each year)

### ***b. Seminars and class participation***

The seminar format is open discussion (rather than the presentation of formal essays, which are stressful to the presenter and unbearably stodgy to the audience). The initial weeks of the course are devoted to group discussion moderated by the instructor, but during the rest of the year seminar presentations will be student-led. Energetic seminar participation is crucial to making the most of your postgraduate experience.

During the year, you will be asked to lead at least one seminar discussion on an eligible topic or week of your choice; depending on enrolment, you may lead discussion alone or with a small number of classmates. The student(s) in charge of presenting in any given week should consider themselves to be the local 'experts' in charge of facilitating discussion. Experts may elect to do additional reading or research to prepare for their session, but it is generally not necessary. **Experts must provide their classmates with a handout to serve as a discussion aid (one double-sided sheet is sufficient).** The handout should raise questions for debate or otherwise assist your classmates in understanding the themes under discussion. *Discussion leaders should never simply recapitulate the week's assigned reading or try to explain it to classmates; the experts' role is instead to stimulate critical discussion of the arguments, interpretations, methods, and issues raised by the assigned readings.* As a rule of thumb, think of a seminar as you would a book club: always assume that your audience has done the reading and wants to jump straight into discussion rather than sit through a potted summary of the assigned readings or a biographical disquisition on the authors.

***How seminar participation is assessed:*** Expert-led discussions will count for approximately 1/3 of the 10% set aside for overall participation grade. The remainder of the participation grade will assess the quality and frequency of a student's oral contributions across the entire year, and it may involve collective but confidential self-assessment by students. Unexcused absences will affect a student's participation grade, but absences for justifiable reasons that are notified in advance—illness, unavoidable work obligations, compassionate or familial issues—do not count against course attendance.

***c. Short Assignment (Semester 1 OR Semester 2)***

For this assignment, your task is a) to find an European history-related blog, podcast, YouTube channel, or Twitter account that you feel is an exemplar of how history should (or should not) be communicated to its audiences; and, b) write a 500-word evaluation of your chosen medium, aimed at an audience of your fellow postgraduate students. Your evaluation should conclude with a recommendation about whether history students should or should not consult this resource and why. Please abide by the following ground rules:

- You may choose a blog/podcast/channel/Twitter representing any field of European history from Ancient to Modern. We take a liberal approach to what counts as European but check with the instructors if you are unsure.
- Please avoid selecting for evaluation an online university course (MOOC), or course-related podcast/YouTube channel. Do not select any medium that is explicitly part of University or school-level instruction. Blogs or Twitter accounts by individual scholars that discuss research or teaching are, however, permissible as long as they are not embedded in a specific course of instruction.
- Your evaluation should draw on at least two specific examples from your chosen source or medium. For example, if you pick a history podcast, you should listen to at least two separate episodes (the choice of which episodes is yours to make). You may draw upon a larger number of examples but keep the assignment word limit in mind if doing so.

Your evaluation may address any or all of the following:

- how and why this medium or source might be of interest to cultural historians
- how this material deals with (or avoids) historiographical, methodological, or theoretical issues, particularly those relevant to cultural history
- how and why this material engages (or fails to engage) your interest
- to what extent this medium offers something creative, valuable, or innovative in understanding history or capturing an audience for the past

You may choose to complete the 500-word short assignment in either Semester 1 or 2. It's your choice in which semester you would prefer to add it to your workload.

***If you wish to submit in Semester 1, the deadline is 4pm Monday 16 April***

***If you wish to submit in Semester 2, the deadline is 4pm Monday 13 August***



**d. Book Review OR Author Reception Essay (Semester 1)**

You may choose to write either a book review OR an author reception assignment. Each has a 1,500 word-limit and is due by 4pm on Monday 7 May.

*How to choose a book or author:* Below you will find brief lists of books eligible for review or scholars among whom you may choose for a reception study. These lists are meant to be helpful rather than restrictive; students may wish to select an alternative book for review (or author for reception analysis) based on their own interests or knowledge. Alternative choices, however, need to be *preapproved* by one of the instructors. We won't approve books/authors used in 700-level coursework elsewhere but may approve books/authors that you are researching for a PGDip or Hons dissertation if the research supervisor agrees.

**Book review:** Select one of the following and write a 1,500-word critical review.

- Nancy Caciola, *Afterlives: The Return of the Dead in the Middle Ages*, Ithaca, NY, 2016.
- Eamon Duffy, *The Voices of Morebath: Reformation and Rebellion in an English Village*, New Haven, 2001.
- Marilyn Dunn, *Belief and Religion in Barbarian Europe c. 350-700*, London, 2013.
- Leslie Dossey, *Peasant and Empire in Christian North Africa*, Berkeley, CA, 2010.
- Stephen Greenblatt, *The Rise and Fall of Adam and Eve*, New York, 2016.
- Sarah Hamilton, *Church and People in the Medieval West, 900-1200*, London, 2013.
- Thomas Laqueur, *The Work of the Dead: A Cultural History of Mortal Remains*, Princeton, 2015. [long book]
- Andrew Pettegree, *Brand Luther: 1517, Printing, and the Making of the Reformation*, New York, 2015.
- Jerry Toner, *Popular Culture in Ancient Rome*, Polity, Cambridge, 2009.

The instructors will circulate guidelines for effective reviews in the opening weeks of the course to provide you with some ideas; as a starting point, a critical review should provide the reader with a brief overview of a book's scope and argument and—crucially—your assessment of the work's successes and/or shortcomings. A 'critical' review is not necessarily a negative review.

OR

**1,500-word author reception analysis:** Select an author from the list below (or choose an author with the prior approval of the instructor) and compile a bibliography of that individual's major publications, focusing on books, monographs, and edited volumes. Single articles may be included in the bibliography if they are recognized as path-breaking or particularly influential. For most authors, the list will be relatively modest, but you should limit the bibliography to the ten (10) most significant items if you have selected a prolific scholar. Use Library databases and other sources to find reviews, citations, and other mentions of this author and decide for yourself what is the *single most important work* by your chosen scholar. Consult at least half a dozen reviews of this work and explain why it is so important to the field and what convinced you to choose it. From your consultation of reviews, what do you see as this author's main contributions? Based on what you have learned about your author,

how would you place that single most important work into the author's intellectual interests and overall research agenda(s)? **N.B.** For this assignment, please DO NOT read your chosen author's work yourself; this should instead be an exercise in gauging the influence of a book (and a researcher) by understanding their *reception* by audiences.

