

FALL 2021

HISTORY MATTERS





FROM THE CHAIR

For my inaugural chair’s letter, I take my inspiration from the Eisenberg Institute’s theme of “Recovery” (see page 22). While we remain in the grip of a pandemic that continues to claim the lives of thousands of people across the globe, we are nonetheless able to begin to think in terms of healing and renewal. But this does not mean a simple return to a pre-pandemic, and in many ways deeply flawed, understanding of “normalcy.”

History tells us quite a bit about the degree to which global pandemics can alter our collective consciousness, transforming our sense of normalcy in ways both overt and subtle. From winter 2020 to the present our community has been transformed by the massive disruption wrought by COVID; by a chaotic presidential election season and concomitant fears that our democracy may have been permanently weakened; by the movements for racial and social justice that have been met in far too many corners by shocking attempts to incapacitate, demonize, and criminalize them. How we recover will continue to test the strength of our institutions and our resolve. We should strive less for “normal” than better, more equitable, more sustainable, and just.

Here at U-M History, we are fortunate to have been sustained by reservoirs of resiliency and compassion. We have been buoyed by our steadfastness in upholding—and indeed enriching—the educational mission of our department in tandem with the scholarly excellence we have worked so hard to cultivate. Above all, we have been nourished by leadership at all levels.

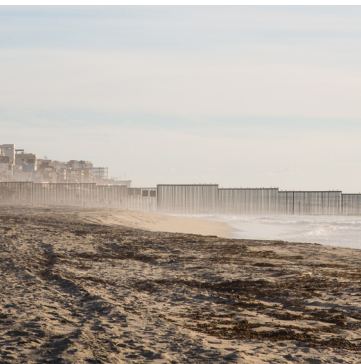
I want to take this opportunity to applaud the outstanding stewardship provided by our outgoing chair, Jay Cook, especially over the past several months. Jay’s ability to marshal our collective resources, troubleshoot, and devise creative ways to support our students, faculty, and staff is best described as heroic, even as we rush to acknowledge that he did not act alone. Scores of people worked in concert to ensure our ability to teach with confidence, to celebrate the accomplishments of our students in virtual graduations and online dissertation defenses, and to manage the essential business of the department, from securing funding packages, to conducting tenure and promotion reviews, and recruiting an impressive incoming cohort of graduate students. Thank you all for your service and your leadership.

As the new chair, I am fully committed to meeting the high bar that has been established by my predecessors. I will also be doubling down on DEI & A (for “Access”); student mental health and wellness initiatives; as well as public scholarship and community engagement. Many of these shared commitments are on glorious display in the current issue of *History Matters*.

Our recovery will continue to be cautiously connected, but socially distanced where appropriate. I look forward to unmuting and welcoming you all back in virtual and face-to-face settings. On a personal note, this is a department of many old friends as well as new acquaintances. As we launch into a new academic year please do not hesitate to email me with updates and introductions, and, as always, with any questions and concerns that you may have. I can be reached at: hist.chair@umich.edu.

Warm Regards,

Angela D. Dillard
Department Chair
Richard A. Meisler Collegiate Professor of Afroamerican & African Studies, History, and in the Residential College



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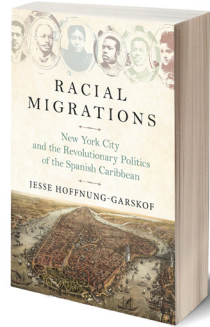
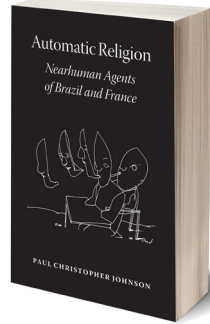
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FACULTY SNAPSHOTS

Images alternate right to left from top

Hitomi Tonomura was awarded a University Diversity and Social Transformation Professorship to recognize senior faculty who have shown commitment to U-M's ideals of diversity, equity, and inclusion.

Earl Lewis was awarded a \$5 million grant from the Andrew W. Mellon Foundation's Just Futures Initiative to build on institutional and community-based partnerships to explore localized reparations solutions for African American and Native American communities.

Jesse Hoffnug-Garskof was co-winner of the Urban History Association's Kenneth Jackson Award for Best Book (North American) for *Racial Migrations: New York City and the Revolutionary Politics of the Spanish Caribbean*.

