ARTS4249

The Humanities, then and now

Term Two // 2021

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Lisa Ford	l.ford@unsw.edu.au	Monday 11.30-1.30	346 Morven Brown	

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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Course Details

Credit Points 6

Summary of the Course

Note: This is a 12 UOC course. You will enrol in 6 UOC in each of two successive terms with a result reported by a single grade at the end of the second 6 UOC course.

This is a core course for students enrolled in Honours in the School of Humanities and Languages. This course aims to equip you, as an advanced student in a discipline represented in the School of Humanities and Languages, with new skills to understand your discipline in a wider range of debates in humanities and related area studies. You will be exposed to some of the leading issues, debates and ideas that cross discipline boundaries in humanities and area studies. Following that, you will gain disciplinary depth through focused reading and study.

Course Learning Outcomes

1. Analyse different epistemological and cultural traditions within the Humanities and their influence on the wider world.
2. Evaluate changing perspectives in the history of a specific discipline and situate them in relation to broader developments in the Humanities.
3. Communicate effectively and present work in a manner that conforms to scholarly conventions and subject guidelines.

Teaching Strategies

The course will be taught in the first weeks through a large seminar for the entire school cohort led by a single convenor. This will be followed in later weeks by disciplinary reading seminars. The combination will provide for the development of interdisciplinary dialogue across cognate disciplines and networks, together with the exploration of discipline-specific theoretical formulations and issues.

Assessment

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Discipline-specific research essay	60%	07/07/2021 05:00 PM	1, 2, 3
Seminar presentation write up	20%	23/04/2021 11:59 PM	1, 2
Learning Portfolio	20%	27/04/2021 11:59 PM	1, 2

Assessment Details

Assessment 1: Discipline-specific research essay

Length: 3500

Details:

3,500-word essay; topics to be agreed with the convenor of the discipline-specific part of the course.

Students receive written and/or oral feedback.

Additional details:

Essay prompts ARTS4249 History & Area Studies, 2021

In this essay, you will critically analyse the methods and approaches of one of the fields below and explore how they might apply to / enrich your thesis project. Written and/or Oral Feedback

Lost Worlds / Lost Words:

Greg Anderson argues that historians need to understand the ontological difference of past societies. Quentin Skinner famously argued that words and works must be understood in context. Carlo Ginzburg says much the same thing – his famous book, *The Cheese and the Worms*, explored the fantastical sacralised world of a heretic tried by the inquisition. How can we best recover lost ontologies and lost worlds? How might you do this for sources in your honours theses or other historical sources of your choosing?

The Written Archive:

Written materials have long been privileged over other forms of evidence, and historians tend to prioritise 'the archive' and their time in archives. Yet there are several factors that need to be taken into consideration when using a formal archive, whether it be a collection of governmental papers or those of

private individuals. Issues of power are fundamental to the construction and the institutionalisation of 'the record' and of access to it. What processes are involved in selecting the material of an archive? What things are withheld, censored or otherwise not represented in a formal archive? How might these considerations influence the writing of your thesis.

Public History

Historians are not alone in studying, re-constructing and representing the past. Numerous other actors (such as journalists, film makers, politicians) and institutions (such as museums and memorials) produce and re-produce historical understandings for more diverse and often larger audiences than 'academic' history reaches. At the same time, historians are engaged and employed beyond the academy. What is 'public history'? What role do historians play in it? How does it relate to academic scholarship? Is there such a thing as 'collective memory'? How does it relate to individual memories? How can one study it? What significance does it have? What is its relationship to 'history'? How have historians and other scholars sought to study and conceptualise it? What challenges does this involve?.

Gender Studies, Women's Studies:

"Feminist historians have long been concerned with the silencing of women's voices and experiences in archives. In 1986 Judith Allen was one of many feminists pushing back against the positivist idea that history comprised only those traces of the past that could be salvaged in the present. Archives are radically different now in breadth, composition, production and technologies to those in which Allen was working, but are her concerns about the nature of evidence and silence still pertinent? While digitisation, for example, has made more visible those who were previously obscured in historical records, are silence and silencing practices still a feminist problem three decades on from Allen's salvo?" Quote from abstract Kathryn M. Hunter, "Silence in Noisy Archives: Reflections on Judith Allen's 'Evidence and Silence–Feminism and the Limits of History'(1986) in the Era of Mass Digitisation." Australian Feminist Studies 32, no. 91-92 (2017): 202.

Oral History:

Written archival materials are often considered to be factual or truthful in a way that oral histories are not. What are the limitations of this viewpoint? What does this privileging of the written archive mean for societies without written sources that stretch back centuries, and for our ability as historians to tell a more holistic story of colonial interaction, for example, to understand events from both sides of the border? Taking into account the difficulties, complexities and cultural awareness that needs to be taken into account to utilise oral histories across frontiers, consider what oral history practice would add to your thesis. What might this type of source material add that cannot be gained from another source? What might you learn, above and beyond the details of the information recorded, from going to listen to the holders of these oral traditions and memories?