- John Arnold (1969-)
- Peter Brown (1935-)
- Peter Burke (1937-)
- Caroline Walker Bynum (1941-)
- Natalie Zemon Davis (1928-)
- Emmanuel Le Roy Ladurie (1929-)
- Thomas Laqueur (1945-)
- Lyndal Roper (1956-)
- Miri Rubin (1956-)

#### ***e. Semester 1 Essay***

The Semester 1 essay is common to all students. Using all relevant Semester 1 readings, plus any independent research (including Short Loan items) that you feel advisable, respond to this question in an essay of approximately 3,000 words:

**To what extent is ‘cultural history’ an effective approach to studying past individual and collective ‘beliefs’? Why?**

You may take any approach that you wish to this question, and you may engage with and define the terms in scare quotes above in any way that seems justifiable to you based on your reading and research for this course. Your essay should consider issues of topic definition, scholarly orientation, and historical method, but you are not limited to such concerns. You may conduct additional independent research (the works on Short Loan may be helpful), but your essay must employ the assigned seminar readings as you judge them relevant. It is possible to complete this assignment to full first-class standard using *only* the Semester 1 seminar readings; the choice of whether to conduct additional research is up to each student.

#### ***f. Semester 2 Essay***

In the second semester, you will research and write a final essay that takes the form of a 5,000-word historiography review. You will be responsible for selecting and defining the topic for your essay, but you may find that issues or themes raised in seminars provide a useful point of departure. You may choose any topic area covered during the year, but you may also strike out in new directions. The instructors encourage you to choose a final essay topic that differs from the topic chosen for your seminar presentation, on the grounds that broad exposure is desirable in this type of course, but if you really, really like your seminar topic you may write a final essay around it. Since the final weeks of the course involve oral presentations of paper topics, it is important to select and define your final essay topic as soon as possible in Semester 2. We advise topic selection no later than week 6, so that you have time to do research and reading prior to the oral presentations and collective discussion.



## **Course Resources**

### ***a. Office Hours***

Office hours are listed in this syllabus and can also be found posted at the instructors' offices. If your schedule conflicts with these hours, please don't hesitate to make an appointment with via email or by leaving a message on office voicemail.

### ***b. Texts on short loan***

In addition to the works listed in the attached bibliographies, the following are particularly important works about cultural history and/or theory. These are *optional* resources but students may find them helpful for essays and other assignments. We will ensure that a copy of each will be available via Short Loan to ensure ease of access.

- Robert F. Berkhofer, Jr., *Beyond the Great Story: History as Text and Discourse*, Cambridge, Mass., 1995.
- Callum Brown, *Postmodernism for Historians*, Harlow, 2005.
- Peter Burke, *What is Cultural History* 2<sup>nd</sup> ed, Cambridge, 2008.
- David Cannadine, ed., *What is History Now?* New York, 2002.
- Anna Green, *Cultural History*, Basingstoke and New York, 2008.
- Lynn Hunt, *Writing History in the Global Era*, New York, 2014.
- Lloyd Kramer and Sarah Maza, eds. *A Companion to Western Historical Thought*, London, 2006.
- Darrin McMahon and Samuel Moyn, *Rethinking Modern European Intellectual History*, Oxford, 2013.
- Alun Munslow, *Routledge Companion to Historical Studies* 2<sup>nd</sup> ed., 2005.
- Alun Munslow and Keith Jenkins, *The Nature of History Reader*, London, 2004.
- Joan Wallach Scott, *Gender and the Politics of History*, rev. ed., New York, 1999.
- William Sewall, *The Logics of History: Social Theory and Social Transformation*, Chicago, 2005.
- Gabrielle Spiegel, ed., *Practicing History: New Directions in Historical Writing after the Linguistic Turn*, New York, 2005.

### ***c. Electronic and web resources***

All required readings for the seminars are available through Canvas/Talis, but you will often conduct additional independent research. Apart from the physical stacks, the Library possesses extensive on-line resources, which may be accessed via the main Library website. For historians, the databases that are likely to prove most useful are **JSTOR** (the Journal Storage Project), **Project Muse** (which contains current versions of many journals), and **Proquest** (full-text journals in a variety of fields). Please note that recent issues of periodicals or journals are often embargoed from the above databases. In that case, you will either need to check the stacks for the hardcopy or access the relevant e-Journal subscription (enter the journal or periodical title on LibrarySearch and look for a link to online issues).

### ***d. Essay guides and advice***

If you need a refresher on the citation practices for history essays, please consult the History Coursework guide, which is available online (look under 'Disciplinary Area forms') at:

<http://www.arts.auckland.ac.nz/en/about/schools-in-the-faculty-of-arts/school-of-humanities/forms-and-guides-for-students.html>

## **Seminar Schedule**

Each seminar lists required readings—which may be accessed via the Canvas ‘Reading Lists’ tab—but also provides a short bibliography of further reading. Only the required readings need to be completed for discussion in each seminar. The additional bibliographies are meant to assist in essay research, and the works listed there are *not* available via Canvas.

The further reading bibliographies are topical rather than exhaustive, and they frequently include works from several different fields or periods. Weekly seminar experts are welcome to consult these listed works as optional guidance for seminars, but it is not expected. Please think of these additional bibliographies as basic starting points for further research; as such, they are not meant as exclusive consultation lists. In other words, it is not possible to write a coherent final essay or semester essay solely by drawing works from the bibliographies in this syllabus. Unless otherwise indicated by an assignment, you will need to carry out independent research and reading for your essays.

## **Part One: Orientation(s)**

*There is no class meeting during Postgraduate Orientation week (26 February-2 March). There is a short reading assignment for Seminar 1, of which you have been notified on Canvas. Please come to class prepared to discuss that reading.*

### **Seminar 1 (9 March)—Orientations**

- Raymond Williams, ‘Culture’, in *Keywords: A Vocabulary of Culture and Society*, pp. 76-81.

#### ***Optional resources:***

- Tony Bennett ‘Culture’, in Bennet and Raymond Williams, eds., *New keywords: a revised vocabulary of culture and society*, Malden, MA, 2005, pp. 110-118.
- Paul Edwards, ‘How to Read a Book’ (now in version 5.0):  
<https://pne.people.si.umich.edu/PDF/howtoread.pdf>

### **Seminar 2 (16 March)—Classic influences (1): Symbols/Semiotics**

- Clifford Geertz, ‘Thick Description: Toward an Interpretive Theory of Culture,’ in idem., *The Interpretation of Cultures*, New York, 1973, pp. 3-30.
- Robert Darnton, ‘Workers Revolt: The Great Cat Massacre of the Rue Saint-Séverin,’ in Darnton, *The Great Cat Massacre and Other Episodes in Cultural History*, New York, 1984, pp. 75-104.

#### ***Seminar and Essay Reading:***

- Aletta Biersack, ‘Local Knowledge, Local History: Geertz and Beyond,’ in Lynn Hunt and Aleta Biersack, eds., *The New Cultural History*, Berkeley, 1989, pp. 72-96.
- Roger Chartier, ‘Texts, Symbols, and Frenchness,’ *Journal of Modern History* 57 (1985), pp. 682-95.