The Brazil Section of the Latin American Studies Association awarded **Paul C. Johnson** the Antonio Cândido Prize for best book in the humanities for *Automatic Religion: Nearhuman Agents of Brazil and France*.

Howard Brick received a Distinguished Faculty Achievement Award to honor senior faculty whose scholarly research, teaching and mentoring, and service and other professional activities have brought distinction to themselves and to U-M.

Heather Ann Thompson received a fellowship from the John Simon Guggenheim Memorial Foundation and a U-M Regents' Award for Distinguished Public Service, which honors extraordinary distinction in public service by faculty.

LaKisha Simmons received a Henry Russel Award, considered the university's highest honor for faculty at the early to mid-career stages. She also received a University of Notre Dame Institute for Advanced Study Fellowship.

Deirdre de la Cruz and colleagues on the Re-Connect/Re-Collect team won a Humanities Collaboratory award to develop alternative ways to represent and provide access to Philippine cultural heritage materials held by U-M.

Sueann Caulfield received a National Endowment for the Humanities grant to support her work on the social history of Brazilian family law during the nineteenth and twentieth centuries. She also received the College of LSA's 2021 John Dewey Award for her ongoing commitment to undergraduate education.

Derek R. Peterson received an Andrew W. Mellon Foundation grant to support repatriation of museum objects from the University of Cambridge Museum of Archaeology and Anthropology to the Uganda Museum. He also was awarded an LSA Collegiate Professorship.

Pamela Ballinger was awarded a fellowship from the Freiburg Institute for Advanced Studies, received a Michigan Humanities Award, and won the 2020 American Association for Italian Studies Book Prize for History, Society, and Politics for her book *The World Refugees Made: Decolonization and the Foundation of Postwar Italy*.

IN MEMORIAM

DAVID LAWRENCE HUTCHINSON

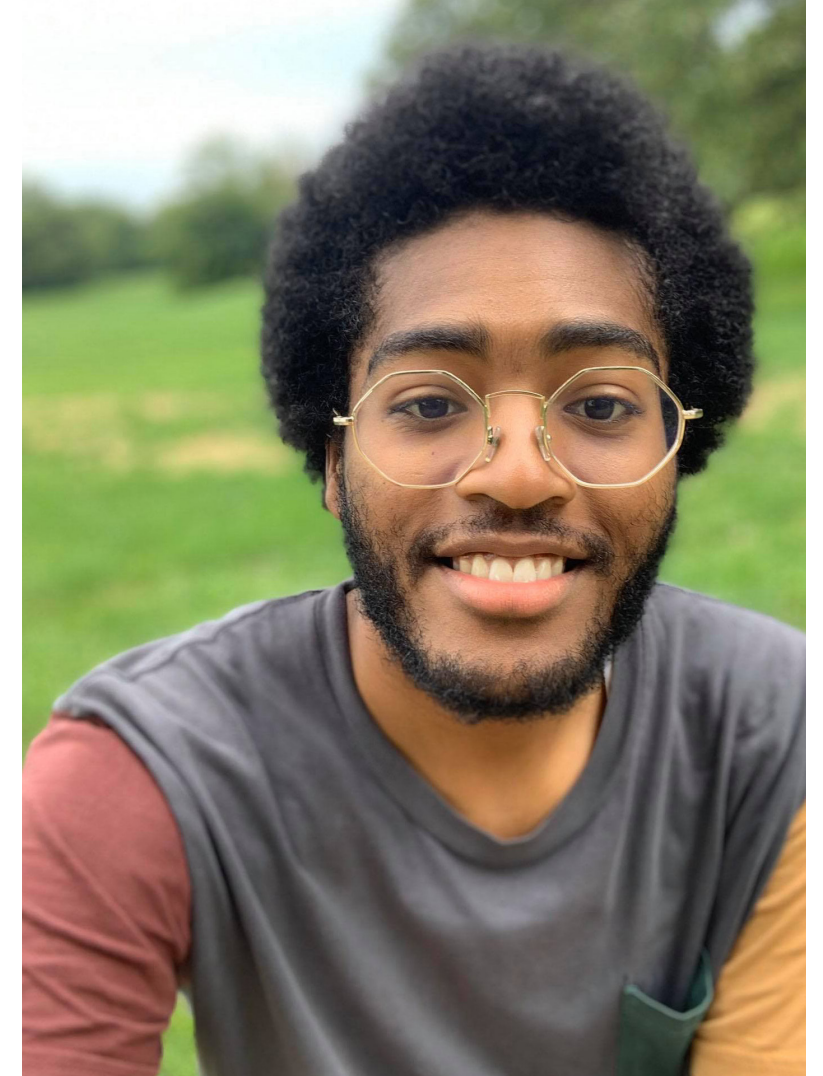
U-M History PhD candidate **David Lawrence Hutchinson** passed away on May 16, 2021.

