

**Санкт-Петербургский филиал федерального государственного
автономного образовательного учреждения высшего образования
"Национальный исследовательский университет
"Высшая школа экономики"**

Факультет коммуникаций, медиа и дизайна
Департамент медиа

Рабочая программа дисциплины

**Практика и прагматика репрезентации прошлого в медиа: инструментализация
истории**

для образовательной программы «Прикладная и междисциплинарная история»
направления подготовки 46.04.01 «История»
уровень магистратура

Разработчики программы

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Согласована менеджером ОП

«27» августа 2018 г.

Д.Э. Ахмеджанова _____

Утверждена Академическим советом образовательной программы

«23» августа 2018 г., № протокола 1

Академический руководитель образовательной программы

Ю.А. Лайус _____

Санкт-Петербург, 2018

*Настоящая программа не может быть использована другими подразделениями университета
и другими вузами без разрешения кафедры-разработчика программы.*

Course Syllabus

Title of the course	Practices and Pragmatics of Past Representation in Media: Implementation of History		
Title of the Academic Programme	Master's programme in Applied and Interdisciplinary History «Usable Pasts»		
Type of the course	Elective		
Prerequisites	-advanced command of English -basic knowledge of global history		
ECTS workload	4		
Total indicative study hours	Directed Study	Self-directed study	Total
	38	114	152
Course Overview	<p>The main aim of this course is to provide scholarly introduction of how media change the professional and public perception of history and what new methods and sources of historical research arise with the spread of audiovisual and digital media.</p> <p>The objectives of the course aim to:</p> <ul style="list-style-type: none"> - examine the existing approaches to history representation and interpretation in the media; - introduce students to the best and most successful examples of promoting historical knowledge through the media and the most powerful examples of shaping historical data in the media; - develop students' ability to find ways and means to present historical information, to tell apart manipulation and opinion and deal with historical facts in their own media work. <p>The course is composed of three main parts.</p> <ol style="list-style-type: none"> 1. History in film and TV shows: the problems of storytelling and historical narrative's construction (including adaptations and transmedia storytelling). 2. Documentaries based on historical content (including multi-platform projects): realism, propaganda, edutainment. 3. Digital History: Big Historical data and crowdsourcing in historical projects. <p>Theoretical outcomes of the course will be in introducing to the students (a) methods of storytelling and past representations' analyses, (b) the study of historical film in the framework of public history and (c) ways of implementation of digital humanities' methods in historical research.</p> <p>Practical outcome of the course will be in development of students' media project' concept based on historical content.</p> <p>The course is focused on the most recent trends in producing of historical media projects, which presuppose the collaboration of academic historians, public historians, media professionals and IT specialists and include amateur content made by witnesses.</p>		
Intended Learning Outcomes (ILO)	Upon completion of the course students should:		

	<p>Is able to reflex (evaluate and rework) the learned scientific and activity methods (YK-1)</p> <p>Is able to create new theories, invent new ways and tools of professional activity (YK-2)</p> <p>Masters new research methods independently , changes the scientific and production profile of his/her activities (YK-3)</p> <p>Is able to improve and develop his intellectual and cultural level, to build a trajectory of professional development and career (YK-4)</p> <p>Able to work with information: identify, evaluate and use information from a variety of sources for scientific and professional purposes (including with a systematic approach) (OPIK-1)</p> <p>Is able to analyze historical sources, scientific texts and reports, to review scientific literature in Russian and foreign languages (OPIK-2)</p> <p>Is able to present historical information in a scientific and popular form (OPIK-3)</p> <p>Is able to create and edit scientific and popular texts, to present complex historical information in a publicly accessible form (OPIK-4)</p> <p>Capable of conducting independent research, including problem analysis, setting goals and objectives, identifying the object and subject of research, choosing the mode and methods of research, and assessing its quality (OPIK-7)</p> <p>Is able to conduct independent fundamental and applied research using classical and modern methodology, analysis of problems, setting goals and objectives, selection of the object and subject of research, choice of research mode and methods, as well as assessment of its quality (PIK-1)</p> <p>Is able to analyze and propose scientific interpretation of historical events in their interrelation in accordance with the requirements of modern historical science (PIK-2)</p> <p>Is able to take part in scientific polemics in oral and written form (PIK-4)</p> <p>Capable of extracting, selecting and structuring information from a variety of types of sources according to professional objectives (PIK-7)</p>
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Teaching and Learning Methods	The course is based on traditional methods of teaching and combines traditional lectures and seminars. Seminar activities require reading of suggested texts and active participation in class discussions
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Content and Structure of the Course