- Stuart Clark, 'Thick Description, Thin History: Did Historians Always Understand Clifford Geertz?' in Jeffrey C. Alexander, et. al., eds., *Interpreting Clifford Geertz: Cultural Investigation in the Social Sciences*, London, 2011, pp. 105-120.
- Robert Darnton, 'The Symbolic Element in History', *Journal of Modern History* 58 (1986), pp. 218-34.
- James Fernandez, 'Historians Tell Tales: Of Cartesian Cats and Gallic Cockfights' and Dominic LaCapra, 'Chartier, Darnton, and the Great Symbol Massacre', both in *Journal of Modern History* 60 (1988)
- Lynn Hunt and Victoria Bonnell, eds., *Beyond the Cultural Turn: New Directions in the Study of Society and Culture*, Berkeley, 1999.
- Peter Mandler, 'The Problem with Cultural History', *Cultural and Social History*, 1 (2004), pp. 94-117. [Also essays by Carla Hesse and Colin Jones in volume 1]
- William Sewall, *The Logics of History: Social Theory and Social Transformation*, Chicago, 2005.

### **Seminar 3 (23 March)—Classic influences (2): Language/Discourse**

- Michel Foucault, *Discipline and Punish: The Birth of the Prison*, trans. A. Sheridan, New York, 1977, pp. 3-31.
- Patricia O'Brien, 'Michel Foucault's History of Culture', in Aletta Biersack and Lynn Hunt, eds., *The New Cultural History: Essays*, Berkeley, 1989, pp. 25-46.

#### ***Seminar and Essay Reading:***

- \*Robert F. Berkhofer, Jr., *Beyond the Great Story: History as Text and Discourse*, Cambridge, Mass., 1995
- Lisa Downing, *The Cambridge Introduction to Michel Foucault*, Cambridge, 2008.
- Michel Foucault, 'Society Must Be Defended': *Lectures at the College de France 1975-1976*, New York, 2003.
- Ben Golder, *Foucault and the Politics of Rights*, Stanford, 2015.
- Jan Goldstein, ed., *Foucault and The Writing of History*, New York, 1994.
- Colin Jones and Roy Porter, eds., *Reassessing Foucault: Power, Medicine and the Body*, London and New York, 1994.
- Gavin Kendall and Gary Wickham, *Using Foucault's Methods*, London, 2003.
- Johanna Oksala, *How to Read Foucault*, London, 2013.
- Judith Surkis, 'When Was the Linguistic Turn? A Genealogy', *American Historical Review* 117 (2012), pp. 700-22.
- Five Books Blog, 'The Best Books on Foucault' by Gary Gutting: <https://fivebooks.com/best-books/gary-gutting-foucault-best-books/>

***Easter and mid-semester break, 30 March-15 April***



Michel Foucault: still going strong as an internet meme  
 (parody of the film *Kingsman: The Golden Circle*)  
<https://twitter.com/JeremyPoxon/status/955255183797178369>

#### **Seminar 4 (20 April)—Classic influences (3): Sex/Gender**

- Joan Wallach Scott, 'Gender: A Useful Category of Historical Analysis', in *Gender and the Politics of History*, New York, 1988, pp. 28-50.
- Merry Wiesner-Hanks, 'Introduction', in *Gender in History: Global Perspectives* 2<sup>nd</sup> ed, Oxford, 2011, pp. 1-24.

#### ***Seminar and Essay Reading:***

- Antoinette Burton, *Gender, Sexuality, and Colonial Modernities*. London, New York, 1999.
- Kathleen Canning, *Gender History in Practice: Historical Perspectives on Bodies, Class and Citizenship*. Ithaca, NY, 2006.
- H.G. Cocks and Matt Houlbrook, eds., *Palgrave Advances in the Modern History of Sexuality*, New York, 2006.
- Dyan Elliott, 'The Three Ages of Joan Scott', *American Historical Review* 113 (2008), pp. 1390-1403.
- David Glover and Cora Kaplan, *Genders* 2<sup>nd</sup> ed [New Critical Idiom Series],
- Thomas Laqueur, *Making Sex: Body and Gender from the Greeks to Freud*, Cambridge, Mass., 1990.
- Teresa Meade and Merry E. Wiesner-Hanks, eds., *A Companion to Gender History*. Malden, MA, 2004. [Blackwell Companion series]

- Joan Wallach Scott, 'Preface' and 'Some More Reflections on Gender and Politics', in *Gender and the Politics of History*, rev. ed., New York, 1999, pp. ix-xiv, 199-222.
- Robert Shoemaker and Mary Vincent. *Gender and History in Western Europe*, London, 1998.
- Dror Wahrman, 'Change and the Corporeal in Seventeenth and Eighteenth-Century Gender History: Or, Can Cultural History Be Rigorous', *Gender and History* 20 (2008), pp. 584-602.

### **Seminar 5 (27 April)—Religion (1): The Problem of Belief in Cultural History [A/P Lisa Bailey]**

- John Arnold, 'Belief' in *Belief and Unbelief in Medieval Europe*, London, 2005, pp. 1-26.
- Marilyn Dunn, 'Intuitions of Divinity' in *Belief and Religion in Barbarian Europe c. 350-700*, London, 2013, pp. 9-30.
- David Frankfurter, 'Beyond Magic and Superstition' in *Late Ancient Christianity*, ed. Virginia Burrus, Minneapolis, MN, 2010, pp. 255-284.

#### ***Seminar and Essay Reading:***

- Lisa Kaaren Bailey, *Religious Worlds of the Laity in Late Antique Gaul*, London, 2016.
- Kim Bowes, *Private Worship, Public Values, and Religious Change in Late Antiquity*, Cambridge, 2008.
- Peter Brown, *The Cult of the Saints: Its Rise and Function in Latin Christianity*, Chicago, 1981.
- Virginia Burrus, ed. *Late Ancient Christianity*, Minneapolis, MN, 2010.
- Lucy Grig, 'Introduction: Approaching Popular Culture in the Ancient World', in *Popular Culture in the Ancient World*, ed. Lucy Grig, Cambridge, 2017, pp. 1-36.
- Sarah Hamilton, *Church and People in the Medieval West, 900-1200*, London, 2013.
- Ramsey MacMullen. *The Second Church: Popular Christianity A.D. 200 -400*, Leiden, 2009.
- Jerry Toner, *Popular Culture in Ancient Rome*, Cambridge, 2009.

### **Seminar 6 (4 May)—Religion (2): Religion and Popular Culture [LB]**

- Jaclyn Maxwell, 'Lay Piety in the Sermons of John Chrysostom', in *Byzantine Christianity*, ed. Derek Krueger, Minneapolis, MN, 2010, pp. 19-38.
- Leslie Dossey, 'Reinterpreting Rebellion: Textual Communities and the Circumcellions', in *Peasant and Empire in Christian North Africa*, Berkeley, CA, 2010, pp. 173-194.
- Lucy Grig, 'Interpreting the Kalends of January: A Case-Study for Late Antique Popular Culture', in *Popular Culture in the Ancient World*, ed. Lucy Grig, Cambridge, 2017, pp. 237-256.

