



a place of mind

THE UNIVERSITY OF BRITISH COLUMBIA

EDCP 571

History of Media and Technology in Education

Lecture Notes

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1. History of History: Etymology, Semantics, and Rhetoric

a. From Prehistory to Mythology to Chronicle to History (History of History)

i. Historia

1. ἱστορία, or historia (*historéō*) (*ἱστορικός*, *historikós*), is a Greek word that means not only to investigate or to enquire (i.e., learning by inquiry), but also to share the fruits of those investigations with the world.
2. *historia* had the broader sense of “any general inquiry or investigation” or “an account of one's inquiries” (the knowledge so obtained, information, + account of one's inquiries, a narrative).
3. Herodotus, ‘Father of History’ as he has been dubbed, applied *historia* to his study of the events leading up to the Classical Age in Greece.
4. “the Greek word *historia* meant, and was used from the very beginning by Herodotus as, ‘inquiry’... the arguments it generates resist national self-congratulation. So that inquiry is not the uncritical genealogy of the Wonderfulness of Us, but it is, indispensably, an understanding of the identity of us” (Schama, 2010)

ii. Clio, Muse of History

1. In ancient Greek mythology Clio was one of the nine Muses, all daughters of Zeus and Mnemosyne. The Muses were thought to be the source of inspiration for the various arts. In Greek, Clio's name is *Κλειώ*, which transliterates as *kleiō*. It means “to tell,” “to make famous” or “to celebrate.” It could be argued that Clio, more than any other of the Muses, resembled her mother Mnemosyne. Mnemosyne means “remembrance,” which is one of the basic functions of the history. (The word “mnemonic,” a technique or device — such as a string tied around the finger — to remember something derives from the mother's name.)
2. Her older sister, Calliope, was the muse of heroic or epic poetry and probably the one Homer invoked at the beginning of the *Iliad*: “Sing O Muse . . .” Her younger sisters were associated with various other arts: Erato with love poetry, Euterpe with music, Melpomene with tragedy, Polymnia with sacred poetry, Terpsichore with dancing and choral song, Thaleia with comedy, and Urania with astronomy.
3. Clio was the muse of history and therefore a kind of “patron saint” of history for modern historians. (<http://www.memphis.edu/history/cliio.htm>)



iii. *Philosophy of History*

1. Hegel

- a. This is the point which consciousness has attained, and these are the principal phases of that form in which the principle of Freedom has realized itself;— for the History of the World is nothing but the development of the Idea of Freedom. (p. 456)
- b. That the History of the World, with all the changing scenes which its annals— is this present, process of realization of Spirit this is the true *Theodicaea*, the justification of God in History. Only—this insight can reconcile Spirit with the History of the World— viz., that what has happened, and is happening everyday, is not only not "without God," but is essentially His Work. (p. 457)

2. Progress & Teleology

3. Metahistory

a. White

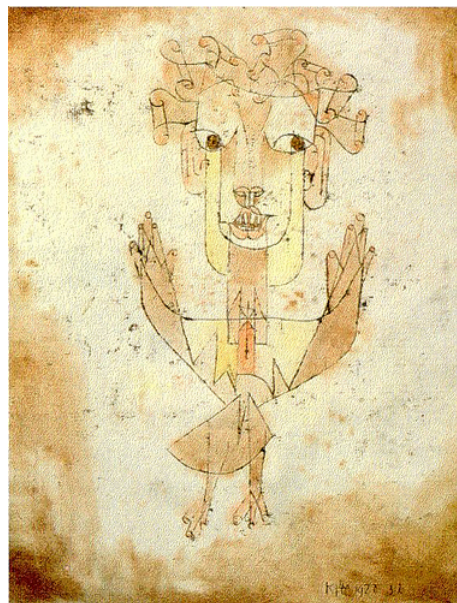
iv. *Angel of History*

1. Manifest Destiny
2. Providence
3. Gast, "American History" (1872)

http://picturinghistory.gc.cuny.edu/item.php?item_id=180



4. Klee, "Angelus Novus" (1920)

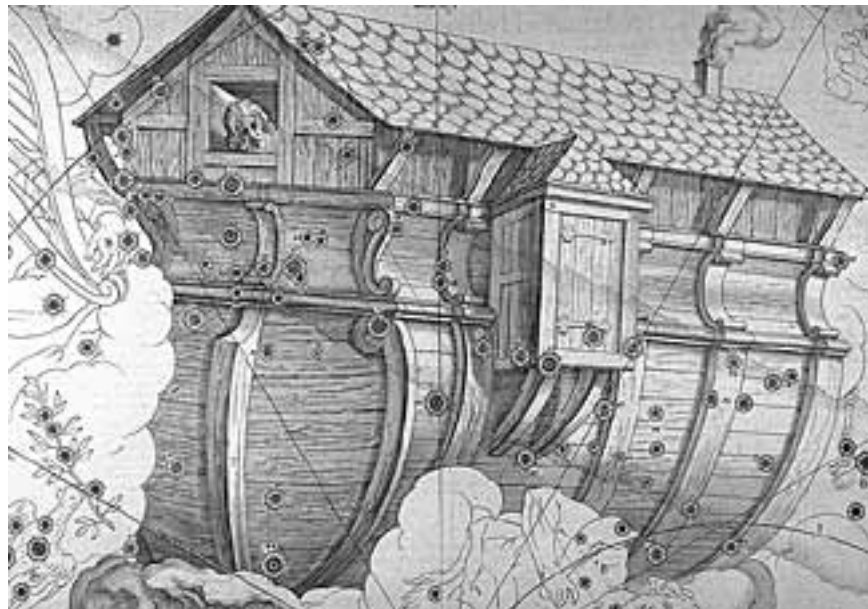


5. Benjamin, "Angel of History" (1940)

- a. There is a painting by Klee called Angelus Novus. An angel is depicted there who looks as though he were about to distance himself from something which he is staring at. His eyes are opened wide, his mouth stands open and his wings are outstretched. The Angel of History must look just so. His face is turned towards the past. Where we see the appearance of a chain of events, he sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet. He would like to pause for a moment so fair [verweilen: a reference to

Goethe's Faust], to awaken the dead and to piece together what has been smashed. But a storm is blowing from Paradise, it has caught itself up in his wings and is so strong that the Angel can no longer close them. The storm drives him irresistibly into the future, to which his back is turned, while the rubble-heap before him grows sky-high. That which we call progress, is this storm.