	Topic / Course Chapter	Total	Directed Study		Self-directed Study
			Lectures	Tutorials	
1	History in Film and TV shows: Film as Historical Source, Media, and Public History	23	4	4	15
2	History in Film and TV shows: The problems of Historical Narrative's	23	4	4	15

	Construction. Formula and Nostalgia.				
3	Transmedia Storytelling and Historical Projects. Gaming and History.	23	4	4	15
4	Digital History: Big Historical Data and crowdsourcing in historical projects.	19	2	2	15
5	Logline and synopsis of a students' project.	19	2	2	15
6	Students' project: storyline and engagement.	19	2	2	15
7	Projects presentations (in-class defense)	26	0	2	24
Total study hours		152	18	20	114
Indicative Assessment Methods and Strategy	<p>Assessment Methods</p> <ul style="list-style-type: none"> - seminar participation (the offline part of the course) (20%) - home and class assignments (40 %) - final project (in-class defense) (40%) - late home assignments will be marked down by 10% of the mark per day - if you plagiarize, you fail. <p>$O_{final} = + O1 * 0,6 + O2 * 0,4$, where</p> <p>O1 — work in class O2 — final presentation of the concept of media project</p> <p>Work in class includes group discussions, individual reports and presentations of students on the topics of the course, as well as short tests</p> <p>Detailed instructions on structure and specificity of preparing and pitch of the final projects are attached to this program. During the last class students in groups of 1-4 people pitch their media project, which meets the requirements discussed within the course: it should be a compromise between professional historical knowledge requirements and media producers' demands/</p>				
Readings / Indicative Learning Resources	<p>Mandatory</p> <ol style="list-style-type: none"> 1. Rosenstone, Robert A., Parvulescu, Constantin. (2013). <i>A Companion to the Historical Film</i>. Wiley Blackwell. 2. Burgoyne, Robert. (2008). <i>The Hollywood Historical Film</i>. Malden: Blackwell Publishing. 3. Kahana, Jonathan (ed.). (2016). <i>The Documentary Film Reader: History, Theory, Criticism</i>. Oxford: Oxford University 				

Press.

4. Weller, Tony (ed). (2013). *History in the Digital Age*. L.&N.Y.: Routledge.

Optional

1. McLane, Betsy A. (2012) *A New History of Documentary Film: Second Edition*. N.Y.: Continuum.
2. Groot, Jerome de. (2009). *Consuming History: Historians and Heritage in Contemporary Popular Culture*. L., N.Y.: Routledge. P. 184 – 199
3. Rosenstone, Robert A.(2012). *History on Film / Film on History*. Pearson Education Limited.
4. Liddington, Jill. (Spring, 2002). *What Is Public History? Publics and Their Pasts, Meanings and Practices // Oral History*, Vol. 30, No. 1, Women's Narratives of Resistance, pp. 83-93.
5. Cawelti, John G. (2001). *The Concept of Formula in the Study of Popular Literature*. In: *Popular Culture. Production and consumption*. Oxford: Blackwell Publishing, pp. 203–209.
6. Boym, Svetlana. (2001). *The Future of Nostalgia*. Basic Books. pp.3-74.
7. Hayden White. (2014). *The Practical Past*. Evanston: Northwestern University Press.
8. Gambarato, Renira R. (2013). *Transmedia Project Design: Theoretical and Analytical Considerations*. In *Baltic Screen Media Review*, v. 1, 80-100.
9. Ellis, John. (2012) *Documentary: Witness and Self-Revelation*. Routledge. P. 22-33.
10. Cohen D. J., Rosenzweig R. (2006). *Digital History*. Philadelphia: University of Pennsylvania Press. P. 1- 13.

Indicative Self-Study Strategies	Type	+/ –	Hours
	Reading for seminars / tutorials (lecture materials, mandatory and optional resources)	+	40

	Assignments for seminars / tutorials / labs	+	20
	E-learning / distance learning (MOOC / LMS)	+	30
	Fieldwork		
	Project work	+	24
	Essays		
	Preparation for the exam		
Academic Support for the Course	Academic support for the course is provided via LMS, where students can find: guidelines and recommendations for doing the course; guidelines and recommendations for self-study; samples of assessment materials		
Facilities, Equipment and Software	Projector		
Course Instructor	Ekaterina Lapina-Kratasyuk		

Course Content

The course consists of lectures and seminars and includes the following main sections:

List of themes:

Theme 1. History in Film and TV shows: Film as Historical Source Media, and Public History.