### ***Seminar and Essay Reading:***

- Lisa Kaaren Bailey, *Religious Worlds of the Laity in Late Antique Gaul*, London, 2016.
- Kim Bowes, *Private Worship, Public Values, and Religious Change in Late Antiquity*, Cambridge, 2008.
- Peter Brown, *The Cult of the Saints: Its Rise and Function in Latin Christianity*, Chicago, 1981.
- Virginia Burrus, ed. *Late Ancient Christianity*, Minneapolis, MN, 2010.
- Lucy Grig, 'Introduction: Approaching Popular Culture in the Ancient World', in *Popular Culture in the Ancient World*, ed. Lucy Grig, Cambridge, 2017, pp. 1-36
- Sarah Hamilton, *Church and People in the Medieval West, 900-1200*, London, 2013.
- Ramsey MacMullen. *The Second Church: Popular Christianity A.D. 200 -400*, Leiden, 2009.
- Jerry Toner, *Popular Culture in Ancient Rome*, Cambridge, 2009.

### **Seminar 7 (11 May)—Religion (3): Ruptures and Continuities**

- Alec Ryrie 'The Experience of Worship', in *Being Protestant in Reformation Britain*, Oxford, 2013, pp. 317-62. [Optional: skim 'Introduction', pp. 1-17].
- Alexandra Walsham, 'Sacred Topography and Social Memory: Religious Change and the Landscape in Early Modern Britain and Ireland', *Journal of Religious History* 36 (2012), pp. 31-51.

### ***Seminar and Essay Reading:***

- Eamon Duffy, *The Stripping of the Altars: Traditional Religion in England 1400-1580*, New Haven, 1992.
- Carlos Eire, *Reformations: The Early Modern World 1450–1650*, New Haven, 2016.
- Brad Gregory, *The Unintended Reformation: How a Religious Revolution Secularized Society*, Cambridge, Mass., 2012.
- Susan Karant-Nunn, *The Reformation of Feeling: Shaping the Religious Emotions in Early Modern Germany*, Oxford, 2010.
- Diarmid MacCulloch, *All Things Made New: The Reformation and Its Legacy*, Oxford, 2016.
- Lyndal Roper, *Martin Luther: Renegade and Prophet*, London, 2016.
- Ulinka Rublack, *Reformation Europe* 2<sup>nd</sup> ed, Cambridge, 2017. [1<sup>st</sup> ed. 2005]
- Ron Po-Chia Hsia, ed., *The Blackwell Companion to the Reformation World*, Malden, Mass. and Oxford, 2003.
- Alexandra Walsham, 'Domesticating the Reformation: Material Culture, Memory and Confessional Identity in Early Modern England', *Renaissance Quarterly* 69 (2016), pp. 566–616.
- Alexandra Walsham, *The Reformation of the Landscape: Religion, Identity and Memory in Early Modern Britain and Ireland*, Oxford, 2011.

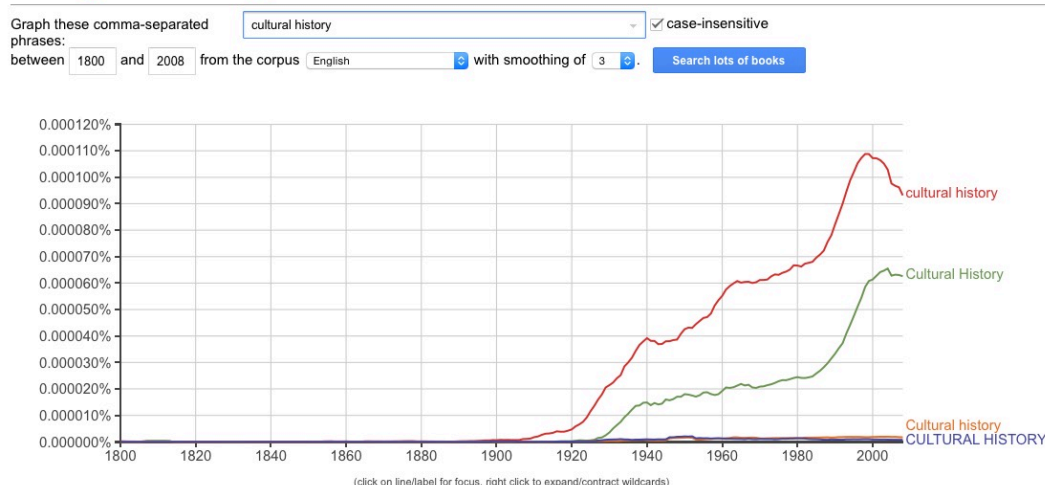
## Seminar 8 (18 May)—Ideas (1): Patterns of Thought

- Stuart Clark, 'Women and Witchcraft' in *Thinking with Demons: The Idea of Witchcraft in Early Modern Europe*, Oxford, 1999, pp. 106-33. [experts for this week should also read chapter 1, 'Witchcraft and Language', pp. 3-10]
- Lyndal Roper, 'Witchcraft and the Western Imagination', *Transactions of the Royal Historical Society* 16 (2006), pp. 117–41.

### Seminar and Essay Reading:

- Jonathan Barry and Owen Davies, eds., *Palgrave Advances in Witchcraft Historiography*, New York, 2007.
- Heidi Breuer, *Crafting the Witch: Gendering Magic in Medieval and Early Modern England*, New York, 2009.
- James Daybell and Svante Norrhem, eds., *Gender and Political Culture in Early Modern Europe 1400-1800*, New York, 2017.
- Benjamin J. Kaplan, *Divided by Faith: Religious Conflict and the Practice of Toleration in Early Modern Europe*, Cambridge, Mass., 2007.
- Laura Kounine and Michael Ostling, eds., *Emotions in the History of Witchcraft*, London, 2016.
- Brian P. Levack, ed. *The Oxford handbook of witchcraft in early modern Europe and colonial America*, Oxford, 2013.
- Brian P. Levack, *The Witch-Hunt in Early Modern Europe*, London, 1987.
- Yair Mintzker, *The Many Deaths of Jew Suss: The Notorious Trial and Execution of an Eighteenth-Century Court Jew*, Princeton, 2017.
- Diane Purkiss, *The Witch in History: Early-Modern and Twentieth-Century Representations*, London, 1996.
- Lyndal Roper, *Oedipus and the Devil: Witchcraft, Sexuality and Religion in Early Modern Europe*, London and New York, 1994.
- Ulinka Rublack, *The Astronomer and the Witch: Johannes Kepler's Fight for his Mother*, Oxford, 2015.
- Ethan Shagan, *The Rule of Moderation: Violence, Religion and the Politics of Restraint in Early Modern England*, Cambridge, 2011.