Hutchinson was a brilliant scholar and educator, beloved by his family and friends. He will be remembered with great fondness for his love of teaching, reading, music, poetry, Starbucks—and so much more.

His dissertation, "Flesh and Blood: Black Southerners and the Sexual Politics of Life and Death from Reconstruction to the Era of HIV/AIDS," was at an advanced stage of development. It reflected his expertise in African American gender history, African American intellectual history, cultural history, and Queer studies. He was poised to break new ground in those fields.

He grew up in Kansas City, Kansas, and graduated magna cum laude with a degree in history from Truman State University, where he was a member of the Delta Delta Chapter of the Pi Kappa Phi fraternity.

Hutchinson made an undeniable impact in the U-M History community, and we will miss his infectious smile, generosity, and the kindness he shared with everyone he met.



(credit: Sean Carter)

CHASING STALIN THROUGH HISTORY

Ronald G. Suny's
decades-long journey to
write an epic biography of
Stalin's formative years

By Gregory Parker

Before there was Stalin, there was Koba. Before that, Soso. And first there was Ioseb Jughashvili.

He was born in Georgia, on the periphery of the Russian empire, in 1878. As a child and teen, he went by Soso, the diminutive of Ioseb, even using this moniker as a pen name for the poems he published in seminary.

As a young radical, around the time of the 1905 Revolution, he became Koba, borrowed from the outlaw protagonist in Georgian writer Aleksandre Qazbegi's *The Patricide*.

In 1913, he fashioned his final nom de guerre: Stalin. Derived from *stal*, the Russian word for steel, he was the man of steel during the 1917 Revolution and throughout his leadership of the Soviet Union, from 1929 to 1953.

These were more than mere names. Stalin took on these identities because they reflected his character. And in turn, he shaped his character around these identities.

In the 30-plus years it took to write the 850-page biography *Stalin: Passage to Revolution*, Professor Ronald G. Suny became acquainted with them all.

— * —

In 1987, based on his work on a 200-page manuscript, Suny signed a contract to publish a new Stalin biography.

He wasn't the only one in search of Stalin. U-M Library alone has 62 biographies of Stalin published between 1987 and the book's eventual debut in 2020. Suny's project focuses on the first half of Stalin's life, up to the 1917 Revolution.

There is no key to understanding Stalin, but the most complete picture begins with the fact that Stalin came of age in the periphery of the Russian empire, in Georgia.

"I wanted to put Stalin in the context, which I knew better than almost anyone, of the South Caucasus, of Georgian history," said Suny. "I'd spent decades working on this stuff."

As a young Georgian boy in seminary, Stalin was a good student. He published romantic poems and was a gifted singer. But he resented his treatment by the clergy. And he resented the treatment of his fellow Georgians by the czarist regime.

As a nascent revolutionary—and Georgian nationalist—he witnessed the czarist regime violently dismantle an independent Georgian republic during the 1905 Revolution.

"This is a person of considerable talent, and of sensitivity and romantic vision," said Suny. "All of which is given up as he moves through his experience in the underground, as a political outlaw, with the revolutions, with the violence that's there from the early days in the streets of Gori into the revolution."

"He loses empathy over time, he becomes more Machiavellian, more instrumentalist."

This tracks with what most readers will likely know about Stalin's life, from his role in the 1917 Revolution to his actions as leader of the Soviet Union who consolidated and maintained power by murdering millions.

The reader—and for that matter, the writer—can't "unknow" this part of the story or forget how it ends. The challenge for biographers is to account for contingencies, to avoid flattening or pathologizing their subjects and assigning them predetermined outcomes. This is especially tempting in a biography that focuses on Stalin's formative years.

"I put epigrams at the beginning of each chapter—positive, negative, or whatever—to show that there are all kinds of views of Stalin and not everything fits," said Suny. "I have to make judgments

about what seems true or not true and not impose on young Stalin."

Historians work through this by evaluating all possible evidence. But first, they have to get to the sources.

