

History 315, Section 1: Histories of Violence

Fall 2019

Hybrid: Mondays and Wednesdays, 1:00-1:50, 231 CCC, and online

“We all need histories that no history book can tell.” –Michel-Rolph Trouillot, 1995

“The past is never dead. It isn’t even past.” –William Faulkner, 1951

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Office Hours: Monday 3:00-3:50, Wednesday 2:00-2:50, Thursday 12:30-1:50, and by appointment

Course Description and Learning Outcomes

This is a course about how human beings make sense of and tell stories about our violent pasts. We will explore many different kinds of stories, told by different kinds of people, in various formats, from many places and time periods. After completing this course, you will be able to:

- Describe several conceptual frameworks for studying historical memory
- Compare and contrast representations of past violence from different world regions
- Explain how and why people have commemorated past violence in specific ways
- Create a well-researched public project telling a story about past violence

Required Materials

- Argentina 1985 Gamebook, on Canvas (print yourself a copy)
- All other readings and links to films will be posted on Canvas
- For Unit 2: dark dress pants or skirt; blue dress shirt or collared blouse; dress shoes (flats)

Contacting Me

*Helping you learn is the **most important** and **most rewarding** part of my job.* If you have questions about the course, or want to improve your performance, please visit me during office hours or contact me by email at <rharper@uwsp.edu> to make an appointment. Please include “History 315” in the subject line.

How to Succeed

To do well in this class, you must attend and participate regularly, complete all assigned reading, and take effective notes on readings, lectures, and class discussions. Absences from class, either physical or mental, will bring down your grade. As with any three-credit course, you should expect to spend **6-9 hours each week** on coursework outside of class. If you are worried about your progress, please contact me ASAP to discuss how to improve.

Grading

Attendance, participation, quizzes, group work:	25%
Monument paper:	25%
Argentina 1985:	25%
Final project:	25%

Monument Paper

Choose an existing monument or other public display commemorating a violent event, or people involved in a violent event. Find at least four relevant primary sources (newspaper articles, government documents, pamphlets, speeches) from the time of the monument's creation. In an essay of 4-5 pages, use that evidence to explain how and why people created the monument, why they depicted events as they did, and what people thought of it at the time ("people" is deliberately vague: you can take this assignment in a number of directions).

Reacting to the Past: *Argentina, 1985*

In the second unit of the course, you will take on the role of actual participant in debates over how to commemorate the violent past. *Argentina, 1985* is an immersive role-playing game in which each participant seeks to achieve individual and factional goals. You will read a variety of sources, complete short writing assignments, deliver speeches, and negotiate and strategize with other players (your classmates), who may or may not share your goals. To succeed, you will have to learn a great deal about the history and culture of Argentina, the violence of its "Dirty War," and subsequent debates about how to remember it.

Grades for the game will include the following components. Scoring will reflect your use of relevant source materials. Bonus points may be awarded for achieving objectives specified in your role sheet.

- Quizzes on the assigned readings
- One short paper (the *Gente* essay)
- The quality and persuasiveness of public speeches, and/or private negotiating
- A participation score that reflects your engagement in the game
- A short reflection paper reviewing your experience in the game

Final project

For the final unit of the course, you will work in small groups to develop a public exhibit regarding the US war in Iraq (2003-11). Your group will choose the specific topic as well as the format of the project (visual displays, audio and video, or websites are all possibilities). You must include these elements:

- Use of primary sources, including both text and images
- Accessible presentation format, appropriate for general audience
- Clear argument and narrative structure
- Inclusion of both US coalition and Iraqi perspectives
- Citation of sources, including image credits

In addition, each of you must write an individual essay explaining why you chose to present the story as you did, supporting the project's claims with evidence, and reflecting on your group's experience.

Possible topics include, but are not limited to:

- Backstory (creation of Iraq, rise of Saddam, Kuwait/Gulf War, sanctions, WMD inspections)
- Invasion debate (Bush admin goals, role of INC, Iraqi responses, UN debates and Powell speech, Congressional support, protests/counter protests)
- Coalitions (members of US-led coalition; international debates/protests; Iraqi involvement in US coalition; composition of anti-US forces in Iraq; relationships between insurgents in different regions; role of Al Qaeda and its relationship to Iraqi resistance)
- Insurgency (causes, organization, tactics, popular support, US responses, areas of conflict)
- Human rights, prisoners of war, torture (Bush admin/CIA policy, legal/diplomatic/moral issues, Abu Ghraib, other prisons, public debate, Iraqi responses)
- Life in Wartime Iraq (experiences of Iraqi civilians; impact of bombings/“collateral damage”; relationships with coalition forces; regional/ethnic/factional differences; displacement and refugees; impact on schools, hospitals, etc.; civilian casualties; public opinion)
- Americans in Iraq (experiences of military personnel, contractors, media; relations between Americans and Iraqis; women in the US military)
- Iraqi politics (Hussein regime, major regions, ethnic/religious divisions, CPA and De-Ba'athification, post-invasion factions, elections and formation of new government)
- Withdrawal (international politics, departure of coalition troops, transition to Iraqi Army control, US drawdown, re-escalation of violence)
- Postwar experiences (returning veterans; long-term impacts on Iraqi and US life and politics; public memory of the war in Iraq and US; Islamic state and refugee crisis)