- v. Archeology & Material Culture
- vi. Paleontology
- vii. Mythology
 - 1. Drama
 - 2. Mythology as history
- b. Prehistory
 - i. Prehistoric
 - 1. Pre-human past
 - 2. "the science of artifacts and relations between artifacts conducted in terms of culture" (Dunnell, 1972, p. 201)
 - 3. "Paleolithic and Mesolithic, the long story of man's origins and development before the metal-using civilizations of the Near East" (Daniel, 1949)
 - 4. "if prehistory is defined by an absence or paucity of documentary sources, then colonial entanglements in rural 19th-century Africa are relegated to prehistory" (Stahl, 2002, p. 831)



- c. From Chronicle to History
 - i. **Chronicle**
 - 1. Collingwood, *The Idea of History* (1946, pp. 202-203): This distinction serves to distinguish two very different things: history and chronicle. The names of the great Greek painters, as handed down to us by tradition, do not form a history of Greek painting: they form a chronicle of Greek painting. Chronicle, then, is the past as merely believed upon testimony but not historically known. And this belief is a mere act of will: the will to preserve certain statements which we do not understand. If we did understand them, they would be history. Every history becomes chronicle when related by a person who cannot relive the experiences of its characters: the history of philosophy, for example, as written or read by people who do not understand the thoughts of the philosophers in question. In

order that there should be chronicle, there must first be history: for chronicle is the body of history from which the spirit has gone; the corpse of history.

2. History, so far from depending on testimony, has therefore no relation with testimony at all. Testimony is merely chronicle. So far as any one speaks of authorities or of accepting statements or the like, he is talking of chronicle and not of history. History is based on a synthesis of two things which only exist in that synthesis: evidence and criticism. Evidence is only evidence so far as it is used as evidence, that is to say, interpreted on critical principles; and principles are only principles so far as they are put into practice in the work of interpreting evidence.
 - d. From Story to History
 - i. From Hystory to History
 - ii. From History to Herstory
 - iii. From Herstory to Theirstory
 - iv. From Theirstory to Mystory
 - e. From the Old History to the New History
 - i. 1890s-1920s
 - ii. 1950s-1970s
 - iii. 2010s-
- ## 2. Time & Temporality
- a. Micro-temporal, Meso-temporal, and Macro-temporal
 - i. Moses (2005): The past is experienced between the two poles of its incoherence at the micro-temporal scale (the minutiae of daily life), and the coherence of the macro-temporal scale where long-range continuities (the rise and fall of civilizations) may be discernible. An interest in writing history represents a desire to move in the direction of the coherence of the macro-perspective. For Levi- Strauss, as for White, this imposition is a mythic act insofar as it is a quest for the totality of experience. (p. 320)
 - b. Elemental or Mythic Time
 - i. Junger (1952/1969, p. 328): If we compare the triumphs of Alexander and Dionysus, we touch upon the difference between historical and elemental [archetypical, timeless, or mythic] power. Success in history, as the conquest of Babylon, for example, shows, is fleeting and tied to names. The moment does not return in the same form; it becomes a link in the chain of historical time. But if we consider changes in the elemental world, neither names nor dates are important and yet changes take place time and again, not only below historical time but also within it. They burst forth like magma from its crust. But let us stay with wine. Alexander was forced to retreat from India, while Dionysus even today reigns as a nameless host.
 - ii. Sallas (2000, p. 192): Homer's "circling years" belong to elemental time, for it is in the sky, in the declinatory cycle of the sun's course, that the circle is drawn most distinctly, traced out in an openness where any who persist will be able to follow its trace. Yet it is also traced on the earth, in the comings and goings of the seasons...
 - c. Historical Time
 - d. Narrative Time (Ricoeur, 1980)
 - i. (p. 178): every narrative combines two dimensions in various proportions, one chronological and the other nonchronological. The first may be called the episodic

dimension, which characterizes the story as made out of events. The second is the configurational dimension, according to which the plot construes significant wholes out of scattered events. Here I am borrowing from Louis O. Mink the notion of a configurational act, which he interprets as a "grasping together."

- ii. (pp. 178-179): Thanks to its episodic dimension, narrative time tends toward the linear representation of time in several ways: first, the "then" and "and then" structure that provides an answer to the question "What next?" suggests a relation of exteriority between the phases of the action; second, the episodes constitute an open-ended series of events that allows one to add to the "then" an "and then" and an "and so on"; and finally, the episodes follow one another in accordance with the irreversible order of time common to human and physical events.
- iii. The configurational dimension, in turn, displays temporal features that may be opposed to these "features" of episodic time. The configurational arrangement makes the succession of events into significant wholes that are the correlate of the act of grouping together.
 - 1. Episodic Time
 - 2. Configurational Arrangement
- e. Heidegger, *Being and Time* (see Heidegger, below)
 - i. s. 436: Der 'Geist' fällt nicht in die Zeit, sondern: die faktische Existenz 'fällt' als verfallende aus der ursprunglichen, eigenlichen Zeitlichkeit.
 - 1. p. 431, s. 436: Temporality temporalizes world-time, within the horizon of which 'history' can 'appear' as historizing within time. 'Spirit' does not fall into time; but factual existence 'falls' as falling from primordial, authentic temporality. (Trans. J. Macquarrie & E. Robinson)
 - 2. p. 396, s. 436: Temporality temporalizes world time, in whose horizon "history" can "appear" as an occurrence within time. Spirit does not fall into time, but factual existence "falls," in falling prey, out of primordial, authentic temporality. (Trans. J. Stambaugh)
 - 3. within-time
 - 4. world-time
 - ii. Temporality =
 - 1. having-been
 - 2. coming-forth
 - 3. making-present
- f. Taxonomy of Temporality
 - i. See "Eight Avatars of Time" <http://parsejournal.com/article/eight-avatars-of-time-an-affective-temporal-taxonomy-of-the-epistemology-of-time-beyond-chronology/>
- g.

2. What is the Past?

- a. Plumb *The Death of the Past* (1969): In this book I have tried to draw a sharp distinction between the past and history. Man, from the earliest days of recorded time, has used the past in a variety of ways: to explain the origins and purpose of human life, to sanctify institutions of government, to give validity to class structure, to provide moral example, to vivify his cultural and educational processes, to interpret the future, to invest both the individual human

life or a nation's with a sense of destiny. For all societies the past has been a living past, something which has been used day after day, life after life, never-endingly. The more literate and sophisticated the society becomes, the more complex and powerful become the uses to which the past is put.