— * —

Suny needed access to archives that were closed to scholars. This wasn't a new challenge for him.

His work as a historian, beginning with his undergraduate years at Swarthmore in the late 1950s, spanned the bulk of the Cold War: the Cuban Missile Crisis, the Berlin Wall, Prague Spring, Détente. Sources were influenced by domestic and global politics. He was used to this.

In 1964 Suny, a PhD student at Columbia University, made his first visit to the Soviet Union. He returned the next year as part of a graduate student exchange program. He was working on his dissertation, a study of the 1917-18 revolution at Baku, an oil producing hub on the Caspian Sea in Azerbaijan.

Suny was given "tidbits" of information from the Russian archives and not allowed to enter the party archive in Baku. But in Yerevan, the capital of what was at the time Soviet Armenia, he was given a different reception.

His project highlighted an Armenian Bolshevik, Stepan Shahumian. And Suny was seen as an Armenian American. "They adopted me," he said. "I was allowed to work in the Institute of Marxism-Leninism on all the amazing newspapers that existed of all political types in the revolutionary years."



Top: Carte de visite of Stalin from 1902. (credit: Wikimedia Commons)
Background: Tbilisi, Georgia, 1893. (credit: State Archives of Georgia)

It was enough for his dissertation and first book, *The Baku Commune, 1917-1918: Class and Nationality in the Russian Revolution* (Princeton University Press, 1972).

He later turned to histories of Georgia, and—after being appointed the first Alex Manoogian Professor of Modern Armenian History in 1981—modern Armenia.

In 1987, the same year Suny signed the contract for *Stalin*, President Ronald Reagan visited the Berlin Wall and exhorted Soviet General Secretary Mikhail Gorbachev to tear it down. But most Sovietologists knew that the USSR was already in critical condition.

Gorbachev’s *glasnost* (openness) and *perestroika* (reorganization) policies weren’t enough to head off pro-democracy activists in the USSR and its satellites. Intertwined geopolitical and economic tensions—a costly war in Afghanistan, untenable military spending—increasingly strained the resources of the Soviet state.

“It became clear that the archives were beginning to be opened,” said Suny. “As the Soviet Union was disintegrating, the possibility of doing history in a new way was becoming a reality.”

But it could still be frustrating. He traveled to Tbilisi, Georgia, to pursue leads on Stalin. “Every morning from our hotel room I would call the archives and say, ‘Can I work there?’ ‘No, not yet. Not yet. We are in the process of *razsekrechevanie*.’”

Unsecreting.

“They never unsecreted it,” he said. But he got more tidbits.

When the Soviet Union collapsed, former Soviet states transitioned to independence, though the process was far from smooth. Ethnic and national rivalries fueled the Georgian Civil War from 1991 to 1993, killing tens of thousands, displacing many more, and throwing the new country into chaos.

Research was tricky. During this time, Suny had his sights on the Georgian Institute of Marxism-Leninism, which housed the Communist Party archive.

“It was rotting,” said Suny. “There was water in the basement, the documents were being destroyed.”

“Two young Georgians, Giorgi Kldiashvili and Levan Avalishvili, saved that archive. They made contact with a guy who was in the Ministry of Internal Affairs—that is, the police—and together they cleaned it up, dried it out, disinfected it, and housed it in an old building,” said Suny, who was the first to enter that archive and work there.

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Archives, much like the history they reflect, are often constructed by those who have power and seek to maintain it. Put to nefarious ends, states can redact, restrict, manipulate, or—in the worst case—destroy records altogether.

“History was subversive of all the myths that make states and nations work,” said Suny. “Anti-democrats understand that they have to control history.”

Famously, under Stalin’s leadership the Soviet Union doctored photographs to remove individuals who had fallen out of favor. Control the archive and you can control history.

“During Stalin’s time in power, they collected hundreds and hundreds of memoirs of whoever they could find,” said Suny. “A lot of them are very hagiographic. So you read through them and you find tidbits and you find things that work and that can be corroborated elsewhere.”

Historians are more than just subject experts. They sift through all of the available evidence, consider historical context, and determine veracity. Sometimes, the absence of evidence is integral to the story. They assemble their research into a complex matrix of likelihoods and contingencies, and from this, they develop a narrative.

“You’re not going to get the story from the archive,” said Suny. “You’re going to bring the story, your selection, your art, your logic, your explanations, as honestly, objectively, neutrally as possible.”