In-Class Work and Attendance

You must complete each week's readings by Monday, when classes will often begin with a quiz. Each Monday, a small group of 3-4 students will open class discussion by identifying key ideas raised in the readings and presenting questions for class discussion. During the semester, each of you will lead discussions, with different groups, twice.

During in-class quizzes, you may not consult books or electronic devices, but you may consult handwritten notes. If you must miss class, please obtain notes from a classmate. You will receive a zero on any quiz or in-class work you miss. To accommodate scheduling conflicts and emergencies, your two lowest in-class work scores will not count toward the final grade. If you must miss many classes, please see me ASAP to discuss your options.

Films and Online Film Discussions

For each film, your assigned group will need to answer one of these sets of questions:

1. For what purpose(s) did the filmmakers create this film? What do you think they want the audience to learn from it?
2. How is the film organized? What are the most memorable scenes? What is its narrative structure? Why do you think the filmmakers chose to structure the film in this way?
3. Who are the main characters? Who are their antagonists? What characters are marginalized, or left out? Why do you think the filmmakers chose to focus on these people, in these ways?

4. What storytelling techniques do you notice in the film? How do the filmmakers use sounds and images to shape your understanding of the past? How effective are these methods?
5. What people appear prominently in the film? Why do you think they chose to participate? What (if anything) do you think they want to happen as a result of their participation?
6. Who do you think is the intended audience of the film? How do you think the film's viewers responded to it? Do you believe that the film achieves the filmmakers' purpose?

Students with Disabilities

I will make every reasonable effort to accommodate the needs of students with disabilities. Any student requesting such accommodation must first meet with UWSP Disability Services staff. That meeting should take place as early in the semester as possible. No accommodation will be granted until I receive and agree to a formal plan approved by Disability Services.

Desire2Learn (D2L)

All course handouts, supplementary readings, etc. will be posted at <http://www.uwsp.edu/d2l>.

Academic Integrity

Cases of academic misconduct, including plagiarism, will be formally reported following the policies laid out in UWSP's Student Academic Disciplinary Procedures. Plagiarism consists of submitting work created by someone else as your own. For more information on academic integrity, please ask me or consult <http://library.uwsp.edu/Guides/VRD/plagiarism.htm>. Students found to have committed academic misconduct will receive an F for the course.

Course Schedule: All readings must be completed before the Monday of the week indicated.

Week 1

Wednesday, Sept. 4: introductions

Unit 1: Stories

Week 2

Monday, Sept. 9, Wednesday, Sept. 11: unspeakable stories?

What kinds of stories do people tell (and not tell) about violence? What factors influence how people do, or do not, remember and explain past violence? What challenges confront historians who study past violence? Are there stories about the past that cannot, or should not, be told?

- Trouillot, "An Unthinkable History: the Haitian Revolution as a Non-Event," from *Silencing the Past: Power and the Production of History*, 1995 (read 70-74, 89-107; skim 74-89)
- Listen to "Little War on the Prairie," from *This American Life*, 2012, <https://www.thisamericanlife.org/radio-archives/episode/479/little-war-on-the-prairie>
- Watch *Chile: Obstinate Memory* (1997), https://www.nfb.ca/film/chile_obstinate_memory/
 - Optional: *The Battle of Chile*, parts 1 and 2, 1976, <https://docuseek2-com.ezproxy.uwsp.edu/v/a/mWh3/1/0/0> and <https://docuseek2-com.ezproxy.uwsp.edu/v/a/nWh3/1/0/0>

Week 3

Monday, Sept. 16, Wednesday, Sept. 18: heroes

How are heroes made? What are the characteristics of heroic narratives? Why might historians choose (or not) to explain past violence with heroic narrative?

- Buss, "'With Strong Hands and Brave Hearts': Remembering the Pioneer," from *Winning the West with Words: Language and Conquest in the Lower Great Lakes*, 2011
- Blight, "'For Something beyond the Battlefield': Frederick Douglass and the Struggle for the Memory of the Civil War," 1989
- Watch *Birth of a Nation* (1915): part II required (starts at 1:31:25), part I optional
<http://uwsp.kanopystreaming.com/video/birth-nation-0>

Week 4

Monday, Sept. 23, Wednesday, Sept. 25: victims, survivors, atonement

What are the characteristics of victimhood and survival narratives? What purposes (literary, political, moral) do such narratives serve?