- i. The great Christian past, with its nineteenth-century variations — for they were no more than variations — on that old majestic theme of man's fall and salvation, has collapsed. Rubble, broken arches, monuments crumbling to dust, roofs open to the sky litter this world of thought and loom forebodingly against the horizon. A strange collection of men walk amidst the debris, some full of lamentation, calling for urgent repairs, for an immediate restoration of the old house of the intellect; others climb on to a prominent broken pillar and in self-confident voices explain it all away; others are blind and stumble over the ruins not knowing what has happened. From none of this does humanity derive much comfort. Can this litter of a dead past be cleared away? Can its subtle distortions, or its complex interrelations with all we think and feel, be eliminated from our intellectual heritage. Is to do so desirable, even if possible? And if possible, can man face the future with hope and with resolution without a sense of the past? And if not, can a new past, truer than the old, be manufactured to give him a like confidence? These problems, I venture to suggest, lie at the very heart of our society.

b. Heritage, Memory, Nostalgia, & Tradition

- i. Heritage
 1. UNESCO (1989): Cultural heritage is defined as “the entire corpus of material signs — either artistic or symbolic — handed on by the past to each culture and, therefore, to the whole of humankind.”
 2. Graham & Howard (2008, p.2): selective past material artefacts, natural landscapes, mythologies, memories and traditions [that] become cultural, political and economic resources for the present”.
 3. Matsuda, Review of *Possessed by the Past: The Heritage Crusade and the Spoils of History* (1999, p. 1201): Basically, history is proposed as a critical discipline that strives, however forlornly, for judgments of the past that one might call (in Popper's terms) “falsifiable.” Heritage is quite the opposite; it is a series of strategies for representing the past in a way so as not only to make it unverifiable but to make its truth or falsity beside the point. Heritage operates on the principle of “it could have happened,” “it captures the spirit,” or increasingly, “based on a true story,” even if, especially in popular reconstructions, words are put in the mouths of those who never spoke them, unrelated figures are made to interact, and entire periods of history are collapsed into synecdochic models that simply “stand for” a given period.
 4. Stefano & King (2017, pp. 122-123): Traditionally, ‘heritage’ has been understood as tangible, monumental and/or human-made, generally represented by material culture, natural specimens, artefacts, archaeological sites and historic places such as battlefields and notable homes (Smith 2006). In more recent years, heritage is increasingly recognised as existing beyond these traditional categories, encompassing cultural and natural landscapes as well as the intangible cultural practices, knowledge sets, values, beliefs, expressions and memories that are embodied by people – whether on a communal or a more individualistic level (see UNESCO 2003). Moreover, a greater examination of ‘intangible cultural heritage’, or living heritage, can also bring to light the relationships people build between their cultural knowledge, expressions and memories and the places where they are transmitted and shared, and within which they develop. Here, it can be

argued that at the core of 'heritage' are also the relationships people have to it, and the senses of place, belonging and pride that give it its significance.

5. Heritage Council of Ireland (2002): National heritage is defined as including monuments, archaeological objects, heritage objects such as art and industrial works, documents and genealogical records, architecture, flora, fauna, landscapes, geology, parks and inland waterways.

ii. Memory

1. Roberts (1971, p. 116): Memory makes the past a living part of the present.... As memory draws the past into the present, so dream draws the future into the present.
2. Ziolkowski (2000, p. 291): the memory of the past can be used in various ways. It can constitute (1) an instrument for restoring the knowledge of the past; (2) a tool of a deepened reflection on the history of a particular nation, on the role of determination and fortuity, and of fate and choice in the nation's experience, and on the notions of "normality" and "obviousness" the way they are taught to every generation; (3) a basis for an emotional evaluation of the past and present, a stimulus that evokes the feeling of either satisfaction with the befallen changes or else a nostalgic, no-claim mourning for the past irrevocably lost, and finally, (4) a basis for taking action or putting forwards claims aimed at a restitution, at least partial, of the past state of affairs.
 - a. (p. 292): individual memory which can be understood as a remembrance based on an individual experience ("I can remember that," "*je me souviens*"), but collective memory. I would like to treat collective memory as a set (arrangement) of beliefs about the past belonging to social consciousness, in which one's own memories mix with messages received from other people. To a smaller or larger extent this set of beliefs meets the three main criteria of social consciousness (cf. Ziolkowski 1989: 141ff). Thus, collective consciousness combines those beliefs about the past which: (1) are common to a group or community, (2) are seen or accepted to be common, (3) accompany and set in motion certain actions. As defined by Andrzej Szpocinski (1989:11-12), collective memory consists of beliefs about the events that the individual recalls when defining oneself as a member of a given social group.

iii. Nostalgia & Nostalgic Memory

1. Spitzer (1996, p. 620): Through its formal identification as a disease, "nostalgia" (from the Greek *nostos*, to return home, and *algia*, a painful feeling) could thus be opened to rational inquiry and possible cure. As such, learned physicians would soon observe that the "melancholic," "debilitating," "sometimes fatal" symptoms of nostalgia could be triggered in its victims through the associations of memory-by sounds, tastes, smells, and sights that might remind individuals of the homes and environments they had left behind. A "homecoming" and return to the familiar and local, however, could also be restorative, ending the problem and curing the affliction.... But in the years after its coinage as a medical term, the meaning of nostalgia, as well as that of its equivalent in German popular usage, Heimweh, expanded and shifted. By the nineteenth century nostalgia was transformed, in David Lowenthal's words, "from a geographical disease into a sociological complaint" (1975: 2). Although its association with absence or removal from home and homeland persisted, nostalgia now also defined "loss" in a more generalized and abstracted way, including the yearning for a "lost

childhood," for "irretrievable youth," for a "world of yesterday" from whose ideals and values one had become distanced and detached. In this usage, nostalgia became an incurable state of mind—a signifier of "absence" and "loss" that could never be made into "presence" and "gain" except through memory and the creativity of reconstruction

2. Kirk (1999, pp. 605-606): "Nostalgic memory" represents a symbolic act of recovery—of neglected experience, forgotten voices, silenced groups. The concept of nostalgia carries with it a number of negative connotations. Hostile critiques surround discussions of nostalgia, encoding it as a sentimental response to the fear of change, a reaction which distorts the past in a search for, or assertion of, some lost golden age. Nostalgia is, moreover, associated with conservative forces, whether in the shape of the political rhetoric of the Right on such issues as family values, or in the form of those commodified spectacles of history that constitute the heritage industry. Nostalgia, then, is a sign of misrepresentation or a symptom of alienation, an ineffective force, as a structure of feeling, for understanding ourselves or for historical interpretation. Nostalgic memory, however, can be a response to a range of complex needs and desires, and its articulation can construct a variety of values and ideals to contest dominant ideological positions.
3. McDermott (2002, pp. 390-391): Nostalgia can be defined as the (painful) longing to return home. Taken from the Greek *nostos* (to return home) and *algia* (a painful feeling), the word nostalgia was first coined in 1688 by Johannes Hofer as a medical term for homesickness on the part of Swiss soldiers who longed to return to the Alps (Probyn 1996; Spitzer [1998] 1999). By the late eighteenth and early nineteenth centuries, the term had taken on a more general set of associations with absence and loss, in particular the loss of childhood. Kant claimed that "what the nostalgic desires is not the place of his youth, but youth itself, his childhood. His desire is not directed at a thing that could be recovered but toward a time that is irretrievable" (cited in Probyn 1996, 115). Nostalgia is often seen as a conservative and regressive impulse, a form of escapism in which the past is idealized in contrast to an unsatisfactory present. Cultural critics who wish to promote the concept of memory-work have tended to draw a distinction between the way in which they advocate using the past and the kind of static relationship to the past that they see as a consequence of nostalgia. For example, Annette Kuhn has argued that memory-work should act as "an aid to radicalized remembering [that] can create new understandings of both past and present, while yet refusing a nostalgia that embalms the past in a perfect, irretrievable, moment" (1995, 8).... While I sympathize with Greene's [1991, pp. 295-296] argument here, it also seems to me to leave certain problems unresolved. First, I would question whether it is actually feasible in practice to uphold the distinction she establishes between memory and nostalgia. Is it really possible to mine the past or look to it as a source of change, without at some point engaging in nostalgic longings?

