

Teaching of History

510:509:01
Spring 2017, Mondays, 9:50AM – 12:50PM
Van Dyck 011

Professor Andy Urban
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Office Hours: Wednesdays, 1 to 4PM, and by appointment or Skype
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Course Description

This course will assist graduate students as they prepare to teach undergraduate history courses. We will explore course building from the bottom up: structuring class lecture and discussion; selecting readings; creating and grading assignments; building relationships with students; negotiating and shaping the racial, class and gendered politics of the classroom and the university; using non text sources; and, utilizing digital tools and platforms in both instruction and the curation of projects.

Learning Goals

To explore the following questions:

- What do we aim to accomplish when teaching history to undergraduates?
- What are the resources, tools, pedagogies, and expectations that we can bring to classroom?
- What are the structural challenges and obstacles to producing critically-engaged history courses?
- How do we teach and learn history as a theory of knowledge?

Books that need to be purchased:

- Sam Wineburg, *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past* (Philadelphia: Temple University Press, 2001), ISBN# 978-1566398565.
- Jorge Luis Borges, *Collected Fictions*, trans. Andrew Hurley (New York: Penguin Books, 1998), ISBN #9780140286809.

In addition to the above books, all of the assigned chapters, articles, and primary sources that appear in the syllabus are posted as .pdf files on the course's SAKAI site under the heading "Resources." Readings should be completed prior to class.

Assignment and Grading Overview

Observed guest lecture, seminar leadership (15% each) – 30%

Annotated syllabus – 20%

- Draft needs to be submitted by email, by 11:59PM on Wednesday, April 19
- Final due, submitted by email, by 11:59PM on Wednesday, May 10

Statement of Teaching Philosophy – 20%

- Draft needs to be submitted by email, by 11:59PM on Wednesday, April 19
- Final due, submitted by email, by 11:59PM on Wednesday, May 10

Creative project/assignment – 15%

- Draft needs to be submitted by email, by 11:59PM on Wednesday, April 19
- Final due, submitted by email, by 11:59PM on Wednesday, May 10

Participation, class-prep assignments, and attendance – 15%

Grading Scale:

92-100=A; 87-91=B+; 81-86=B; 77-80=C+; 70-76=C; 60-69=D; 0-59=F

Note: there are no minus grades at Rutgers.

Class Policies

Please make sure that you are receiving and checking SAKAI announcements via email.

I regularly use the site to update class information, assignments, etc. You are responsible for keeping up-to-date with class information and making sure that you are connected.

Attendance in the seminar is mandatory.

Unexcused absences will result in a deduction from your attendance/participation grade.

If you have to miss class due to sickness, an emergency, or another excused reason, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to me.

To be marked present you also need to be engaged. I reserve the right to deduct from your participation grade if I see you frequently texting, looking at your phone, napping, etc.

Special Accommodation Requests:

All special accommodation requests must be brought to my attention during the first two weeks of class. Full disability policies and procedures are available for review at: <https://ods.rutgers.edu/>

Students with disabilities requesting accommodations must follow the procedures outlined at <https://ods.rutgers.edu/students/applying-for-services>.

Academic Integrity Policy:

Violations include: cheating, fabrication, plagiarism, denying others access to information or material, and facilitating violations of academic integrity. I take plagiarism very seriously, and will do all I can to fail you if you are caught violating this policy.

Honor Pledge:

I pledge on my honor that I will adhere to all aspects of the Rutgers Academic Integrity Policy

By accepting this syllabus and enrolling in this course, you assume responsibility for knowing the above policies and the possible penalties – including suspension and expulsion – should you violate the Honor Pledge.