This is the historical method in action.

— ✱ —

Suny had two goals for the book. The first was to put the Caucasus in people’s minds. The second was to take Marxism seriously.

After all, Stalin took it seriously. “It’s his understanding of the world,” said Suny.

Stalin: Passage to Revolution is full of internecine battles and internal schisms with Mensheviks, Bolsheviks, social democrats, and others squaring off on topics like nationalism, the role of peasants, and whether to cooperate with czarist reforms. These can appear to be arcane matters.

But in revolutionary Russia, Marxists—Stalin included—put their lives on the line for these issues. Many died doing so. They might have shared a basic understanding of Marxism, which Suny calls “an extension of democracy into all realms, including the economy,” but the devil was in the details.

“Sincerely, they’re going to make a democratic revolution. [Vladimir] Lenin is all about that until 1917,” said Suny. “But they begin to see politics as war, which is don’t compromise with your enemies, destroy your enemies. And that becomes something that does really become stronger for Stalin in the revolution and in the Soviet period.”

The biography ends with the 1917 October Revolution, with the Bolshevik Party dominating the revolutionary government. Lenin was at the helm, flanked by Stalin and a core cadre of Bolsheviks who would consolidate their power during the Russian Civil War. Stalin took over in 1929 and ruled the Soviet Union until his death in 1953.

“I have an attitude towards the Soviet Union and the revolution,” said Suny. “It’s regret that this experiment—this beautiful attempt of ordinary people to be liberated—failed ultimately.”

“The Russian people are not necessarily happy with autocracy or Putin or Stalin or Ivan the Terrible. They tried over and over again, and the victories of ordinary people in the streets were stolen—in one case by the Bolshevik Party, another by Boris Yeltsin and pseudo-democrats who then appointed Putin and the oligarchs.”

— ✱ —



Ronald G. Suny is William H. Sewell Jr. Distinguished University Professor of History and Professor of Political Science.

When Suny received his copy of the completed book, he opened it up and started reading. One of his first thoughts was, “Did I do that?”

“You don’t remember how refined it became over the years because there were so many revisions and recensions and so forth,” said Suny. “In some ways it’s like a child. You have a child, you hold the child in your arms, but do you make that child or is that child making itself? It’s a very beautiful process.”

Doing the work of history takes time. Sometimes history itself gets in the way. As the Soviet Union disintegrated, the same conditions that delayed access to certain archives made it possible for them to open in the first place.

Stalin is less the product of three decades of writing and more the product of three decades of study. In the 33 years from the initial publishing contract to the book’s debut, Suny wrote, edited, or collaborated on 18 other books on the history of Russia and Armenia.

Each of these works contributed to *Stalin*. Indeed, the arc of his career—beginning with his dissertation on the Baku Commune, later work on Georgia and Armenia, his study of the Russian, Armenian, and Georgian languages—all of it contributed.

“The book is rich because of all of that time,” said Suny.

Suny has been a professor for more than fifty years. He’s currently working on a history of modern statecraft, *Forging the Nation: The Making and Faking of Nationalisms*. And he’s contemplating a second volume of *Stalin*.

“The good thing about being a historian is that unlike a tennis player or a mathematician, you get better over the years,” said Suny. “It’s like wine, or good cheese.”

Maybe a book like this is *only* possible after 33 years. ■



Childhood photo of Stalin; first issue of Pravda; map of the Russian Empire, 1898. (credit: Wikimedia Commons)

pandemic pedagogy



On Wednesday, March 11, 2020, instructors at the University of Michigan were told that they had a four-day weekend to convert all of their classes from in-person to virtual.

“It was pretty overwhelming,” said Professor Stephen A. Berrey, U-M History’s then-director of undergraduate studies. “It felt like such a blur, because everything seemed to be happening so quickly. I mean, you want us to do all that over a weekend?”

It was a near-impossible ask during a once-in-a-lifetime global pandemic.

Less than a week before, U-M President Mark S. Schlissel wrote to the university body that no cases of the COVID-19 virus had yet been diagnosed in the state of Michigan, and that the university was “proceeding with most scheduled events, classes and operations, including athletic events.” Five days later the first two cases

were diagnosed in Wayne and Oakland counties, and in response Governor Gretchen Whitmer declared a state of emergency.