iv. Tradition

1. Vlastos (2003, p. 32): tradition is a modern trope, a prescriptive representation of socially desirable (or sometimes undesirable) institutions ideas thought to have been handed down from generation to generation.
2. Malik (2012, pp. 135-136): In this sense, tradition is a highly contingent concept, rather than the sum of actual past practices that might perdured into the past... [Tradition] can serve as a significant quarry for the reconstruction and reinvention of own history. Not only, that the construction of the past

captures a prominent role in cultural memories; also the historical memory creates the sources it for its own reproduction. The careful making of the past — that historiography — in fact meets the function of building identity and generating solidarity; and it is often focused on a place beyond or outside history, "space of otherness," such as an imaginary Orient. Thus, historiography always informed by the past, enmeshed

3.

v. Commemorative History

1. Memory was and remains a source of conflict. What and how we choose to commemorate or remember is the result of struggles between individual and collective consciences, or between interests. Even today, it is not clear whether it is in our best interest to nourish the civic memory with static and living monuments, to leave memory to the cultivation of historians, or to leave the past alone to individual minds. When we choose to commemorate, it is unclear whether we ought to abstract a sterile form of memory from history or whether we ought to provide as realistic a portrayal as possible. Herein lies a subtle yet important truth of UBC's War Memorial Gymnasium: Neither timeless nor frozen in time, the gymnasium continues to stir memories in the private and public body. As this book attests, the power of memory does not rest in the gymnasium; rather, power and memory are in need of political upkeep. Not every memorial helps people to remember things, or ensure that future generations will remember things as precisely as the present one does. It is as if once we assign monumental form to memory we have to some degree divested ourselves of the obligation to remember. But a good memorial, says Svetlana Bohn, 'doesn't clean up history. It leaves part of the mess, part of the argument.'

3. What is History?

a. Definitions

- i. History can be defined as "the cultivation and maintenance of the collective memory," emphasizing the active role historians play in "the past" and in "the present" (Joyce, 1984, p. 133). Options vary considerably in the ways that the collective memory or past is cultivated and maintained, and shaped from the present.
- ii. Both history and historiography require accounting for changes in, or adequacy of, questions and interpretive frameworks in light of the present— of contemporary aspirations, interests, and values. Critical history is typically approached from a position of moral judgment on the past; how might historians judge or critique their objects or subjects of study?
- iii. Robinson, "The New History" (1911, p.): The commonly accepted definition of history was long, "a record of past events." (p. 180)
 1. The older traditional type of historical writing was narrative in character. Its chief aim was to tell a tale or story by setting forth a succession of events and introducing the prominent actors who participated in them. (p. 179)
 2. if "history" be re-defined as no longer a record of past events but the attempt to describe with all possible scientific precision what we know of the nature and conditions of human institutions, conduct and thought in the past, does not the term become hopelessly vague-as vague at least as the term natural science? (p. 187)
- iv. "History is the memory of things said and done" (Becker, 1932, p. 223)
 1. there are two histories: the actual series of events that once occurred; and the ideal series that we affirm and hold in memory. (p. 222)

- v. Gottschalk (1964, pp. 193-194): *history* is a deliberate effort to give an account of some past event or combination of events; it is what is sometimes referred to as *written history*, as distinguished from *history-as-actuality* (or the total past of mankind whether known or not) and from *recorded history* (or that part of history-as-actuality which has somehow been placed on discoverable record, whether discovered yet or not).
- vi. “Contingent connections between contingent events” (Letwin, 1975, p. 235)
- vii. “*History* of course does not mean any ‘historicist’ set of quasi-physical laws, but the full, detailed, cultural context in which actual people, as opposed to abstractions, have to live” (Midgley, 1976, p. 474)
- viii. “Maintenance and “shaping of the collective memory” (Zelizer, 1992)
- ix. Active history v static dustbin of the past or ‘nation’s closet.’
- b. **Meanings of History** (Heidegger, 1920/2010, pp. 45-46):
 - i. History as theoretical attitudinal complex, as concretizing logic of a domain of subject matter.
 - ii. History as that which is past, that which has occurred in its totality; a whole of being as something that has become, within the latter the historical in the narrow sense, i.e. especially according to the what: the human being as individual and standing in a community in systems of achieving with its objectified achievements in becoming and having become.
 - iii. History as one's own past in the correlate of the preserving and constantly self-renewing taking-along: tradition.
 - iv. History as past which is not one's own, which is, however, accentuated through actual, non-specifically self-worldly directed tendencies of *Dasein* in the correlate of the being-familiar that takes guidance from itself.
 - v. History as ownmost past in the correlate of a ‘having’ that is motivated in only self-worldly directed tendencies.
 - vi. History as occurring in the event character [Ereignischarakter] of factual life related to factual self-world, with-world and environing world.
- c. **Critical History**
 - i. Nietzsche says when a “past is considered critically, then one attacks its roots with a knife, then one tramples roughshod over all pieties. This is always a dangerous process, one that is dangerous to life itself. And human beings or ages that serve life in this manner — that is, by judging and destroying a past — are always dangerous and endangered” (1873/, p. 76; 1873/2000, p. 61).
 - ii. Gordon (1997, p. 1024): So what then is the “critical history”? I would say it is any approach to the past that produces disturbances in the field—that inverts or scrambles familiar narratives of stasis, recovery or progress; anything that advances rival perspectives (such of those as the losers rather than the winners) for surveying developments, or that posits alternative trajectories that might have produced a very different present— in short any approach that unsettles the familiar strategies that we use to tame the past in order to normalize the present.
- d. **Recent History v Cultural Studies**
 - i. “Recent history—the very phrase seems like an oxymoron. Yet historians have been writing accounts of the recent past since printed history acquired a modern audience, and in the last several years interest in recent topics has grown exponentially. With subjects as diverse as Walmart and disco, and personalities as disparate as Chavez and Schlafly, books about the history of our own time have become arguably the most exciting and talked-about part of the discipline.... Those who write about events that have taken place since 1970 encounter exciting challenges that are both familiar and foreign to scholars of a more distant past, including suspicions that their research is not historical enough, negotiation with