Economic History:

Despite some faint signs of revival in the aftermath of the 2008 Global Financial Crisis, economic history has remained unfashionable among both academics and students since its peak in the decades following the Second World War, overtaken by cultural, gender and postcolonial histories. There are many reasons for this unpopularity, ranging from the 'capture' of the sub-discipline by econometricians imposing specialised mathematical models on economic phenomena in the past, to rejection of the deterministic and reductionist historical master narratives that underpinned many Marxist (or *Marxisant*) works of economic history, to revulsion at neoliberal claims that all social life and meaning is 'economic'. Despite this unpopularity, some of the most ambitious and widely read works of history of the past thirty years have been written from an avowedly 'economic' perspective. Is it time for a revival of interest in economic history among historians? How can due attention to economic history enrich other historical approaches? To turn this question upside down: are there any historical phenomena that can be adequately understood without attention to economic processes? How might economic history improve (or challenge) your thesis?

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

Assessment 2: Seminar presentation write up

Length: 800 words

Details:

Class presentations will be assigned to each student in the interdisciplinary part of the course. Following the presentation, students submit a critical summary and reflection on the presentation and class discussion (ca. 800 words).

Written and/or oral feedback.

Additional details:

Class presentations will be assigned to each student in the interdisciplinary part of the course. Following the presentation, students submit a critical summary and reflection on the presentation and class discussion (ca. 800 words).

Assessment 3: Learning Portfolio

Length: 1700

Details:

A portfolio where students address issues and questions from their weekly readings for the interdisciplinary part of the course. The portfolio is a record of students' preparation for class each week. Students will write as a minimum 5 x 300 word reading summaries and textual analysis, as well as a 200 word reflection on the research portfolio itself (1,700 words in total). The written form of the portfolio is less formal than an essay and may be a mix of prose and bullet points. This portfolio requires students to reflect on their own learning in the course and how assessment tasks, including the research portfolio itself, may contribute to this.

Written and/or oral feedback.

Additional details:

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Attendance Requirements

Students are strongly encouraged to attend all classes and review lecture recordings.

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 31 May - 4 June	Reading	NOTE THAT THIS COURSE STARTS IN WEEK 9 of T1. Required readings for the first three weeks follow. See Moodle for Suggested Readings. **12 April: Lost Worlds / Lost Words with Lisa Ford** Required: Greg Anderson, "Retrieving the Lost Worlds of the Past: The Case for an Ontological Turn," *The American Historical Review* 120.3 (2015) 787–810, Quentin Skinner, "Meaning and Understanding in the History of Ideas" *Visions of Politics: Regarding method* (Cambridge University Press, 2002) **19 April: The Written Archive with Lisa Ford** Required: Ann Laura Stoler "The Pulse of the Archive" *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton University Press, 2008), 27-55. **31 May: Feminist History with Zora Simic** Zora Simic, "What can Feminist Historians do with Intersectionality," *Lilith: A Feminist History Journal* 24 (2018): 16-250 Kathryn M. Hunter, "Silence in Noisy Archives: Reflections on Judith Allen's 'Evidence and Silence–Feminism and the Limits of History'(1986) in the Era of Mass Digitisation." *Australian Feminist Studies* 32, no. 91-92 (2017): 202-212.
Week 2: 7 June - 11 June	Reading	**7 June: Public History and Memory with Andrew Beattie** Required (see Moodle for suggested readings): David Glassberg, 'Public History and the Study of Memory', *The Public Historian* vol. 18, no. 2 (1996), 7-23

		Mary Fulbrook, 'History Writing and "Collective Memory"' in Stefan Berger and Bill Niven (eds), *Writing the History of Memory* (London: Bloomsbury, 2014), 65-88.
Week 3: 15 June - 18 June	Homework	This is the Queen's Birthday public holiday. Choose your topic and start working on your essay.
Week 4: 21 June - 25 June	Reading	**21 June: Oral History with Emma Christopher** Required (see Moodle for suggested readings): Alistair Thomson, "Four Paradigm Transformations in Oral History," *Oral History Review* 34 (2007): 49-70 Sarah Barber, "Oral History: the Sound of Memory," in *History Beyond the Text : A Student's Guide to Approaching Alternative Sources* (London: Routledge, 2009)
Week 5: 28 June - 2 July	Reading	**28 June: Economic History with David Blaazer** Required (see Moodle for suggested readings): E.J. Hobsbawm, *Age of Extremes,* ch. 11 P.J. Cain & A.G. Hopkins, *British Imperialism, 1688-2000* 2nd Edition, Abingdon, Routledge, 2013, ch. 1 and ch.8

Resources

Prescribed Resources

Note that this course begins in Week 9 of T1 (12 April). I will also list readings in a .pdf on the webpage. This course outline only pertains to the History and Area Studies Stream. Other students should consult with their supervisors.

Recommended Resources

Course Evaluation and Development

As this is the first time I have convened this part of the course, I am particularly keen to seek your feedback on the themes, content, structure and timetabling both informally in class discussions and formally in MyExperience reviews. I always revise course materials and teaching approaches in response to feedback.

Submission of Assessment Tasks

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 . 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.

For information on how to submit assignments online via Moodle: https://student.unsw.edu.au/how-submit-assignment-moodle

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/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

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

Academic Information

For essential student information relating to:

- requests for extension;
- late submissions guidelines;
- review of marks;
- UNSW Health and Safety policies;
- 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/

Image Credit

Augustus Earle, 'Views in Australia, ca. 1826' (Sydney : Earle's Lithography, ca. 1826), Mitchell Library, State Library of New South Wales, 110335043, PX*D 321.

CRICOS

CRICOS Provider Code: 00098G

Acknowledgement of Country

We acknowledge the Bedegal people who are the traditional custodians of the lands on which UNSW Kensington campus is located.