By March 11, classes for that Thursday and Friday had been cancelled, and the rest of the semester was to be virtual. Two days later, the College of Literature, Science, and the Arts (LSA) implemented remote work practices for staff, starting the following week. All commencement ceremonies were cancelled, and students were encouraged to move home.

While the faculty, staff, and students of the History Department dealt with immediate personal challenges of trying to stay safe and protect family and friends, the work of wrapping up the Winter 2021 semester remained.

“Everything shifted to trying to get through that semester without sacrificing your pedagogical goals, but also being really attuned to students’ needs,” Berrey explained.

March 5, 2020

No COVID-19 cases reported in Michigan; U-M President Mark S. Schlissel confirms most operations proceeding as usual.

March 10, 2020

Governor Gretchen Whitmer announces the first two cases of COVID-19 in Michigan, including one person undergoing treatment at U-M Hospital (pictured below). Whitmer declares a state of emergency.



March 11, 2020

Total Michigan Cases: 2
Total Michigan Deaths: 0

U-M cancels classes for the next two days and announces the rest of semester will be virtual. Events with more than 100 participants are cancelled. University suspends international travel and discourages domestic travel.

In summer 2020, U-M History graduate students, faculty, and staff teamed up to help instructors transition to digital teaching

By Elizabeth Collins

Graduate student instructors found themselves in similar situations, often further complicated by their own studies. PhD candidate Pragya Kaul was the just the second person in her cohort to take her preliminary exams via videoconference. “At one point I could see none of my faculty. Kira Thurman had to come in on the phone. And that’s how I also had to have my ‘Congratulations, you passed’ delivered to me,” she recalled.

During this moment of triage, department leadership began to think ahead to what fall was going to look like and how best to prepare.

“Most of us were completely exhausted and just trying to get to the end of the term,” Berrey said, “but [Department Chair Jay Cook] proposed that we put something together over the summer to help instructors in the fall, and involve graduate students.”

The project was to be a collaborative effort between faculty, graduate students, and staff. The graduate students would be paid for their efforts as a means of providing some financial assistance during lockdown, when other sources of income were precarious at best.

Two faculty, eleven graduate students, and two staff members were brought on board and began work on the Digital Instruction Resources for Teaching initiative. At the outset the main goal was to develop a portfolio of digital instruction best practices for use by U-M History faculty and graduate student instructors. The History Department put forth its own funding for the project with assistance from LSA and Rackham Graduate School.

During the four-day transition to virtual classrooms in March, LSA distributed their collection of resources and guidelines for remote teaching. U-M’s Center for Research on Learning and Teaching (CRLT) promoted their “Teaching with Technology” materials and offered consultations. And every day across the nation there were more stories of universities and schools of all levels transitioning and adapting to the new reality.

“Most faculty were just overwhelmed by the sheer amount of suggestions and information coming out,” said Professor John Carson, who joined Berrey on the team. “Having teams go through this avalanche of information and begin to sort it and pick out the stuff that seems really important was a huge plus.”

By the first week of June, the graduate students had been hired. They divided into groups and got to work creating several guides on digital pedagogy topics.

The students were from a variety of cohorts and disciplines, and brought their diverse experiences to the project.

“We all had sort of different approaches to teaching in general based on who we had taught for before,” recalled graduate student Zoe Waldman. “It was a good opportunity to learn from each other.”

Prior to creating their own materials, the students first dove into existing resources. Berrey described the process as, “in many respects, a very traditional kind of research project in which you start by collecting tons and tons of information, and then putting it together into something manageable and useful.”

Part of the early research involved a presentation by Professor LaKisha Simmons, who had been teaching online that spring. Simmons discussed a digital citizenship pledge she introduced her students to in order to create a more positive online community.

Building healthy online communities and paying attention to students’ well-being became strong themes of the project.

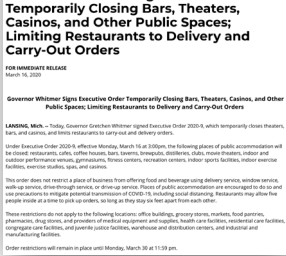
Waldman’s group worked on guides for just these issues. “How do you incorporate routine, but also switch things up enough to make the very impersonal—sometimes faceless—Zoom feel warm and allow a variety of comfort levels to thrive?” said Waldman.