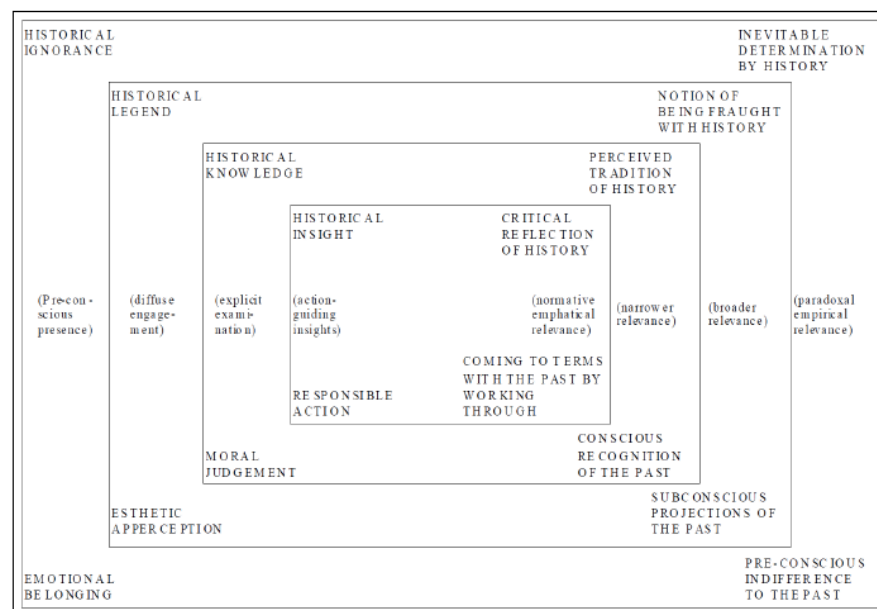
living witnesses who have a very strong stake in their own representation, and the task of working with new electronic sources.”

<http://www.powells.com/biblio?isbn=9780820343020>

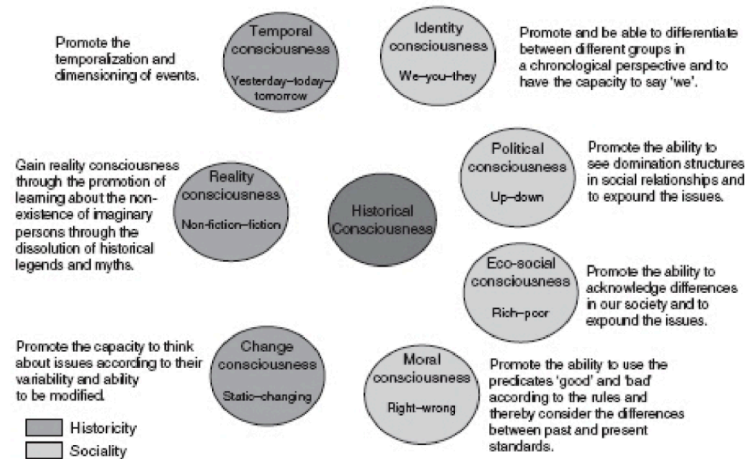
- ii. Recent History v Comparative Anthropology
- iii. Tackling the not-so-distant past

4. What is Historical Consciousness?

- a. Historical consciousness is a nineteenth century concept given intellectual definition by Simmel (1905/1977):
 - i. The threshold of historical consciousness may be defined as lying where the consciousness of Being intersects the consciousness of importance of contents. The boundary dividing history from the abstract timelessness of psychology is drawn through the fact of Being, as the fact of Importance divides it from the science of Nature. (Morrison, 1905, p. 544)
- b. Glassberg (1996, p. 18):
 - i. Over the past decade, just as historians have studied the making historical consciousness—how ideas about history are created, institutionalized, disseminated, understood, and change over time—other disciplines have investigated place consciousness, what scholars in environmental psychology, folklore, and cultural geography call “sense of place.”
- c. Lategan (2002, p. 122):
 - i. awareness fact that the world and human beings are part of a historical process. relationship between specific historical events and the way in perceptions, identity and the understanding of reality.
- d. Davis (2009, p. 189):
 - i. a sharpened focus on problems of historical evidence, on processes of historical causation, and on realities of historical change.
- e. Borries (A. Korber, Trans., p. 8) provides a four-dimensional model of historical consciousness:



- f. Pandel’s model of historical consciousness includes eight dimensions (from Voss, 2016):



5. What is Historiography?

- a. Historiography is the cultivation and maintenance of the ways history is told or silenced and the way the past is made visible or hidden. Both history and historiography attend to choices made or selections of “the raw material traces and evidence of ‘what happened’ (or what was thought or written or created) and the writing [or telling] of a narrative and argument about the past” (Williams, 2010, p. 305).
- b. Gottschalk (1964, p. 194): *historiography* when meant to designate writings or literature that may be called historical has to be distinguished from the same word when meant to designate the process of writing history (i.e., putting together into a history the particulars extracted from the records by the careful application of the historical method).
- c. Metahistory
 - i. White
 - ii. Historiographic Style (or Rhetoric)
 1. White, 1973, p. x: A specific combination of modes [i.e., contextualism, tragedy, etc.] comprises what I call the historiographical ‘style’ of a particular historian or philosopher of history.” The historian “*prefigures* the historical field and constitutes it as a domain upon which to bring to bear the specific theories he will use to explain ‘what was *really* happening’ in it. This act of prefiguration may, in turn, take a number of forms, the types of which are characterizable by the linguistic modes in which they are cast.”
 2. Navarro, 2000, p. 51: Historiographic style is the result of an essentially poetic act that prefigures the historical field and constitutes the structure in relation to which the different interpretations of the past will be undertaken. The narrative modalities chosen by the historian are ultimately elaborated by use of certain historical figures.... The dominant tropes in historical narrative contribute in a very special way to support the author's theses and produce particular effects on readers.
 - iii.
- d. Historiographic Problems
 - i. That “Noble Dream”
 1. Objectivity
 2. Impartiality
 3. Truth
 4. Agency
 - ii. Presentist v Historicist
 1. Higham (1962): A perennial dilemma of historical scholarship is its need to use the resources of the present to discover what is not present, but past. The

creative historian lives a double life, responsive on one side to the questions and issues of his [her, or their] own age, faithful on the other side to, the integrity of an age gone by. Too feeble an involvement in the life of the present makes for a slack and routine grasp of the past. But present commitments that are too parochial imprison our imagination, instead of challenging it. At one extreme, historical thought is sterile, at the other tendentious. How can historians, by the strength of their detachment, rise above a constricting present, and, by the amplitude of their commitment, enter a living past? (p. 609)