Problems of past representation on the screen: two points of view. Public and popular history: national schools, main concepts. “Real history” and “reel history”. Robert Rosenstone taxonomy of historical film. History on Film and TV as propaganda. War film, violence on the screen and historical truth. In class analysis: Rome’s history representations on screen.

Theme 2. History in Film and TV shows: The problems of Historical Narrative’s Construction. Formula and Nostalgia.

Formula narratives and historical film. Hayden White and his taxonomy of historical narrative: is it possible to apply it to historical film analysis? Frank Rudolf Ankersmit: the rules of historical narratology and notion of nostalgia. Svetlana Boym’s two types of nostalgia. Restorative nostalgia: conspiracies and return to origins. Reflective Nostalgia: Virtual Reality and Collective Memory. The rules and problems of Storytelling on screens.

Theme 3. Transmedia Storytelling and Historical Projects. Gaming and History.

The dissolution of historical narrative. The problem of Transmedia Storytelling definition. The specificity of TS projects producing. Educational outcomes of historical video games. Gamification.

Theme 4. Documentaries based on historical content: realism, propaganda, edutainment.

The deceiving realism of documentaries. Andre Basin on documentary films. Werner Herzog and his ideas of realism. Different genres of documentaries: docudrama, edutainment etc. Participatory culture and documentaries in digital age: new attitudes to documentary. From documentary to crowdsourcing.

Theme 5. Digital History: Big Historical Data and crowdsourcing in historical projects.

The perils and challenges of digital history. The views and projects of Robert Rosenzweig. Digital Archives: crowdsourcing in historical data gathering. How can we process big historical data? User instead of reader: the freedom and responsibility of digital history consuming. Social network modeling in historical and cultural research as emerging methodology. Social networks models and digital achieves as two the most promising forms of digital history.

Theme 6. Logline and synopsis of a students’ project.

1. Choose a template and style for your slide show (and start thinking about pictures, illustrations and possible video, which you will include in presentation). You may use PowerPoint but I strongly recommend you to use Prezi <https://prezi.com/>. Choose a plan for students, then it will be free of charge for you (you should register with you a student’s e-mail).

We are trying to make a pitch (not just a report), so remember, yours is not pure scholarly presentation, it is more to promote scholarly issues in industry, so all media effects (illustrations, attractions etc. are welcomed). Prezi is good for it.

2. We start with these 6 slides:

2.1. Title, Logline & Synopsis (they will be presented on the first and second slides of your presentation)

Logline – a brief (one sentence) description of your project (you should mention is it a feature film (what genre?), documentary, TS, digital history project, something else? . Here are some explanations, but they are only for films. Though keep in mind that most producers have this “antagonist – goal – protagonist” scheme in their heads. <https://www.writersstore.com/writing-loglines-that-sell/>,

<http://www.indiewire.com/2014/01/how-to-write-the-perfect-logline-and-why-its-as-important-as-your-screenplay-31710/>, <http://www.raindance.org/10-tips-for-writing-loglines/>

Synopsis– in one-two passages of text give more important details, put the key words or key names which can make a project more attractive for audience.

2.2 Formulate AN AIM of your project, it is for you and producers, audience may not know your aim (one slide). Remember, we work in the field of public history, so for all our projects the meta aim is to find a compromise between rules and conventions of media industry and our desire to promote history, educate your audience. You can also choose to work for contemporary agenda and use history to speak about contemporary political, social, and cultural issues. And of course, you can pursue political, educational and commercial aims in the same project.

2.3 What is new about your project? Include the study of market here. Why producers/sponsors should fund you?

2.4. What theoretical works from the course syllabus or any other academic texts helped you in defining the concept of your project? List them in one slide. Print in the important quotations (optional).

2.5. What is your audience? Describe it briefly in one slide. Would you like to make a project for a certain professional/social group (e.g. history teachers) or you would prefer your project would be watched (experienced) by millions and win Oscar (like Gladiator)?

2.6 What organizations (museums, archive, universities, associations etc.) can be your partners/sponsors?

Theme 7. Students’ project: storyline and engagement.

