One of the most challenging competencies a historian must develop is to apply historical analysis as a contribution to contemporary social dialogues. It is a skill that requires the historian to respectfully and constructively engage publicly-available memories, heritage, nostalgia, and traditions with the evidence-driven interpretation that is the domain of the scholar. Every historian has to decide for herself her public function – witness, critic, litigator, celebrant, memorialist -- but doing so requires her to develop the skills that will support this role.

In this class, we will actively work on developing the competencies and ethical frameworks for working with the past in public view and engaged with communities. We will study debates and efforts to intersect professional history and various types of memory and heritage, and we will work on our own shared project to overcome the silencing of an important event in West African history. In the process, we will learn a lot about the operation of power in scholarly studies and the ways in which people think about and harness the past to present-day politics, economic activities, and social structures.

SCHEDULE AND SOURCES/TEXTS/READINGS

April 5: History: Memory: Africa
- Introduce history and memory
  - In class
    - Watch and discuss excerpts of Gabriel Motzkin, “Memory and the Philosophy of History”, Stanford University, Aug 17, 2012.
Discuss the terms “History”, “Memory”, “Collective Memory” “Commemoration”
- Read and discuss excerpts of Alan Megill, “Historical Knowledge, Historical Error”
- Look at and discuss ‘memorials’, ‘tradition’ and memorialization in Africa

### April 12: The intersection of history and memory in Africa: theory

**Sources:**

### April 19: History and memory slave trade

**Sources:**
- In class:
  - Visuals: Memorials of the Atlantic slaving system

### April 26: History and memory of the Battle of Adwa

**Sources:**
- Architecture and paintings
- In class:
  - Interview with Raymond Jonas, https://www.youtube.com/watch?v=gV48Sz8Dfjw&t=201s
  - Teddie Afro music video, “Tikur Sew”, https://www.youtube.com/watch?v=H6Pn_1qjpFk

May 3: Museums in and about Africa

Sources:

In class:
- Calabar Slave Museum and Marina Resort, https://www.youtube.com/watch?v=XqlMahe8LA
- District Six Museum: https://www.youtube.com/watch?v=zF8EK_PKv2c and https://www.youtube.com/watch?v=LcVZ5_h2kMs
- An overview of tours at Constitution Hill: https://www.youtube.com/watch?v=QhitO6gmA48

Introduction: Pop-up museum project
- http://popupmuseum.org/

May 10: History and memory, Rwanda & Great Lakes

Sources:
- Proposed national history curriculum for Rwanda

May 17: Rhodes Must Fall!: Post-apartheid South Africa
Sources:
- Rhodes Must Fall! University of Cape Town Facebook page: https://www.facebook.com/RhodesMustFall/

May 24: Fante Confederation in history

Sources:
- Brief excerpts from World History textbooks

Introducing: Fante Confederation pop-up museum proposal

May 31: Fante Confederation in Ghanaian memory

Sources:
- Excerpts from Ghanaian school books
- Oral traditions (collected by Trevor Getz)
- Text of “Fante Confederation” from “Ghana @50” website (2007)
- Images from Ghanaian artist Bright Ackwerh
- Fanti Confederation music video, “Dashiki”, https://www.youtube.com/watch?v=E8bsusKKC54
Discussion: Fante Confederation pop-up museums

Research paper due

June 7: Pop-up museum project presentations

Pop-up museum exhibit projects due

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**Participation grade (20% of grade total)**
Thorough and critical reading of assigned materials is an essential first step for successful work in this course. Students should also come to class prepared to discuss larger issues of the history and memory raised in the assigned readings. Students are required to read all the articles scheduled for seminar presentations, in order to be prepared to discuss issues raised in the articles. Questions and comments should be posed in a spirit of constructive criticism, i.e. analytical in substance and supportive and collegial in style. Seminar presentations will be evaluated on the basis of the effectiveness of the structure, style, analysis, and use of sources. Participation in seminar discussions is mandatory, not optional, and will be evaluated according to criteria listed below. Students should be prepared to play active roles in both initiating and guiding discussion during class meetings.

**Article presentations (20% of grade total)**

One student will be required to analyze each article in depth to answer the following questions explicitly in a 5-10 minute review presentation:

a. Who is the author of the review? What is his/her experience, expertise, etc.
b. What is the purpose of the article?
c. In what journal or place is this article published? What does that tell us about its purpose or audience?
d. How would you describe the author’s approach? What theories does he/she mobilize?
e. What is the author’s argument?
f. What kind of evidence does the author mobilize? How does he or she use evidence?
g. Evaluate the author’s argument critically.
h. **Finally, what can we learn about the topic of the class meeting from this particular review; how does the article contribute to an understanding of this particular field of historical research and writing?**

Rehearse your Report. Rehearsal will allow you to improve your presentation. If you do not rehearse, you will probably have trouble keeping your report within the time available. Rehearsal will also help you keep eye contact with the audience. It is vital that you do not read
your report. Be prepared, also, for questions from the class and from the instructor. Think ahead about the kinds of questions that relate your work to the theme of the class meeting and to the course generally. Finally, remember that both the class and the instructor are on your side; stay calm, relax, and don’t rush through your presentation.

**History & Memory research paper (30% total)**

Each student will select a unique topic (on approval of instructor) for a 10-15 page, properly cited and structured research paper. Papers will encompass historiography and memorialization of an historical event or trend in Africa. Topic approval is conditional on sufficient secondary source material availability. Suggested topics include:

- Slavery and the slave trade in a particular locality
- Colonialism in a particular locality
- Apartheid
- The Second World War
- Tourism and heritage sites such as the pyramids of Egypt
- Conflict including civil wars
- Reconciliation efforts

**Pop-up museum project (30% total)**

We will be building a pop-up museum for exhibit and interaction this summer in Cape Coast, Ghana, on the topic of the Fante Confederation. As a class, we will discuss pop-up museums in week 5, and the Fante Confederation in weeks 8 and 9. Exhibits are intended to:

- Utilize some sort of primary source, text, or image and display it in a way that is accessible for the general population
- Present an interpretation or (even better) debate about a historical event or trend that makes use of both professional histories and memory/commemoration/lore
- Elicit feedback, contributions, and history-making from the public who visit the museum.

Student work will be properly attributed and acknowledged in forthcoming publications.