- iii. Internalist v Externalist
- iv. Practitioner v Historian
- v. Celebrationist v Critical
- vi. Chronological v Contextual
- vii. History v Herstory
- viii. Macrohistory v Microhistory
- ix. Serializing events v Telling a good story
- e. Telling a good story
 - i. Gallie (1964, p. 66): history is a species of the genus Story.
 - ii. Criteria or Elements of a Good Story
 - 1. Standard elements (Carr, 2008, p. 20)
 - a. it has a **central subject or protagonist**. It has a **beginning**: we need not go any further back than his return to the empty apartment, though it helps to learn that the two had been quarreling before that. That **sets the scene**. The story has a **middle**, in which our hero reacts emotionally to the opening scene, assesses the situation with the help of some new information (that she had just left), and decides to take action. What he does then, running with the plant through the street and shouting his girlfriend's name, is where we came in, as it were. There is an **element of suspense** here: will he succeed? And the story has an **end**, even though we don't yet know exactly what it will be. He'll catch up with her or he won't. If he does, he'll be successful in winning her back, or he won't. But this range of alternatives, even though we don't know which will occur, is determined by the story so far. They belong to the story.
 - iii. Criteria (Polonoff, 1987, pp. 52-53)
 - 1. External and internal coherence (believability; "holding together of the elements of a story, their unity and continuity")
 - 2. Livability (construction of the past + commitment to future action)
 - 3. Empirical adequacy (not verisimilitude; truthiness, the provisional ordering and reordering of events and experiences, etc.)
 - 4. Power for providing ways to enter into the lived world of the past.
 - iv. Is it enough to tell a good story?
 - v. Ought there be judgment in addition to the good story?
- f. Scripting a Good Play, Setting a Good Stage
 - i. Actors and Agency
 - 1. Herman (2009, p. 65): We think about human beings very differently when we think historically than, typically, when doing moral theory. The historical person is temporally extended and socially embedded. She is part of something that has a shape and that shapes her. Her actions are often only intelligible when we see their connection to features of her social world (from perceived facts to not consciously registered pressures). The agent of

modern moral theory is an abstraction, just enough to get activity, or voluntary action, or intentional action, going.

- g. Narrative
 - i. Mink (1970, p. 545): An historical narrative does not demonstrate the necessity of events but makes them intelligible by unfolding the story which connects their significance. History does not as such differ from fiction, therefore, insofar as it essentially depends on and develops our skill and subtlety in following stories. History does of course differ from fiction insofar as it is obligated to rest upon evidence of the occurrence in real space and time of what it describes and insofar as it must grow out of a critical assessment of the received materials of history, including the analyses and interpretations of other historians.
 - ii. Ginev (1999, p. 261): [Mink, 1970, p. 545] holds that "narrative understanding" in history refers to the gradual unfolding of "configurations of actions and events." This understanding is both an act of grasping together a heterogeneous totality of practices in the historical process and an act of temporalizing the totality as a network of overlapping developments of the particular practices.
 - iii. Grand Narratives
 - iv. *Petit recit*
- a. Description (e.g., what happened really happened)
 - a. Broad Strokes
 - b. Minutiae
 - c. Chronology (e.g., when did it happen [in detail]?)
 - d. Historicism (e.g., what happened & how [in detail]?)
 - e. Contextualization (e.g., what were the circumstances [in detail]?)
 - f. Narrative / Storytelling / Storying
 - g.
- b. Explanation (e.g., why it happened)
 - a. Exempling (i.e., examples of evidence that demonstrate what happened, how, and why)
 - b. Quantification
 - c. Qualification
- c. Judgment / Moral Judgment (e.g., what didn't happen or what might have happened)
 - a. Normative
 - i. Higham (1962): There remains the difficult question of the criteria that the critic of the past may legitimately employ. Surely one must have standards. Just as surely, the only proper standards are ones common to the historian and to the world he is studying. But to try to lay down exact criteria is, I think, to misconceive our opportunity and to narrow our prospect. The historian is not called to establish a hierarchy of values, but rather to explore a spectrum of human potentialities and achievements. (p. 624)
 - ii. In fact, the obligation of the historian to become a moral critic grows out of the breakdown of ethical absolutes. If no single ethical system, even a pragmatic one that trusts the piecemeal results a complex awareness must take the of depending on fixed canons or rules, the great dramatists (pp. 624-625).
 - b. Restitutorial
- d. **Historiographic Orientations**
 - a. Commitment, Orientation, or Paradigm (Rhetorical)
 - b. Contextualism
 - i. Rosnow & Geogoudi (1986, pp. 4-5): Contextualism suggests that "knowledge is made concrete and is framed by relevant factors, relations, and conditions (the setting or the context) within which, or among which, human

acts and events unfold. Contextualism underscores the idea that human activity does not develop in a social vacuum, but rather is rigorously **situated** within a sociocultural and cultural context of meanings and relationships. Like a message that makes sense only in terms of the total context in which it occurs, human actions are embedded in a context of time, space, culture, and the local tacit rules of conduct.... **We cannot know the world around us in full detail**, contextualism asserts"

- ii. Contextualism can be viewed as an integration of agency with larger social and cultural frameworks of influence. Contextualism recognizes the interplay between motivated actors, culture, social forces and situations. Hence, integrating human agency with contexts of economic, ideological, political and social forces is a challenge for historians. Balancing cultural contexts, ideological structures, and human agency in narrative introduces both historiographic and literary problems.
- c. Contingency and Teleology
- d. Internalist Histories
 - 1. Antecedents to...
 - a. Forerunner
 - b. Precursor
 - 2. Chronicle of...
 - 3. Origins of...
 - 4. Disciplinary Histories
 - 5. Practitioner Histories
 - 6. Celebrationist Histories
 - 7. Partisan Histories
 - a. Advocacies
 - b. Ideological
 - c. Pretense of Neutrality
 - ii. "Recurrent histories"
- e. Progress Histories
 - 1. Antecedents to...
 - a. Forerunner to...
 - b. Precursor to...
 - 2. Origins of...
 - a. Birth of
 - b. Genesis of
 - 3. Progress of...
 - 4. Growth of...
 - a. Advancement of...
 - b. Development of...
 - c. Evolution of...
 - 5. Foundations of...
 - a. Roots of...
 - 6. Rise of...
 - a. Fall, death, decline, demise, eclipse, end of...
 - 7. Triumph over...
- f. Whig Histories
 - i. Whig history is often referred to as a type of progress history— presenting precursors or earlier periods in a way that strengthens one's present position.
- g. Revisionist Histories
- h. Critical Histories
- i. Foucauldian Histories (see **Foucault**, below)