3. Storyline OR Transmedia Storytelling – 2-4 slides.

3.1. What is the role of History in your story?

IF you are doing a film (of serial), you have to name 5 -6 turning points of a film (episode) narration. Short description of what is expected in the story is in Brindle M. The Digital Filmmaking. Handbook (Chapters “Developing a great story”, “Story structure”, “Story building blocks”, “Conflict, tension, suspense”, “Scriptwriting basics”) The chapter “Narrative as a Formal System” from Bordwell, David, Thompson, Kristin. (2008). Film Art: An introduction. McGraw Hill can also be helpful

IF you are doing a TS project, follow recommendations in GAMBARATO, Renira R. (2013). Transmedia Project Design: Theoretical and Analytical Considerations. In Baltic Screen Media Review, v. 1, 80-100.

https://talkingobjects.files.wordpress.com/2011/08/bsmr_175x250mm_web_lk-80-1001.pdf

Russian version: http://cultlook.org/rrg_transmedia_storytelling

3.2 Media platforms (may be included in 3.1. in case of TS or go separately) What media platforms are you going to use and why? Note that one-platform projects are out-of-date even if you make a film. Think about a supporting site, social network account etc. In case of TS you would think about different content on different platforms, TS is more “a universe”, system of narratives, distributed on different platforms. In case of film other platforms support, advertise or comment on you film.

3.3 Extensions and expansions of your project (if any). You may combine this task with 3.2.

3.4. Engagement. What are the roles of your audience? Are there any elements of interactivity in your project? Crowdsourcing? Participation? Fanfiction?

3.5 Anything else? A word about stars, settings, prompts?

3.6 What results would you like to achieve with your project? What will you achieve in your representation of history? What is your aim as public historian? Think about your AIM again and make conclusions.

Assessment Methods and Criteria

Assessment Methods

Types of Assessment	Forms of Assessment	Modules			
				3	
Formative Assessment	Test			+	
	Essay				
	Re- port/Presentation			+	
	Project			+	
	In-class Participation			+	
	Other (write appropriate control forms for the course)				
Interim Assessment (if required)	Assignment (e.g. written assignment)				
Summative Assessment	Exam : Pitch of Group Projects			+	

A

Assessment
Criteria

Final

= O1 *

0,6 +

O2 *

0,4,

where

O1 — work in class

O2 — final presentation of the concept of media project at exam

Work in class includes group discussions, individual reports and presentations of students on the topics of the course, as well as short tests

Detailed instructions on structure and specificity of preparing and pitch of the final projects are attached to this program. During the last class students in groups of 1-4 people pitch their media project, which meets the requirements discussed within the course: it should be a com-promise between professional historical knowledge requirements and me-dia producers' demands/

- Guidelines for Knowledge Assessment

Students are expected to attend both lectures and seminars, to regularly do their homework reading and study according to the lists of sources provided by the lecturer. The resources for this class are the primary sources, research literature, lectures, etc. On seminars, students are expected to take active part in the discussion and demonstrate knowledge of the content of lectures and readings. Seminar discussions are based on the previously given readings, and fragments of sources introduced by the teacher and analyzed collectively by the class. Attendance and levels of participation in class discussions during the seminars influence

the final grade. If the student misses more than 20% of class meetings, additional assignment can be provided. In the end of the course students make a group presentations of final projects. The grade will be composed of attendance, class participation, and grade for final project's pitch (the same to a small group). The final grade is drawn on the 10-grades scale.

In-class Participation

Grades will be based on the originality of a student's answer, the quality of argumentation, and the form and structure of presentation. Attendance of lectures is also important for successful completion of the course.

Each student must make one individual report or presentation during the course (the topics are suggested by the instructor) in a form of book review, film or TS project analysis.