### Google Books Ngram Viewer



The frequency distributions from 1800-2007 for the term 'cultural history' (case sensitive uses) in Google's digitized book corpus



## **Seminar 9 (25 May)—Ideas (2): Ways of Reading**

- Stephen Orgel ‘Chapter 1: Reading in Action’, in *The Reader in the Book: A Study of Spaces and Traces*, Oxford, 2015, pp. 1-27.
- Abigail Williams, ‘Chapter 1: How to Read’, in *The Social Life of Books: Reading Together in the Eighteenth-Century Home*, New Haven and London, 2017, pp. 11-34.

### ***Seminar and Essay Reading:***

- David Allan, *Commonplace Books and Reading in Georgian England*, Cambridge, 2010.
- Eve Tavor Bannet *Transatlantic Stories and the History of Reading, 1720-1810: Migrant Fictions*, Cambridge, 2011.
- Guglielmo Cavallo and Roger Chartier, eds., *A History of Reading in the West*, Amherst, Mass., 1999.
- Simon Elliot and Jonathan Rose, eds., *The Blackwell Companion to the History of the Book*, Malden, Mass., 2007.
- Steven R. Fischer, *A History of Reading*, London, 2003.
- Jean-Paul Ghobrial, *The Whispers of Cities: Information Flows in Istanbul, London, and Paris in the Age of William Trumbull*, Oxford, 2013.
- Leslie Howsam, ed., *The Cambridge Companion to the History of the Book*, Cambridge, 2015.
- Elspeth Jajdelska, ‘Pepys in the History of Reading’, *The Historical Journal* 50 (2007), pp. 549–69.
- Kate Loveman, *Samuel Pepys and his Books: Reading, Newsgathering and Sociability, 1660-1703*, Oxford, 2015.
- Martyn Lyons, *A History of Reading and Writing in the Western World*, New York, 2010
- Leah Price, ‘Reading: The State of the Discipline’, *Book History* 7 (2004), pp. 303-20.
- Leah Price, *How to Do Things with Books in Victorian Britain*, Princeton, 2012.
- Paul Saenger, *Space Between Words: The Origins of Silent Reading*, Stanford, 1996 [esp. ‘Introduction’ and chap 15, pp. 1-17, 256-76.]
- Shafquat Towheed, Rosalind Crone, and Katie Halsey, eds., *The History of Reading: A Reader*, New York, 2011.

## **Seminar 10 (1 June)—Ideas (3): Cultures of Science**

- Mario Biagioli, ‘Chapter 1: Galileo’s Self-Fashioning’ in *Galileo, Courtier: The Practice of Science in the Culture of Absolutism*, Chicago, 1993, pp. 11-36, 54-66 (middle of page), 73-101. [You may read the full chapter if you wish]
- Lorraine Daston and Peter Galison, ‘Chapter 1: Epistemologies of the Eye’, in idem., *Objectivity*, New York, 2007, pp. 17-53.

### ***Seminar and Essay Reading:***

- Mario Biagioli, ed., *The Science Studies Reader*, New York, 1999.
- Ann M. Blair, *Too Much to Know: Managing Scholarly Information before the Modern Age*, New Haven, 2010.

- Stuart Clark, *Vanities of the Eye: Vision in Early Modern European Culture*, Oxford, 2007.
- Paula Findlen, *Possessing Nature: Museums, Collecting, and Scientific Culture in Early Modern Italy*, Berkeley, 1994.
- Anne Goldgar, *Impolite Learning: Conduct and Community in the Republic of Letters, 1680-1775*, New Haven, 1995.
- Jan Golinski, *Making Natural Knowledge: Constructivism and the History of Science*, Chicago, 2005. [New ed.]
- Deborah E. Harkness, *The Jewel House: Elizabethan London and the Scientific Revolution*, New Haven, 2007.
- Myles W. Jackson, 'Labor, Skills, and Practices in the Scientific Enterprise: Recent Works in the Cultural History of Science', *Journal of Modern History* 71 (1999), pp. 902–913.
- Jessica Riskin, *Science in the Age of Sensibility: The Sentimental Empiricists of the French Enlightenment*, Chicago, 2002.
- Steven Shapin, *The Scientific Revolution*, Chicago, 1996.
- Ulinka Rublack, *The Astronomer & the Witch: Johannes Kepler's Fight for his Mother*, Oxford, 2015.

## **26 June-15 July: Inter-Semester Break**

### **20 July—No meeting, class rescheduled**

#### **Seminar 11 (27 July)— Things (1): Material Culture as History**

- Neil MacGregor, 'Introduction: Signals from the Past', in idem., *A History of the World in 100 Objects*, London, 2011, pp. xv-xxix; AND visit this British Museum website and browse the objects arranged under themes 16-20: [http://www.britishmuseum.org/explore/a\\_history\\_of\\_the\\_world/objects.aspx#1](http://www.britishmuseum.org/explore/a_history_of_the_world/objects.aspx#1)
- James Delbourgo, 'Chapter 7: Creating the Public's Museum', in idem., *Collecting the World: The Life and Curiosity of Hans Sloane*, Cambridge Mass., 2017, pp. 303-42.

*Optional reading (available via Canvas/Talis)*

- 'The British Museum Was a Wonder of Its Time—But Also a Product of Slavery' *Smithsonian Magazine* (October 2017) [interview with James Delbourgo]: <https://www.smithsonianmag.com/history/british-museum-was-wonder-its-time-also-product-slavery-180966997/>

#### **Seminar and Essay Reading:**

- Leora Auslander, *Cultural Revolutions: Everyday Life and Politics in Britain, North America, and France*, Berkeley, 2009.
- Leora Auslander, 'Beyond Words', *American Historical Review* 110 (2005), pp.1015-45.
- Philipp Blom, *To Have and to Hold: An Intimate History of Collectors and Collecting*, New York, 2002.
- Bert De Munck, 'Artisans, Products and Gifts: Rethinking the History of Material Culture In Early Modern Europe', *Past and Present* 224 (2014) pp. 39-74.

- Paula Findlen, ed., *Early Modern Things: Objects and their Histories, 1500-1800*, New York, 2013.
- Simon Goldhill, *The Buried Life of Things: How Objects Made History in Nineteenth-Century Britain*, Cambridge, 2015.
- Richard Grassby, 'Material Culture and Cultural History', *Journal of Interdisciplinary History* 25 (2005), pp. 591-603.
- Maya Jasanoff, 'Collectors of Empire: Objects, Conquests and Imperial Self-fashioning', *Past and Present* 184 (2004), pp.109-35.
- Maya Jasanoff, *Edge of Empire: Lives, Culture, and the Conquest in the East, 1750-1850*, New York, 2005.
- Simon Schama, *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age*, New York, 1987.
- 'Things Seminar' (Cambridge University) podcast series. Accessible via iTunes U or at <http://sms.cam.ac.uk/collection/1183756>
- Erin L. Thompson, *Possession: The Curious History of Private Collectors from Antiquity to the Present*, New Haven, 2016.
- Jennifer Van Horn, *The Power of Objects in Eighteenth-Century British America*, Chapel Hill, NC, 2017.