One of the most important ways, they found, was to start by addressing issues of inequity. The timing of the project coincided

March 13, 2020

Total Michigan Cases: 25
Total Michigan Deaths: 0

LSA offices implement remote work practices.
Commencement is cancelled, and students are encouraged to move home.



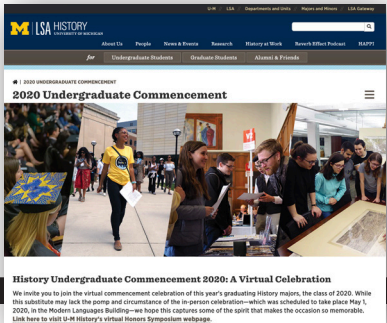
March 16, 2020

Total Michigan Cases: 50
Total Michigan Deaths: 0

Governor Whitmer signs executive order closing bars, restaurants, and most public places. Above, Whitmer receives a briefing on the conversion of Detroit’s TCF Center into a COVID-19 care site on April 1. (credit: US Air National Guard)

March 18, 2020

First COVID-19 deaths confirmed in Michigan.



May 1, 2020

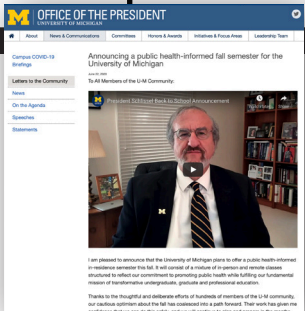
Total Michigan Cases: 42,356
Total Michigan Deaths: 3,866

U-M celebrates a remote Spring Commencement, and U-M History publishes a virtual graduation website.

June 22, 2020

Total Michigan Cases: 61,409
Total Michigan Deaths: 5,853

President Schlissel announces a “public health-informed fall semester” for U-M. Most 2020-21 classes were held virtually.



with the murder of George Floyd and the Black Lives Matter protests that swept the globe.

In an effort to directly address these issues, the team conducted research, consulted with CRLT staff, and built a guide on “Teaching for Equity and Inclusion.” It included suggestions for naming and introductions (including using preferred pronouns), regular check-ins and proactive outreach, and teaching difficult or traumatic material.

The team also explored how technology and online tools could build stronger classroom communities. The guides provided in-depth instructions on how to use Perusall, for example, an e-reader platform that allows students to collaboratively annotate course materials and faculty to track and grade the annotations.

Often people view historians as looking back, not forward, and so the irony of engaging with these state-of-the-art technologies was not lost on the group. But they made sure to focus on history-specific pedagogy and methodologies.

“Historical thinking is a really hard thing to teach,” Kaul, who joined the team, explained. “It comes from conversation and learning what questions to ask.”

She was optimistic about how some online, collaborative platforms can be uniquely helpful in this effort. “You can have students pull things up, highlight things, and see what they’re doing. That’s not as easy to do when you just let them go home and do it on their own. Also things like Google Drive, Google Docs, can actually help improve students’ writing,” she said.

Additionally, many of the source materials historians rely on were becoming more accessible.

Waldman explained that in history classrooms, “There’s going to be, across the board, some form of writing assignment that requires use of primary and secondary sources. So we learned about libraries and archives putting up their resources online and brought those all together so instructors had them all in one place.”

Carson also utilized digital archives in his classroom. “We had to adapt to doing archives digitally, but we had a lot of connections with people at the Bentley [Historical Library] and the Clements [Library], which helped.”

One of the most successful resources to come from the Digital Instruction Resources for Teaching project was a Canvas template for remote courses.

Canvas is the online course management system used by instructors to share syllabi, assignments, readings, and videos—it even has class discussion boards and grading capability. Functions that once seemed ill-suited for in-person instruction were suddenly essential for remote classrooms.

“What I wanted to do was make a template that everybody could use and adopt,” said Kaul. “We recognized how useful the sample syllabi were going to be, and decided that a similar Canvas model would be just as—if not more—useful.” All instructors had to do was swap in their own course information into the template.

In their model, Kaul and the team again emphasized the need to pay attention to students’ well-being. “We included a sample survey at the start to see accessibility needs, and a midterm check-in that we built into the course as well,” said Kaul.

Berrey and Carson both utilized the Canvas site for their own classes. “It was kind of amazing,” Berrey said. “I was like, this really feels so much more comfortable. There’s a plan here.”

With the Fall 2021 semester quickly approaching, it became clear to Berrey that the project needed to extend beyond the guides to provide more direct support. “There’s only so much you could do over the summer. And there’s only so much you can anticipate. And we realized that it might make sense to have a couple team members continue on as liaisons,” he said.