Exam

The exam of this course is designed in a form of public pitch of historical media project

Pitch structure and instructions to prepare to the pitch:

1. Title, Logline & Synopsis (they will be presented on the first and second slides of your presentation)
2. Formulate AN AIM of your project, it is for you and producers, audience may not know your aim (one slide). Remember, we work in the field of public history, so for all our projects the meta aim is to find a compromise between rules and conventions of media industry and our desire to promote history, educate your audience. You can also choose to work for contemporary agenda and use history to speak about contemporary political, social, and cultural issues. And of course, you can pursue political, educational and commercial aims in the same project.
3. What theoretical works from the course syllabus helped you in defining the concept of your project? List them in one slide. Print in the important quotations (optional).
4. What is your audience? Describe it briefly in one slide.
5. Storyline OR Transmedia Storytelling – 2-4 slides. What is the role of History in your story? IF you are doing a film (of serial), you have name 5 -6 turning points of a film (episode) narration. Rather short description of what is expected in the story is in Brindle M. The Digital Filmmaking. Handbook (Chapters Developing a great story, Story structure, Story building blocks, Conflict, tension, suspense, Scriptwriting basics) (attached)
IF you are doing a TS project, see GAMBARATO, Renira R. (2013). Transmedia Project Design: Theoretical and Analytical Considerations. In Baltic Screen Media Review, v. 1, 80-100.
https://talkingobjects.files.wordpress.com/2011/08/bsmr_175x250mm_web_lk-80-1001.pdf
Russian version: http://cultlook.org/rrg_transmedia_storytelling
6. Media platforms (may be included in 5 or go separately) What media platforms are you going to use and why? Note that one platform projects are out of date even if you make a film, think about a site, social network account etc.
7. Extensions and expansions of your project?
8. Engagement. What are the roles of your audience? Are there any elements of interactivity in your project? Crowdsourcing? Participation? Fanfiction?
9. Anything else? A word about stars, settings, prompts, possible sponsors?
10. What results would you like to achieve with your project? What will you achieve about Past representation? Think about your AIM again and make conclusions.

Self-study work

The student needs to clearly understand that independent work is not just a mandatory requirement, but a prerequisite for obtaining knowledge of the discipline and the development of competencies necessary for future professional activities.

Independent work is carried out for the purpose:

- systematization and consolidation of theoretical knowledge obtained in lectures;
- deepening and expanding theoretical knowledge;
- formation of skills to use normative, legal, reference documentation and special literature;
- development of cognitive abilities and activity of students: creative initiative, independence, responsibility and organization;
- Formation of independence of thinking, abilities to self-development, self-improvement and self-realization;
- formation of practical (general and professional) skills and abilities;
- development of research skills;
- acquiring skills of effective independent professional (practical and scientific-theoretical) activity.

There are two types of independent work in the educational process:

- auditorium;
- extracurricular.

Auditor independent work in the discipline is carried out at training sessions under the direct supervision of the teacher and on his behalf.

Outside auditor independent work - planned educational work of students, carried out outside auditor's time on the task and with the guidance of the teacher, but without his direct participation.

Independent work, which is not provided for by the curriculum of the discipline, revealing and specifying the content, is carried out by the student proactively, in order to implement their own educational and scientific interests.

For more effective performance of independent work on discipline the teacher recommends sources for work, characterizes the most rational technique of independent work, demonstrates earlier executed by students of work, etc.

Types of tasks for extracurricular independent work, their content and nature can have a variable and differentiated character, take into account individual characteristics of the student.

Independent work can be carried out individually or by groups of students online and in the classroom, depending on the purpose, scope, specific subjects of independent work, level of complexity.

Control over the results of extracurricular independent work is carried out within the time limit set for mandatory training in the discipline at the seminar or control classes.

Grades	Assessment Criteria
«Excellent»(8-10)	A critical analysis which demonstrates original thinking and shows strong evidence of preparatory research and broad background knowledge.
«Good»(6-7)	Shows strong evidence of preparatory research and broad background knowledge. Excellent oral expression.
«Satisfactory»(4-5)	Satisfactory overall, showing a fair knowledge of the topic, a reasonable standard of expression. Some hesitation in answering follow-up questions and/or gives incomplete or partly irrelevant answers.
«Fail»(0-2)	Limited evidence of relevant knowledge and an attempt to address the topic. Unable to offer relevant information or opinion in answer to follow-up questions.

Special conditions for organization of learning process for students with special needs

The following types of comprehension of learning information (including e-learning and distance learning) can be offered to students with disabilities (by their written request)in accordance with their individual psychophysical characteristics:

- 1) for persons with vision disorders: a printed text in enlarged font; an electronic document; audios(transferring of learning materials into the audio); an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
- 2) for persons with hearing disorders: a printed text; an electronic document; video materials with subtitles; an individual advising with an assistance of a sign language interpreter; individual assignments and advising.
- 3) for persons with muscle-skeleton disorders: a printed text; an electronic document; audios; individual assignments and advising.