### **Seminar 12 (3 August)—Things (2): Meanings of Fashion**

- Michael Kwass, 'Big Hair: A Wig History of Consumption in Eighteenth-Century France', *American Historical Review* 111 (2006), pp. 631-659.
- Colin Jones, 'Introduction', *The Smile Revolution in Eighteenth-Century Paris*, Oxford, 2014, pp. 1-15.

#### ***Seminar and Essay Reading:***

- Jennifer L. Anderson, *Mahogany: The Costs of Luxury in Early America*, Cambridge, Mass., 2012.
- Carlo Marco Belfanti, 'The Civilization of Fashion: At the Origins of a Western Social Institution', *Journal of Social History*, 43 (2009), pp. 261-283.
- Maxine Berg and Elizabeth Eger, eds., *Luxury in the Eighteenth Century: Debates, Desires and Delectable Goods*, New York, 2002
- Maxine Berg, *Luxury and Pleasure in Eighteenth-Century Britain*, Oxford, 2005.
- Deborah Cohen, *Household Gods: The British and their Possessions*, New Haven, 2006.
- Claire Haru Crowston, *Credit, Fashion, Sex: Economies of Regard in Old Regime France*, Durham and London, 2013.
- Martin Daunton and Matthew Hilton, eds., *The Politics of Consumption: Material Culture and Citizenship in Europe and America*, Oxford, 2001.
- Robert S. DuPlessis, *The Material Atlantic: Clothing, Commerce, and Colonization in the Atlantic World, 1650-1800*, Cambridge, 2016.
- Erin Griffey, *On Display, Henrietta Maria and the Materials of Magnificence*, New Haven, 2015.
- Jane Hamlett, 'The British Domestic Interior and Social and Cultural History', *Cultural and Social History* 6 (2009), pp. 97-107.
- Karin Hofmeester and Bernd-Stefan Grewe, eds., *Luxury in Global Perspective: Objects and Practices 1600-2000*, Cambridge, 2016.
- Peter McNeil and Giorgio Riello, *Luxury: A Rich History*, Oxford, 2016.

- Mary Louise Roberts, 'Gender, Consumption and Commodity Culture', *American Historical Review* 103 (1998), pp. 817-844.
- Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, New York, 2006.
- Jonathan White, 'A World of Goods: The Consumption Turn in Eighteenth Century British History', *Cultural and Social History* 3 (2006), pp. 93-104.

### **Seminar 13 (10 August)—Things (3): Geopolitics of Consumption**

- Erica Rappaport, 'Introduction: A Soldiers' Tea Party in Surrey', in *A Thirst for Empire: How Tea Shaped the Modern World*, Princeton, 2017, pp. 1-19.
- Frank Trentmann, 'Imperium of Things' in idem., *Empire of Things: How We Became a World of Consumers, from the fifteenth century to the twenty-first*, London, 2016, pp. 119-73.

#### **Seminar and Essay Reading:**

- Zara Anishanslin, *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World*, New Haven, 2016.
- Sven Beckert, *Empire of Cotton: A Global History*, London, 2014.
- Maxine Berg, Felicia Gottmann, Hanna Hodacs, and Chris Nierstraszc, eds., *Goods from the East, 1600–1800: trading Eurasia*, New York, 2015
- Greg Clunas, 'Modernity Global and Local: Consumption and the Rise of the West', *American Historical Review* 104 (1999), pp. 1497-1511.
- Jonathan Eacott, *Selling Empire: India in the Making of Britain and America 1600-1830*, Chapel Hill, 2016.
- Sandip Hazareesingh and Harro Maat, eds., *Local Subversions of Colonial Cultures: Commodities and anti-commodities in Global History*, New York, 2016
- Michael Kwass, *Contraband: Louis Mandrin and the Making of a Global Underground*, Cambridge, Mass., 2014.
- Ina Baghdiantz McCabe, *A History of Global Consumption 1500-1800*, London and New York, 2015.
- Anne McCants, 'Exotic Goods, Popular Consumption, and the Standard of Living: Thinking about Globalization in the Early Modern World', *Journal of World History* 18 (2007), pp. 433-462.
- Jane T. Merritt, *The Trouble with Tea: The Politics of Consumption in the Eighteenth-Century Global Economy*, Baltimore, 2017.
- Marcy Norton, *Sacred Gifts, Profane Pleasures: A History of Tobacco and Chocolate in the Atlantic World*, Ithaca, NY, 2008
- Giorgio Riello, *Cotton: The Fabric that Made the Modern World*, Cambridge, 2013.
- Frank Trentmann, ed., *The Oxford Handbook of the History of Consumption*, Oxford, 2012.
- James Walvin, *Slavery in Small Things: Slavery and Modern Cultural Habits, Malden MA and Oxford*, 2017.

## **Seminar 14 (17 August)—Humans (1): Nature's Boundaries?**

- Marcy Norton, 'The Chicken or the *Iegue*: Human-Animal Relationships and the Columbian Exchange', *American Historical Review* 120 (2015), pp. 28-60.
- John Lewis-Stempel, 'For King and Countryside: The Natural History of the British', in idem., *Where Poppies Blow: The British Soldier, Nature, the Great War*, London, 2016, pp. 1-26.

### ***Seminar and Essay Reading:***

- Virginia DeJohn Anderson, *Creatures of Empire: How Domestic Animals Transformed Early America*, Oxford, 2004.
- W. Jeffrey Bolster, *The Mortal Sea: Fishing the Atlantic in the Age of Sail*, Cambridge, Mass., 2012.
- W. Jeffrey Bolster, 'Putting the Ocean in Atlantic History: Maritime Communities and Marine Ecology in the Northwest Atlantic, 1500–1800', *American Historical Review* 113 (2008), pp. 19-47.
- Lorraine Daston and Katherine Park, *Wonders and the Order of Nature 1150–1750*, New York, 1998.
- Julia V. Douthwaite, *The Wild Girl, Natural Man, and the Monster: Dangerous Experiments in the Age of Enlightenment*. Chicago, 2002.
- A. Roger Ekirch, 'The Modernization of Western Sleep: Or, Does Insomnia Have a History?', *Past and Present* 226 (2015), pp. 149-92.
- Brian Fagan, *The Intimate Bond: How Animals Shaped Human History*, London, 2016.
- Sarah Handley, *Sleep in Early Modern England*, New Haven, 2016.
- Kathleen Kete, ed., *A Cultural History of Animals in the Age of Empire*, Oxford, 2007.
- Peggy McCracken, *In the Skin of a Beast: Sovereignty and Animality in Medieval France*, Chicago, 2017.
- John F. Richards, *The World Hunt: An Environmental History of the Commodification of Animals*, Berkeley, 2014. [abridgement of 2003 book]
- Peter Sahlin, *1668: The Year of the Animal in France*, New York, 2017.
- Jay M. Smith, *Monsters of the Gévaudan: The Making of a Beast*, Cambridge, Mass., 2012.
- Karl Steel, *How to Make a Human: Animals and Violence in the Middle Ages*, Columbus, OH, 2011.