Learn more about Rutgers' academic integrity policies here: <http://academicintegrity.rutgers.edu/>

Course Schedule & Readings

January 23

Introduction

January 30 – *Standards; History’s marketplace: where else is the past consumed?*

- American Historical Association Teaching Division, David Trask, “Statement on Excellent Classroom Teaching of History” (1998)
- Amy M. Tyson and Azie Mira Dungey, “‘Ask a Slave’ and Interpreting Race on Public History’s Front Line: Interview with Azie Mira Dungey,” *The Public Historian* 36 (2014): 36-60.
- Donald H. Holly, Jr., “Talking to the Guy on the Airplane,” *American Antiquity* 80, no. 3 (2015): 615-7.
- Lyra Monteiro, “Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda’s *Hamilton*,” *The Public Historian* 38, no. 1 (2016): 89-98.
- Michel Rolph Trouillot, “Good Day, Columbus,” *from Silencing the Past: Power and the Production of History* (1995)

February 6 – *Teaching as Scientific Practice*

- Wineburg, *Historical Thinking*, chapters 1,4,5, 9 & 10

February 13 – *History as Theory of Knowledge*

Assignment: Bring a map, illustration, photograph, or other image to class; be prepared to discuss how you would use your image in a class as a source.

- Borges, “Fictions,” “The Aleph,” and “The Maker,” in *Collected Fictions*, 65-328

February 20 - *Teaching Fiction*

Assignment: Please circulate a short story (no more than 15 pages), prior to class, that you want everyone to read; be prepared to discuss how you would use your story in a class as a source.

February 27 – Classroom Politics

“Lisa the Iconoclast,” *The Simpsons*, S7, E16 (1996), in-class screening

- Paulo Freire, “The Banking Concept of Education,” from the *Pedagogy of the Oppressed* (1970)
- bell hooks, “Engaged Pedagogy,” from *Teaching to Transgress: Education as the Practice of Freedom* (1994)
- “Trump 101,” *The Chronicle of Higher Education*, June 19, 2016.
- N. D. B. Connolly, et al., letter to the editor, “Trump Syllabus’ is as White as the Man Himself,” *The Chronicle of Higher Education*, June 23, 2016.
- Nathan Heller, “Letter from Oberlin,” *The New Yorker*, May 30, 2016

March 6 – Innovative Approaches

Assignment: play *PAPERS, PLEASE!* Try to set aside at least five hours to play the game. Record your thoughts on how this might be a learning tool.

- Mark Carnes, “Plato’s War on Play,” *The Chronicle of Higher Education*, September 29, 2014
- Sarah Cowan, “Art-Minded Feminists Become Wikipedians for a Weekend,” *Hyperallergic*, March 12, 2015 – access here: <http://hyperallergic.com/190185/art-minded-feminists-become-wikipedians-for-a-weekend/>

March 20 – The Economics of Teaching

- American Association of University Professors (AAUP), “Background Facts on Contingent Faculty”
- Lisa Blee, Caley Horan, Jeff Manuel, Brian Tochtermann, Andy Urban and Julie Weiskopf, “Engaging with Public Engagement: Public History and Graduate Pedagogy,” *Radical History Review* 102 (Fall 2008): 73-89.
- Jonathan Rees, "The Taylorization of the Historian's Workplace," *Perspectives*, February 2014.
- Neil Swidey, “The college debt crisis is even worse than you think,” *Boston Globe*, May 18, 2016, access online here: <https://www.bostonglobe.com/magazine/2016/05/18/hopes-dreams-debt/fR6ocKakwUIGokojTlONTN/story.html>

March 27 – *Teaching Fictional Films*

In-class viewing, *Good Bye, Lenin!* (2002), directed by Wolfgang Becker

April 3 – *Digital Humanities; Oral History; Historical Agency*

Assignment: select a digital humanities project that you might use in class; prepare to discuss what you think you could accomplish with this tool.

- Ryan Cordell, “How Not to Teach the Digital Humanities” in *Debates in the Digital Humanities* (2016), access here:
<http://dhdebates.gc.cuny.edu/debates/text/87>
- Alessandro Portelli, “What Makes Oral History Different?” (1979)
- Walter Johnson, “On Agency,” *Journal of Social History* (2003)

April 10 – *Teaching Documentary Film*

In-class viewing, *The Act of Killing* (2012), directed by Joshua Oppenheimer

----- **April 17, No class; work on assignments** -----

April 24 – *Peer Evaluation*

Assignment: Read your classmates’ draft syllabi, statements of teaching philosophy, and creative assignments; be prepared to provide feedback and suggestions on these drafts

May 1 – *Peer Evaluation*

Assignment: Read your classmates’ draft syllabi, statements of teaching philosophy, and creative assignments; be prepared to provide feedback and suggestions on these drafts