- i. Effective histories
 - ii. Genealogy of...
 - 1. Birth of...
 - 2. Genesis of...
 - a. Critical genesis of...
 - b. Conditions through which something (discourse, practice, etc.) can emerge
 - iii. Archaeology of...
 - j. Externalist Histories
 - k. Presentism (caution of common errors...)
 - i. Application (insinuation) of non-contemporaneous concepts and theories on the past
 - ii. Judgment of past by non-contemporaneous standards
- e. Historicism
 - a. Definition
 - i. Marx (1852/1974, p. 146): Men make their own history, but not of their own free will; not under circumstances they themselves have chosen but under the given and inherited circumstances with which they are directly confronted. The tradition of the dead generations weighs like a nightmare on the minds of the living. (Padover, Trans.)
 - ii. Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past.
 - iii. Jameson (1979, p. 43): "our relationship to the past, and of our possibility of understanding the latter's monuments, artifacts, and traces."
 - b. Historical particulars (v universals)
 - c. Historicism @ Prediction
 - d. Use of the past to predict the future (e.g., historical materialism)
 - e. see Popper's critique
 - f. New historicism: "a penchant for the arresting detail, trace, clues, sign, shard and so forth;" "a predilection for the curious, strange, unexpected, sometimes uncanny and riddlesome fact, feature or cultural field, both in its own right and as 'normal' for a hermeneutics of culture;" interdisciplinary: that is, a latitudinarian attitude towards distinctions of genre, discipline or cultural status;" and "a 'genealogical' mode of research and representation attentive to typological relationships across time and to particularities in time" (Starn, 1996, p. 2; see Wilson 'Historicism," p. 86).
 - g. Historical consciousness: "an acute awareness of the past as moving in the present, a sense of the historicity, the historical nature and context, of the here and now. Human existence is a living whole across the generations, change and continuity together" (Ryn, 1998 <http://www.nhinet.org/ryn-rob.htm>)
- a. Semantics, Rhetoric and Etymology (see above)
- b. Classification
 - i. Historiographic
 - ii. **Latitudinal** (e.g., conceptual, contextual & theoretical)
 - 1. Magnitude
 - 2. Scope (e.g., commercialization)
 - a. Scale
 - b. Case / case studies
 - iii. **Longitudinal** (e.g., serial & temporal) (e.g., commercialization)
 - iv. **Cross-Sectional**
 - 1. Disciplinary
 - 2. Bibliographic

- a. LoC <http://www.loc.gov/catdir/cpsd/lcco/>
- b. *Reader's Guide to Periodic Literature*
- c. *Education Index*
- d. *OED*
- 3. Etymologic / Philologic
- 4. Serial / Chronologic
 - a. Chronology
 - b. Serialization
 - c. e.g., Commercialization of Schooling

6. History & Theory

- a. Kant, *Critique of Pure Knowledge* (Muller, Trans.) (1781/1881, p. 45): "Thoughts without contents are empty, intuitions without concepts are blind."
- b. Kant, *Critique of Pure Knowledge* (Meiklejohn, Trans.) (1781/1889, p. 46): "Thoughts without content are void; intuitions without conceptions, blind."
- c. Schurman (1898, p. 19): "Concepts without precepts are empty" and "percepts without concepts are blind."
- d. Crespi (1915, p. 223): "philosophy without history is empty; history without philosophy is blind" (ostensibly quoting Croce, 1915)
- e. Miller (1939, p. 36): "Theory without history is empty, history without theory is blind" (see Emery, 1941, p. 231).

7. What is Historical Research? (see Petrina, 2008)

- a. Thinking like a historian
 - i. See *Salto Mortale* lecture notes
- b. Historiography (see above)
- c. **Historical Evidence** / Sources / Records
 - i. Collingwood (1946, pp. 202, 203): It follows that the subject-matter of history is not the past as such, but the past for which we possess historical evidence. Much of the past has perished, in the sense that we have no documents for reconstructing it.... History is based on a synthesis of two things which only exist in that synthesis: evidence and criticism. Evidence is only evidence so far as it is used as evidence, that is to say, interpreted on critical principles; and principles are only principles so far as they are put into practice in the work of interpreting evidence.
 - ii. Collingwood (1946, p. 281): Question and evidence, in history, are correlative. Anything is evidence which enables you to answer your question— the question you are asking now.
 - iii. Archibald (1991, p. 22): historical evidence is defined to include written documents, artistic renderings, the landscape with associated flora and fauna, archaeological remains, household and industrial objects, music, literature, oral and folk traditions, buildings, and tools and more [intangibles, metaphysical & mystical beings, spirits, etc.].
 - iv. Fixico (1979, p. 278): Metahistory [metaphysics + history] involves a host of intangibles, including such beings and things as Coyote and other cultural heroes, spirituality, ghosts, sacred power in action at sacred places, and the divine intervention of the Creator. Metahistory is best presented via the oral tradition, in which all tribes have "stories" about the things just mentioned. This is a part of being Indian, and historians should take this into consideration in writing Indian history. This dimension of life in Native communities affects decision making and influences Native ethos for how Indian people understand the world and the universe. And they are recorded in stories.

- v. Kidson (1994, p. 770): historical evidence is defined not by its place in a linear narrative or a causal explanation, but by a kinship with other meta- cultural phenomena which can be recognised only from the perspective of the present.
- vi. Evidence, at once historical, legal, and scientific
 - 1. Alliston (1996, p. 238): Judging "evidence of things" or "internal evidence" (experience) and judging "evidence of testimony" or "external evidence" often come down to the same thing in practical terms, because the judging public has only someone else's testimony for the evidence of many things and most experiences. Thus, the process of judging historical truth shifts from one in which an authoritative witness asserts the facts to one in which an interpreter passes judgment on the reliability of the witness or narrator. As Simon Schaffer [1992, p. 327] observes, "there seems to be an important historical connexion between changes in the concept of evidence and that of the person capable of giving evidence."
 - 2.
- vii. Dialogue among context & self, self & other historians, primary & secondary sources
 - 1. Primary
 - a. Document
 - b. Manuscript
 - c. Archive
 - d. Object or Artifact
 - e. Ephemeral
 - f. Intangible
 - 2. Secondary
 - 3. Self
 - 4. Context
- viii. **'Absence of evidence** is not evidence of absence'
 - 1. Mariott (1916, p. 70): "absence of evidence is not to be confused with evidence of absence."
- d. Description
 - i. See above
- e. Explanation (e.g., why it happened)
 - i. See above
- f. Thesis
 - i. Thesis statements articulate this conversation
 - ii. See *Writing Guide* examples and, e.g.,:

Thesis statement from Stephen Petrina, "Sidney Pressey and the Automation of Education, 1924-1934," *Technology and Culture* (2004): 305-330.