## **Seminar 15 (24 August)—Humans (2): Emotions**

- Barbara Rosenwein, 'Worrying about Emotions in History', *American Historical Review* 107 (2002), pp. 821-845.
- William Rosenberg, 'Reading Soldiers' Moods: Russian Military Censorship and the Configuration of Feeling in World War I', *American Historical Review* 119 (2014), pp. 714-40.

### ***Seminar and Essay Reading:***

- Susan Broomhall, ed., *Early Modern Emotions: An Introduction*, New York, 2017.
- Thomas Dixon, 'Emotion: The History of a Keyword in Crisis', *Emotion Review* 4 (2012), pp. 338-44.

- David Englander 'Soldiering and Identity: Reflections on the Great War', *War in History* 1 (1994), pp. 300-18.
- Ute Frevert, *Emotional Lexicons: Continuity and Change in the Vocabulary of Feeling, 1700-2000*, Oxford, 2014.
- Sasha Handley, 'Objects, Emotions and an Early Modern Bed-sheet', *History Workshop Journal* 85 (2018), pp. 1-27.
- Susan J. Matt and Peter Stearns, eds., *Doing Emotions History*, Urbana and Chicago, 2014.
- Piroska Nagy, 'Historians and Emotions: New Theories, New Questions', plenary address at 'Cultural History of Emotions in Premodernity' Conference (2008), available at <http://emma.hypotheses.org/130>
- Ian Plamper, 'The History of Emotions: An Interview with William Reddy, Barbara Rosenwein, and Peter Stearns', *History and Theory* 49 (2010), pp. 237-65.
- William Reddy, *The Navigation of Feeling: A Framework for the History of Emotions*, Cambridge, 2001.
- William Reddy, *The Making of Romantic Love: Longing and Sexuality in Europe, South Asia, and Japan 900-1200 CE*, Chicago, 2012.
- Barbara Rosenwein, *Generations of Feeling: A History of Emotions, 600-1700*, Cambridge, 2016.
- Barbara Rosenwein, 'Problems and Methods in the History of Emotions', *Passions in Context: Journal of the History and Philosophy of the Emotions* 1 (2010) at <http://www.passionsincontext.de/?id=557>
- Monique Scheer, 'Are Emotions a Kind of Practice (and Is That What Makes Them Have a History?) A Bourdieuan Approach to Understanding Emotion', *History and Theory* 51 (2012), pp. 193-220.

## **25 August-9 September: Mid-Semester Break**

### **Seminar 16 (14 September)— Humans (3): Stories and Subjectivities**

- Peter Fritzsche. 'Specters of History: On Nostalgia, Exile, and Modernity', *American Historical Review* 106 (2001), pp. 1587-1618.
- Jochen Hellbeck, Chapter 3 'Laboratories of the Soul', in *Revolution on my mind: writing a diary under Stalin*, Cambridge, Mass., 2006, pp. 53-114. [Optional: skim pp. 1-14]

#### ***Seminar and Essay Reading:***

- Lynn Abrams, *Oral History Theory*, New York, 2010.
- Linda Anderson, *Autobiography*, London and New York, 2001.
- Susan Crane, 'Historical Subjectivity: A Review Essay', *Journal of Modern History* 78 (2006), pp. 434-56.
- William Cronon, 'Storytelling', *American Historical Review* 118 (2013), pp. 1-19.
- Jonathan Gottschall, *The Storytelling Animal: How Stories Make Us Human*, New York, 2012.
- David Huddart, *Postcolonial Theory and Autobiography*, London and New York, 2008.
- Kerwin Klein, 'On the Emergence of *Memory* in Historical Discourse', *Representations* 69 (2000), pp. 127-50.

- Philippe Lejeune, *On Diary*, ed. Popkin and Rak, Manoa, HI, 2009.
- Mary Jo Maynes, et. al., *Telling Stories: The Use of Personal Narratives in the Social Sciences and History*. Ithaca N.Y., 2008.
- James Olney, ed., *Autobiography: Essays Theoretical and Critical*, Princeton, 1980.
- Alessandro Portelli, *The Battle of Valle Giulia: Oral History and the Art of Dialogue*, Madison, WI, 1997.
- Michael Roper, 'Nostalgia as an Emotional Experience in the Great War', *The Historical Journal* 54 (2011), pp. 421–51.
- Daniel Wickberg, 'What is the History of Sensibilities? On Cultural Histories, Old and New', *American Historical Review* 112 (2007), pp. 661-684.

### **Seminar 17 (21 September): Conclusions: Where to, from here?**

*[Optional: confidential student vote to determine whether half of this seminar session to be devoted to presentations on final essays, same format as seminar 18]*

- Lynn Hunt, 'The Self and its History', *American Historical Review* 119 (2014), pp 1576-86.
- Timothy J. LeCain, 'Fellow Travelers: The Nonhuman Things That Make Us Human', chapter 1 in LeCain, *The Matter of History: How Things Create the Past*, Cambridge, 2017, pp. 1-22.

#### ***Optional reading (also available on Talis):***

- [The Editor], 'In Future Issues: Decolonizing the AHR', *American Historical Review* 123 (2018), pp. xiv-xvii

#### ***Seminar and Essay Reading (items on this list are very interdisciplinary):***

- Greg Anderson 'Retrieving the Lost Worlds of the Past: The Case for an Ontological Turn', *American Historical Review* 120 (2015), pp. 786-810.
- David C. Engerman, 'Forum: Histories of the Future and the Futures of History' *American Historical Review* 117 (2012), pp. 1402-10.
- Nancy L. Green, 'The Trials of Transnationalism: It's Not as Easy as It Looks', *Journal of Modern History* 89 (2017), pp. 851-74.
- Kieran Healy, 'Fuck Nuance', *Sociological Theory* 35 (2017), pp. 118–27.
- Tim Hitchcock, 'Confronting the Digital; Or, How Academic History Writing Lost the Plot', *Cultural and Social History* 10 (2013), pp. 9–23.
- Ludmilla Jordanova, 'Historical Vision in a Digital Age', *Cultural and Social History* 11 (2014). pp. 343-48.
- Lara Putnam, 'The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast', *American Historical Review* 121 (2016), pp. 377-402.
- Daniel Lord Smail, *On Deep History and the Brain*, Berkeley, 2008.
- Ted Underwood, 'Theorizing Research Practices We Forgot to Theorize Twenty Years Ago', *Representations* 127 (2014), pp. 64-72.



# Referencing is political

- Citations are academic currency: it has value, it ascribes value
- Referencing is about accountability: it lets others go and check on your work
- Referencing is about payment: it acknowledges what you owe, to whom
- Citation is about gatekeeping: it recognises some kinds of texts & ideas as more valuable than others
- “I also want to acknowledge my debts through citation. Citation is feminist memory. It is how we leave a trail of where we have been and who helped us along the way.” – Sara Ahmed
- It’s not just *how* you cite, it’s *who* you cite. Which thinkers do you value? What kinds of authority do you recognise?