- Field, "Okinawa: A Supermarket Owner," from *In the Realm of the Dying Emperor: Japan at Century's End*, 1991
- Hashimoto, *The Long Defeat: Cultural Trauma, Memory, and Identity in Japan* (2015), 83-118
- Higgins, "Belarus Building Site Yields the Bones of 1,214 Holocaust Victims," *New York Times* (2019), <https://www.nytimes.com/2019/04/27/world/europe/belarus-holocaust-mass-grave.html>
- Listen to "Mexico's 1968 Massacre: What Really Happened?" from *All Things Considered*, 2008, <http://www.npr.org/templates/story/story.php?storyId=97546687>
- Watch *The Apology*, 2016, <https://docuseek2-com.ezproxy.uwsp.edu/cart/product/1099>

Week 5

Monday, Sept. 30, Wednesday, Oct. 2: perpetrators and silences

In histories of violence, how, and on whom, do storytellers place blame? How, and why, do histories of violence create silences? Is there room in such narratives for forgiveness and reconciliation?

- Pumla Gobodo-Madikizela, *A Human Being Died that Night: A South African Woman Confronts the Legacy of Apartheid* (2004), 143-48, 79-103
- Stern, *Remembering Pinochet's Chile* (2006), 88-103
- Rutland, "Putin's dangerous campaign to rehabilitate Stalin," *Washington Post* (2019), <https://www.washingtonpost.com/outlook/2019/06/13/putins-dangerous-campaign-rehabilitate-stalin/>
- Watch *The Act of Killing* (2014), <https://wm1-download.uwsp.edu/secure/LRC-EReserve/HIST220-Easum/TAoKilling-032017.html>
 - For more: watch *The Look of Silence* (2016), <https://uwi-primoalma-prod.hosted.exlibrisgroup.com/permalink/f/godtbv/UWI71383974500002121>
 - For more: read Silverstein, "Blood Money: Indonesian Wage Theft and the Massacre Premium," *The New Republic* (2019), <https://newrepublic.com/article/153248/blood-money-indonesian-wage-theft>

Week 6

Monday, Oct. 7, Wednesday, Oct. 9: new kinds of stories and ways of telling them

- Sturken, “The Wall, the Screen, and the Image: The Vietnam Veterans Memorial” (1991)
- Raza, [“Memorial in Minneapolis will offer a place of healing for sexual assault survivors,”](#) *Star Tribune* (2019)
 - See also <https://www.survivorsmemorial.org>
- Brown, [“‘Lynch him!’: New lynching memorial confronts the nation’s brutal history of racial terrorism,”](#) *Washington Post* (2018)
- Washington, “Legacy of a Lynching,” *The Marshall Project* (2018), <https://www.themarshallproject.org/2018/05/03/the-legacy-of-a-lynching>
- Levin, “Lynching memorial leaves some quietly seething: ‘Let sleeping dogs lie’” *The Guardian* (2018), <https://www.theguardian.com/us-news/2018/apr/28/lynching-memorial-backlash-montgomery-alabama>
 - See also <https://museumandmemorial.eji.org>
- Watch *Bisbee 17* (2018)

Unit 2: Argentina 1985

Week 7

Monday, Oct. 14: Welcome to the Colegio Nacional De Buenos Aires

- Gamebook reading:
 - Introduction: Overview, Maps, Prologue
 - The Game: Major issues for debate
 - Core Text: National Anthem
- Optional: watch *The Invisible Eye* (2011): <https://tubi.tv/video/468354>

Wednesday, Oct. 16: who are we?

- Gamebook reading:
 - Historical Background: “Argentina 1800-1900”
 - Core Text: Mariano Moreno. Prologue to the Social Contract.
 - Core Text: Domingo Faustino Sarmiento. Facundo.
- Watch *Camila* (1984)
 - Read notes to *Camila*

Week 8

Monday, Oct. 21: what are our political conflicts?

- Gamebook reading:
 - Historical Background: “Argentina 1900-1955”
 - Core Text: Peronist March. 1948. Listen: <https://youtu.be/hRvdxmt3NwS>
 - Core Text: Juan Domingo Perón. National Doctrine. 1948
 - Core Text: Evita Duarte de Perón. Speech to the Cabildo. 1951. Watch: <https://youtu.be/OFmRGwLLliE>
- Watch clips from *Eva Perón* (1996) and Peronist speeches
 - Read notes on *Eva Perón*

Wednesday, Oct. 23: what really happened in the 1960s and 70s?