The historiography of industrial automation does not account for contradictions in the automation of education, psychology, and medicine. The automation and standardization of curricula and instruction did not reinforce mass conformity, as cultural theorists and historians have argued. Like physicians who viewed technology as promising them more time to attend to patients, Pressey wanted the Automatic Teacher to give the human teacher more time for individual students. Automation in the professions looked to different economies of scale than industry. Individuality, for conservative and radical educators alike, was effected by liberating students and teachers from the constraints of mass education. For progressive educators and psychologists in general, the social was antagonistic to the individual; schooling threatened individuality and human nature. The Automatic Teacher would simultaneously normalize, socialize, and liberate.

- 1. Focus
- iii. Methods
- iv. Techniques
- v. Technologies
 - 1. Digital Archives (e.g., Edison Papers)
 - 2. Etymology & semantics searches
 - a. Oxford English Dictionary <http://www.oed.com/>
 - b. Internet Archive <http://www.archive.org/>
 - c. Online Etymology Dictionary <http://www.etymonline.com/>
 - d. JSTOR <http://www.jstor.org/>
 - e. Perseus (Latin Dictionary)
<http://perseus.uchicago.edu/Reference/LewisAndShort.html>
 - f. Project Gutenberg <http://www.gutenberg.org/>
 - 3. Chronologies & Timelines
 - a. Tiki Toki <http://www.tiki-toki.com/>
 - b. XTimeline <http://www.xtimeline.com/index.aspx>
 - c. Timetoast <http://www.timetoast.com/>
 - d. Xakasha <http://www.xakasha.com/>
 - e. Timeglider <http://timeglider.com/?tab=free>
 - f. Timeline Maker <http://www.timelinemaker.com/>
 - g. TimeRime <http://www.timerime.com/>
 - h. TimeTube <http://www.dipity.com/timeline/Timetube/>
 - i. Chronology Social Software
 - i. Rememle <http://www.rememble.com/>
 - ii. Our Story <http://www.ourstory.com/>
 - iii. Capzies <http://www.capzles.com/>
 - 4. Documentation
 - a. Citation guides <http://help.library.ubc.ca/researching/how-to-cite/>
 - b. RefWorks <http://guides.library.ubc.ca/refworks> for long-term management of citations.

8. Foucault

a. Archaeology

- i. Foucault used what he called “archaeology” to explore the strata of history wherein one would uncover the “conditions of acceptability of a system [discourse] and follow the breaking points which indicate its emergence.” Changes, discourses, etc. are not realized or “analyzed as universals to which history, with its particular circumstances, would add a number of modifications” (Foucault, 1997, *The Politics of Truth*, p. 62). Foucault used archaeology and genealogy to explore relations between power, knowledge, and the body by uncovering layers of the past and to problematise power relations in the present by tracing power through the past (Sawocki, 1991).

b. Genealogy

- i. “Nietzsche, Genealogy, History,” (1977):
 1. Genealogy is gray, meticulous, and patiently documentary. It operates on a field of entangled and confused parchments, on documents that have been scratched over and recopied many times. (p. 139)
 2. Genealogy, consequently, requires patience and a knowledge of details and it depends on a vast accumulation of source material. Its "cyclopean monuments" are constructed from "discreet and apparently insignificant truths and according to a rigorous method"; they cannot be the product of "large and well-meaning errors." In short, genealogy demands relentless erudition. (p 140)
 3. Genealogy does not oppose itself to history as the lofty and profound gaze of the philosopher might compare to the molelike perspective of the scholar; on the contrary, it rejects the meta-historical deployment of ideal significations and indefinite teleologies. It opposes itself to the search for “origins.” (p. 140)
- ii. *Society Must be Defended* (1976):
 1. If you like, we can give the name "genealogy" to this coupling together of scholarly erudition and local memories, which allows us to constitute a historical knowledge of struggles and to make use of that knowledge in contemporary tactics. That can, then, serve as a provisional definition of the genealogies I have been trying to trace with you over the last few years. You can see that this activity, which we can describe as genealogical, is certainly not a matter of contrasting the abstract unity of theory with the concrete multiplicity of the facts. (pp. 8-9)
- iii. “On the Genealogy of Ethics” (1994, p. 263):
 1. Three domains of genealogy are possible. First, a historical ontology of ourselves in relation to truth through which we constitute ourselves as subjects of knowledge; second, a historical ontology of ourselves in relation to a field of power through which we constitute ourselves as subjects acting on others; third, a historical ontology in relation to ethics through which we constitute ourselves as moral agents.
- iv. “What is Critique?” (1978):
 1. What I understand by the procedure of eventualization, whilst historians cry out in grief, would be the following: first, one takes groups of elements where, in a totally empirical and temporary way, connections between mechanisms of coercion and contents of knowledge can be identified. Mechanisms of different types of coercion, maybe also legislative elements, rules, material set-ups, authoritative phenomena, etc. One would also consider the contents of knowledge in terms of their diversity and heterogeneity, view them in the context of the effects of power they generate

inasmuch as they are validated by their belonging to a system of knowledge. We are therefore not attempting to find out what is true or false, founded or unfounded, real or illusory, scientific or ideological, legitimate or abusive. What we are trying to find out is what are the links, what are the connections that can be identified between mechanisms of coercion and elements of knowledge, what is the interplay of relay and support developed between them, such that a given element of knowledge takes on the effects of power in a given system where it is allocated to a true, probable, uncertain or false element, such that a procedure of coercion acquires the very form and justifications of a rational, calculated, technically efficient element, etc. (p. 59)

- v. Genealogy, for Foucault, was “a form of history which can account for the constitution of knowledges, discourses, domains of objects, etc., without having to make reference to a subject which is either transcendental in relation to the field of events or runs in the empty sameness throughout the course of history” (Foucault, 1980, *Power/Knowledge*, p. 117).
- vi. Foucault studied discourses and power/knowledge. For example, he studied madness instead of specific people who were mad or controlled the mad, sexuality instead of specific manifestations of gender or sex.
- c. Riddell (1979, p. 241): “Foucault's archeology... suspends the classical notion of the *arche* or origin.” Foucault’s “substitution of the metaphor "genealogy" for the metaphor "archeology," as noted by his editor and translator, is not necessarily a radical shift or turn in his thinking, even if his definition of "genealogy" (following Nietzsche) becomes a more forceful refusal of the beginning as origin.,,, literature becomes for him an instrumental and disruptive machine, a "madness" of language (as in his model, Holderlin).”

9. TBA