

City University of Hong Kong

**Information on a Course
offered by Department of School of Creative Media
with effect from Semester B in 2006 / 2007**

This form is for completion by the Course Co-ordinator. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the Explanatory Notes attached to this Form on the various items of information required.

Part I

Course Title: History as Narration

Course Code: SM4141

Course Duration: One semester

No. of Credit Units: 3

Level:

Prerequisites: (Course Code and Title) SM3125 Critical theory of society

Precursors: (Course Code and Title) SM3112 Cultures & identities; SM4134 Visual Ethnography & Creative Intervention

Equivalent Courses: (Course Code and Title) _____

Exclusive Courses: (Course Code and Title) _____

Part II

1. Course Aims:

History writing has always been about interpretation, though the forms a history-writer works with vary, from public records and buildings, cultural artifacts such as documentary films and fictional movies, to personal historical writing such as diaries, web-blog writings, autobiographies, travelogues, and other personal accounts. Whatever form is involved, historical reminiscences and the practice of writing fashion our understanding of social reality and constitute cultural knowledge production.

This course aims to identify the different writing genres of historiographic nature and interest. Through the study of different traditions of academic history writings, selected ethnographical and popular texts, of the past and of other cultures, students would understand a historical account is never a neutral presentation of facts but always embodies a point of view. Upon completion of the course, students will recognize how narrative techniques, structure, rhetorical strategies, and representational conventions formulate our sense of “objectivity” and historical truth in historical writings, films, and other media.

Since this course is designed for media artists, the discussion will revolve around films and other new media artworks that highlight the way historical accounts are organized. Conveying individuals’ voices of the world, personal historical writings have become increasingly important to historians. At the end of the course, students, having acquired informed critical lenses, will create their own self-conscious historical writings in different forms according to their interest.

2. Course Intended Learning Outcomes (CILOs)

(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighing (if applicable)
1.	Identify different traditions of academic history writing: Annales, Historicism, Cultural Anthropology	
2.	Discuss and verify the relevance of historiographic principles to the local situation of Hong Kong	
3.	Analyze critically the distinctives of public and popular historical writings (museums, the various news genres, anecdotes, oral accounts, public services announcements, monuments, heritage centers, theme parks, feature films) and the construction of “national imaginaries”	
4.	Distinguish between different personal historical writings: travelogues and variety of travel literature, biographies, autobiography, diary films, new media work, and blog writing, history in art forms	
5.	Create their own dossier of case studies for (3) and (4)	
6.	Create their own historiographic projects	

3. Teaching and Learning Activities (TLAs)

(designed to facilitate students' achievement of the CILOs)

ILO No	TLAs	Hours/weeks (if applicable)
CILO 1	Theoretical exegesis: Academic approach to history: Annales, Historicism, Cultural Anthropology	3 weeks
CILO 2	Students write a response essay on the different traditions of academic history writing introduced in class and discuss the relevance of historiographic	
CILO 3	Instructor's Overview + class discussion + group and individual presentation based on assigned readings: Public forms of cultural and historical writing: Museums, monuments, heritage centers, theme parks, with special case studies such as Bali cultural tourism and urban district renewal projects in Hong Kong Popular forms of cultural and historical writings: e.g. <i>The Return of Martin Guerre</i> , <i>Center Stage</i> , <i>Ordinary Heroes</i> , <i>As Time Goes By</i> , <i>Still Love You After All These</i> , <i>San Soleil</i>	7 weeks
CILO 4	Instructor's Overview + class discussion + group and individual presentation based on assigned readings: Personal forms of cultural and historical writing:	3 weeks

	travelogues and travel writing, autobiography, diary films, and blog writing	
CILO 5	Log-book and portfolio	
CILO 6	Single project + portfolio	

4. Assessment Tasks/Activities

(designed to assess how well the students achieve the CILOs)

ILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1	Response paper to academic history writing	15%	
CILO 2			
CILO 3	Oral presentation OR Written review	20%	
CILO 4		15%	
CILO 5	Log book and portfolio	10%	
CILO 6	Research-based creative work	30%	
CILO 1-4	Participation & contribution to in-class discussions	10%	

5. Grading of Student Achievement:

Refer to Grading of Courses in the Academic Regulations and to the Explanatory Notes.

Part III

Keyword Syllabus:

Historiography, narrative, event, document, archive, objectivity, rhetorical tropes, historical truth, the Annales School, the “long duration”, ideology, historical determinism, historical explanation, causality; cultural historiography; revisionist film history; discourse; archaeology and genealogy; ethnography; auto-ethnography; diary films.

Recommended Reading:

Text(s):

Arnold, John. *History: A Very Short Introduction*. Oxford and New York: Oxford University Press, 2000.

Bentley, Michael. *Modern historiography: an introduction*. London, New York: Routledge, 1999.

Clifford, James. *Routes: Travel and Translation in the Late Twentieth Century*. Cambridge, Mass.: Harvard University Press, 1997.

Elton, G. R. *The practice of history*. London: Fontana Press, 1987.

Fay, Brian, Philip Pomper, and Richard T. Vann. *History and Theory: Contemporary Readings*. Malden, MA: Blackwell, 1998.

Fogel, Robert William and G.R. Elton. *Which road to the past? Two views of history*. New Haven : Yale University Press, 1983.

Geertz, Clifford. *The Interpretation of Cultures: Selected Essays*. London: Fontana Press, 1973.

Ginzburg, Carlo. *History, Rhetoric, and Proof*. Hanover, NH: University Press of New England, 1999.

Hunt, Lynn (ed.). *The New Cultural History*. Berkeley: University of California Press, 1989.

Jenkins, Keith. *Rethinking History*. London: Routledge, 1991.

Jenkins, Keith and Alun Munslow (eds). *The Nature of History Reader*. London, New York: Routledge, 2004.

LaCapra, Dominick. *History & Criticism*. Ithaca, N.Y.: Cornell University Press, 1985.

Lambert, Peter and Schofield, Phillip (eds). *Making history : an introduction to the history and practices of a discipline*. London. New York: Routledge, 2004.

Morris, Meaghan. *Too Soon Too Late: History in Popular Culture*. Bloomington: Indiana University Press, 1998.

Roberts, Geoffrey (ed.). *The History and Narrative Reader*. London: Routledge, 2001.

Rodzvilla, John. *We've got blog : how weblogs are changing our culture*. Cambridge, MA: Perseus Pub, 2002.

Sobchack, Vivian (ed.). *The Persistence of History: Cinema, Television, and the Modern Event*. New York, London: Routledge, 1996.

White, Hayden. *The content of the form: narrative discourse and historical representation*. Baltimore: Johns Hopkins University Press, 1987.

Online Resources:

<http://hungonebean.blogspot.com/>
<http://www.aahsun.com/blogger.htm>
<http://www.inmediahk.net/>

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