(<https://twitter.com/MarikaRose/status/934014883259207680> November 2017)

## Seminar 18 (28 September)—Proposal Workshop

This final seminar will be devoted to student presentations on essay topics. All students are expected to attend and contribute feedback on their classmates' projects.

Presentations will (experimentally) be given in a modified Pecha Kucha/lightning talk format. Each student will have a time limit of 5 minutes (we will use a stopwatch) to present their topic idea in one of the following formats:

- PowerPoint or Prezi slideshow: restricted to 10 slides (set the program to advance each slide automatically after 30 seconds)
- 5-minute whiteboard/chalkboard talk (you may write a maximum of 10 bullet points during your talk)

Presenters should swiftly define their overall topic and then address any or all of the following:

- why this topic interests you and why you think it is important to historians (ie. why it raises significant historiographical issues or challenges)
- which interpretations or explanations within this topic most interest you and why
- which concepts, theories, or approaches have in your view most shaped the historiographical debate around this topic
- how and why the historiography of this topic has changed over time

Following each presentation, the class will have 5 minutes (also timed by stopwatch) to offer feedback, suggestions, and essay-related guidance to the presenter.

**Final Essays due 4pm, Monday, 8 October**

## What is Canvas?

Canvas is designed to support student learning within the university and from a distance. The benefits of using Canvas include:

- Your online course material/details are accessible from any computer, 24 hours a day.
- Enhanced communication through announcements and discussion groups
- Coursework Marks available online

## Before you use Canvas:

Make sure that you know your Username (also known as UPI) before you log on to Canvas. New students will have received their details in the mail with their Enrolment letter. Otherwise you can obtain your Username/UPI by swiping your ID card at a printer or by seeking assistance at the Information Commons helpdesk (located at the Kate Edgar Information Commons, Level 2).

## Logging on to Canvas:

1. Make sure you're using a modern browser like Firefox or Google Chrome and your web browser is up to date. Avoid using Internet Explorer where possible.
2. Go to <https://canvas.auckland.ac.nz>
3. In the *Username or Email* field, type in your username that you use in SSO
4. In the *Password* field, type in your password, click on *Sign In*.

*Note:* To get/reset a password please visit the Information Commons Helpdesk located on the 2<sup>nd</sup> floor of the Kate Edgar Information Commons with your student ID card or you can choose *Password change* from the *Quick links* drop down box at the top right of most University website pages.

## About the Dashboard:

The Canvas Dashboard is the first screen you see after logging into Canvas. It shows you your current enrolments and allows you to navigate to certain parts of a course, like Announcements, Assignments, Discussions, etc. You can return to the dashboard at any time by clicking the *Dashboard* icon in the blue left-hand panel of the screen (known as the Canvas Navigation). Even if you cannot see a course on Canvas that you are enrolled in on SSO you will still be able to access the information when the course convener publishes the course at the beginning of the semester.

## Using the Calendar:

To use the Calendar, click on *Calendar* in the Canvas Navigation then select the view you prefer using the tabs that are situated just above the calendar (*Month*, *Week* or *Agenda*) in the right pane. You can add your own personal events to the calendar by clicking on the plus button (+) at top right of the Calendar screen. You will see your coursework/assignment due dates in the calendar automatically. You will not see lecture or tutorial times here, unless you or the course convener chooses to add them manually.


## Reading Announcements:



Unread announcements will be displayed below each course on your Dashboard. The megaphone icon will show a number in a blue circle that displays any number of unread Announcements. If no announcements have been posted by the teaching staff at this time you will not see the megaphone icon below the course on the Dashboard. To read an Announcement, click the megaphone icon. This screen will order Announcements in the course newest to oldest. Click on the blue title of the relevant Announcement to see its contents.

## Downloading Files from Canvas:

To view/download any files or course materials from Canvas:

1. Click on the Folder icon  below the relevant course on the Dashboard.

2. Hover your mouse cursor over the relevant file so that the row turns blue; a cog/gear icon appears to the right of the file.
3. Click the cog/gear icon and choose Download.
4. At this point, most browsers will prompt you to choose where on your PC you would like to save the file. If no prompt appears the file will save to your *Downloads* folder.

If you cannot see the Folder icon below a relevant course:

1. Enter into your course by clicking the coloured square that represents your course.
2. If there are instructions on the course homepage for accessing resources, follow them, otherwise continue to point 3 below.
3. Check the left hand menu on white (not the Canvas Navigation on blue) for *Modules*.
4. Browse the Modules (resources sorted by category, e.g., week) for the relevant files.
5. Click on any file name to open or download the file.

**Printing Files from Canvas:** After following the instructions above to download, open the file on your PC and choose File → Print.

**Check your Assessment Results:** To check your results select the course from the Dashboard by clicking on the coloured panel. In the course menu on the left hand side click on to *Grades*. A summary page of the assessment in the course, sorted by group, will appear. You will also see any recently released grades in a panel on your dashboard labelled *Recent Feedback*. *Note:* You may not be able check your final grades using Canvas – your final grades will be made available in SSO.

#### **Using Discussion Boards:**

To enter the discussion forum for a course:

1. From the Dashboard, click the coloured panel that represents the relevant course.
2. Click on the Discussions option in the left-hand menu.
3. To create a message or topic, click on the blue + *Discussion* button in the top right.
4. To reply to a message or topic click on the message title and click on *Write a Reply* at the bottom of the screen.
5. Type the message you wish to share with the class in the box provided and click *Post reply* in the bottom right of the text box.
6. Messages can still be edited after they have been posted.

#### **Changing Your Preferences:**

Your Canvas account is connected to your UPI email (e.g., [astu001@aucklanduni.ac.nz](mailto:astu001@aucklanduni.ac.nz)). You cannot send your Canvas notices to another email from within Canvas. This can be achieved by using a forwarder on your email itself. To adjust the email notices you receive from Canvas, click on the *Account* option in the blue Canvas Navigation. From the menu that appears choose *Notifications*. Each event in Canvas that may trigger an email notification is listed in a separate row, grouped by kind. In the right-hand column you can see the regularity with which the notices will be sent. There are four options: ASAP, Daily, Weekly, Never. Always ensure Announcements is set to ASAP; without this set to ASAP you may miss important information affecting your success in the course. To change a notification's regularity, hover your mouse cursor over the grey column labelled *Email address*. The four options will appear indicated by a relevant icon. Click the option you desire. Repeat this process for all other notifications.

**Logging Out of Canvas:** Click on the *Account* icon in the Canvas. Then click *Log Out*.

**Where to get Help with Canvas:** Your first port of call should be the Canvas Guides. Click the *Help* icon in the Canvas Navigation. In the pop up box click *Search The Canvas Guides*. Use the search box to find answers to common questions. From the same pop up menu you can also access support provided by Instructure, the makers of Canvas. You can email, instant message or call them for help.