

Prof. Sheryl Kroen  
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Class time: Tuesday 1:55- 4:55 PM  
Classroom: Matherly 15

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Off. Hrs.: Th., 2-4PM

**EUH 4930: Un-Silencing the Past: Biography, Commemoration, and History  
1SK1 (27148)**

**Description:** Monuments to slave traders and confederate soldiers are tumbling. Universities are renaming buildings. Curators at Britain’s National Portrait Gallery are revamping its collection. Whole cities are transforming themselves into history lessons about slavery (Montgomery, Alabama) and the Holocaust (Munich, Berlin, Vienna). The title of this seminar is a play on Michel-Rolph Trouillot’s *Silencing the Past: Power and the Production of History*, which we will read to open our seminar. If Trouillot explored the many ways in which the past is silenced, our common seminar readings and your individual research projects will examine specific efforts in recent decades by governments, scholars, activists, and artists in many media in Britain, France, Germany, and the American South to un-silence the past with regard to Colonialism, Slavery, and the Holocaust.

**Course Requirements:** This is a discussion-based seminar, and the assignments are designed to facilitate in-class work and independent research. All students are required to attend and participate actively in seminar. In the first part of the seminar, in addition to reading the common weekly assignments, students will write 3 (out of 5 possible) 1-2-page critical analyses of the common readings with an eye to facilitating discussion. The assignments from late February on—the abstract, the annotated bibliography, the 5- and 10-page drafts, and the oral presentation—have been designed to facilitate the writing of your final paper, a 10-15-page research paper. In the last few weeks we will have several workshops in which students share their work in progress.

Attendance policy: one unexcused absence is permitted without penalty; thereafter the “attendance” part of class participation will go down one grade per absence (from A to A-, from A- to B+, etc.). Late work will not be accepted without penalty.

<b>Weekly Writings (3/5)</b>	1/16;/1/23; 1/30;2/6; 2/13	<b>20%</b>
<b>Final Project</b>		<b>40%</b>
Initial abstract:	2/27	
Annotated Bibliography:	3/5	
5-page draft:	3/19	
10-page draft:	3/26	
Presentations:	4/9 or 4/16	
Final paper (10-15 pages):	4/23	
<b>Class Participation</b>	<b>Attendance, discussion, workshops</b>	<b>20%</b>

## **Required Books**

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston: Beacon Press, 1995)

Greg Grandin, *The Empire of Necessity: Slavery, Freedom and Deception in the New World* (NY: Picador Books, 2014)

Susan Neiman, *Learning from the Germans: Race and the Memory of Evil* (NY: Picador Books, 2019)

Style Manual: Strunk and White, *Elements of Style* (any edition)

Mary Rampolla, *A Pocket Guide to Writing in History* (any edition)

## **Policies and Expectations:**

Come to class prepared to discuss the texts assigned for each day. The readings provide the raw material for all discussions. The more prepared you are before class, the more you will get out of both lectures and discussions. Class participation is essential. Students can expect a respectful and open atmosphere in which to participate in discussions.

In writing your papers be sure to give proper credit whenever you use words, phrases, ideas, arguments, and conclusions drawn from someone else's work. Failure to give credit by quoting and/or footnoting is plagiarism. All incidents of plagiarism will be reported to the Dean of students and met with sanctions (e.g failing grade for affected assignment, failing grade for the course, etc.). Please review the University's student code of conduct and conflict resolution procedures.

Please do not hesitate to contact the instructor during the semester if you have any individual concerns or issues that need to be discussed. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

## **Week-by-Week Schedule:**

Tuesday, Jan. 9: Introductions

Me, you, this class

Tuesday, Jan. 16: Silencing the Past

Read entire: Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Beacon Press, 1995)

Write a 1-2-page analysis of Trouillot

Tuesday, Jan. 23: Age of Freedom/Age of Slavery/Age of Capital

Read entire: Greg Grandin, *The Empire of Necessity: Slavery, Freedom and Deception in the New World* (NY: Picador Books, 2014)

Write a 1-2-page critical summary and analysis of Grandin

Jan. 30: Portraits, Monuments, Museums and the making of Nations and Empires

Our common readings will be available as files on the canvas site.

Choose one of the following museums and do some preliminary research. Come to class ready to share what you've learned in relation to the common readings.

The British Museum, Berlin's Stadtmuseums on the Museum Island, the Louvre in Paris

The Victoria and Albert Museum; Nissim de Camondo Museum in Paris; National Portrait

Gallery in London; The National Portrait Gallery in the U.S.; The Smithsonian in DC

Write a 2-page analysis of your chosen museum in relation to the common readings.

Feb. 6: The Holocaust and Slavery

Read entire: Susan Neiman, *Learning from the Germans: Race and the Memory of Evil* (NY: Picador Books, 2019)

Read: Masha Gessen, "In the Shadow of the Holocaust," *New Yorker*, December 9, 2023

Review Trouillot

Choose and read up on one of the following cities that have been transformed into history lessons about slavery and the Holocaust: Montgomery, Alabama; Munich, Germany; Liverpool, Britain; Bordeaux, France; Edinburgh, Scotland.

Or

Read up on the reparations projects underway in France in relation to Haiti and Britain in relation to Jamaica.

Write a 1-2-page critical summary and analysis of Neiman, Gessen; you are welcome to integrate the research you did this week on a particular city or reparations effort.

Feb. 13: Un-silencing the past

Reader's choice, range of topics, to be determined with the professor

Write a 1-2-page critical summary and analysis of your chosen text/object

Feb. 20: No class: Week for research on individual projects

Feb. 27: Individual meetings

Due: Abstract with brief bibliography

Mar. 5

Due: Annotated Bibliographies

Spring Break: No class March 12

Mar. 19: Writing workshop

Due: 5-page draft

Mar. 26: Writing workshop

Due: 10-page draft

Apr. 2  
No class—individual meetings with professor

Apr. 9  
Presentations

Apr. 16  
Presentations

Apr. 23  
Final Papers due in class