- Gamebook reading:
 - Historical Background: “Argentina 1955-1985”
 - Core Text: People’s Revolutionary Army (ERP). Report. (1971)
 - Core Text: Los Huerque Mapu. Cantata Montonera. (1973)
 - Core Text: Jorge Rafael Videla. Proclamation. (1976)
- Consult: CONADEP Report (1984): <http://www.desaparecidos.org/nuncamas/web/index2.htm>
 - Focus on the following sections: Abduction, Torture, Secret Detention Centres, Death as a Political Weapon.
- Watch *Our Disappeared* (2008): <https://uwsp.kanopy.com/video/our-disappeared>
 - Read notes on *Our Disappeared*

Week 9

Monday, Oct. 28: forging the future: responses to violence

- Gamebook reading:
 - Historical Background: “State Responses to Violence”
 - Core Text: Raúl Alfonsín. Presidential Message to Congress. (1983)
- Watch at least the first five minutes of *Night of the Pencils* (1986): <https://youtu.be/vXM6S5oh47Q>

Wednesday, Oct. 30: Asamblea: history and memory

- Gamebook reading:
 - Historical Background: “Making Memory” and “Monuments and Memorials”
- Watch *The Official Story* (1985): <https://uwsp.kanopy.com/video/official-story-1>
 - Read notes on *The Official Story*

Week 10

Monday, Nov. 4: forging our future: the vote

- Prepare (with your allies) to present and debate your proposed memory project

Wednesday, Nov. 6: our legacy

Gente essay due (see role sheet for details)

- Watch *Cautiva* (2005), <https://youtu.be/dOsnHJ-ekfo>
- Read “Abuelas Welcome grandson no. 130: Javier Matías,” *Buenos Aires Times* (2019), <https://www.batimes.com.ar/news/argentina/abuelas-introduce-recovered-grandson-130-javier-matias.phtml>

Unit 3: United States 2019

Week 11, Monday, Nov. 11, Wednesday, Nov. 13:

- Watch *The Invasion of Iraq* (2004)

Week 12: Monday, Nov. 18, Wednesday, Nov. 20:

- Watch *Voices of Iraq* (2004): https://youtu.be/wXxQvjeuw_0

Week 13: Monday, Nov. 25

- Read excerpts from Danner, *Torture and Truth* (2004)
- Read Human Rights Watch, *Road to Abu Ghraib* (2004), <https://www.hrw.org/report/2004/06/08/road-abu-ghraib>
- Watch *Ghosts of Abu Ghraib* (2007)

Week 14: Monday, Dec. 2, Wednesday, Dec. 4

- Berman, "Overcrowding in Limbo: Iraqi Refugees in Arab States" (2011), <https://watson.brown.edu/costsofwar/files/cow/imce/papers/2011/Iraqi%20Refugees%20in%20Arab%20States%20.pdf>
- Watch *The Unreturned* (2010): <https://youtu.be/3KjMhLSTOm4>

Week 15: Monday, Dec. 9, Wednesday, Dec. 11

- Zogas, "US Military Veterans' Difficult Transitions Back to Civilian Life and the VA's Response" (2017), https://watson.brown.edu/costsofwar/files/cow/imce/papers/2017/Zogas_Veterans%27%20Transitions_CoW_2.1.17.pdf
- Watch *The Soldier's Heart* (2005), <https://www.pbs.org/wgbh/frontline/film/showsheart/>

Additional resources of interest

- Al-Ali, "The Forgotten Story: Women and Gender Relations Ten Years After" (2013), <https://watson.brown.edu/costsofwar/files/cow/imce/papers/2013/Women%20and%20Gender%20Relations%2010%20Years%20After.pdf>
- Burden, *The blog of war: front-line dispatches from soldiers in Iraq and Afghanistan* (2006)
- Buzzell, *My War: Killing Time in Iraq* (2005)
- Chehab, *Inside the Resistance: the Iraqi insurgency and the future of the Middle East* (2005)
- Crawford, "Civilian Death and Injury in Iraq, 2003-2011" (2011) <https://watson.brown.edu/costsofwar/files/cow/imce/papers/2011/Civilian%20Death%20and%20Injury%20in%20Iraq%2C%202003-2011.pdf>
- Holmstedt, *Band of Sisters: American Women at War in Iraq* (2007)
- Williams, *Love My Rifle More than You: Young & Female in the U.S. Army* (2006)
- Riverbend, *Baghdad Burning* (2003-13), <https://riverbendblog.blogspot.com>
- Watch *Baghdad ER* (2006)
- Watch *Iraq: Private Armies* (2007)
- Watch *Abu Ghraib: A Torturer's Tale* (2005)
- Watch *Blood of my Brother* (2006), <https://tubi.tv/video/21472>
- Watch *Independent Intervention* (2007): <https://docuseek2-com.ezproxy.uwsp.edu/bf-ii>
- Watch *Lioness* (2008)
- Watch excerpt of *My Country My Country* (2006), <https://youtu.be/RD4IWBHKbWY>

Final project: due during final exam period: Tuesday, Dec. 17, 12:30-2:30 p.m.