Kaul and Waldman were selected to serve as digital pedagogy liaisons for the 2021-22 academic year.

In their interactions with faculty and GSIs, both students found that all the hard work done over the summer had indeed helped many prepare. “The instructors were a lot more confident because we, as a team, had already broken down the components of online learning or hybrid learning,” said Waldman.

Waldman also recalled some of the positive feedback they received during their time as liaisons.

“Instructors would give us feedback saying, I’ve implemented this new note-taking task, and my students, who might be in another state or another country, know when it’s their turn to write because the conversation is in a Google Doc and they can see it unfolding live and feel like they’re part of the class,” she said.

Although instructors are no longer in crisis mode when it comes to virtual instruction, and classes have largely returned in-person, the lessons learned by the Digital Instruction Resources Team will not be lost. Digital pedagogy, in general, is not going away any time soon.

“At the end of the day, all of this is about good pedagogy. Whatever it is that you’re taking away, if it improves the classroom experience and improves your teaching, that’s the most important thing,” Kaul said.

Reflecting on how the project impacted members of the department, Berrey considered the importance of accessibility in the classroom. “I think it’s gotten us to think even more about who is in the room, who are the people in our classroom, and what are their particular needs. I think we were also more attentive than we have been necessarily in the past to student mental health and to our own mental health.”

Waldman also emphasized the importance of “developing a culture of collaboration, community building, and accessibility assessment in the online realm.”

Moving forward, the History Department will continue striving to fulfill these pedagogical necessities in the digital era. This past year

was, if anything, a stark reminder of the social inequities that can often reveal themselves in the classroom. By spending a summer on research and development of digital teaching techniques, the students and faculty involved in the project made a real difference in countering those very problems. But the work isn’t done.

Berrey, who continues to think about ways to move forward with the project, reflected on the past year. “It certainly was a reminder that the people in this department value teaching and value the undergraduate mission in particular. That’s the one thing that was clear from the beginning is that we were taking that mission seriously.” ■

DIGITAL INSTRUCTION RESOURCES FOR TEACHING

SUMMER 2020 TEAM

Graduate Students: Haley Bowen, Cristian Capotescu, Alexander Clayton, John Finkelberg, Allie Goodman, Pragya Kaul, Fusheng Luo, Chao Ren, Mano Sakayan, Lediona Shahollari, Zoe Waldman

Faculty: John Carson, Stephen A. Berrey

Staff: Elizabeth Collins, Gregory Parker



ALUMNI PROFILE

Classroom to Kitchen

U-M History alum Abra Berens brings a historical perspective to the culinary world

By Elizabeth Collins

"I remember the first time I ever harvested potatoes at our farm," said Abra Berens (BA 2004). "It was magical."

"We were harvesting red endeavor potatoes, which were hot pink in the soil. And all of a sudden, I was thinking about the potato famine," Berens recalled. "The potato is a monoculture that you can live off of—it provides all the basic nutrients. And so, to reach under and feel nothing there—what that must've felt like ..."

Berens is chef and culinary director at Granor Farm in Three Oaks, Michigan, in the southwest corner of the state. When she started there in 2017, she took a hands-on approach to familiarizing herself with the land. Months of study at the Ballymaloe Cookery School in the south of Ireland had inspired her love of uncovering the connection between food, place, and history.

But it was her time as a U-M History undergraduate student—and English double major—that first cultivated this interest.

"I had always thought that history class was about memorizing dates and things like that," Berens said. "But I really loved the classes I took at U-M because they're not that. They were more about understanding why something happened the way it did, and how we see that in our current context."

She vividly remembers Professor Valerie Kivelson's history of witchcraft class.

"It was basically a history of misogyny class," said Berens. "It was the first time that I was thinking, what is it about women that makes people uncomfortable enough to want to kill them? There's this book, the *Malleus Maleficarum*, which the professor said is the most blood-soaked text in our history."

That's how it seemed most of her history classes went, she explained. When you enrolled, you expected a more straightforward approach to the title, but they turned out to be so much more than that.

During her studies, Berens picked up a part-time job at Zingerman's Deli in Ann Arbor, where she developed a taste for the culinary world. She brought the lessons learned from the classroom into the kitchen.

"I think it's impossible to understand an ingredient without understanding the people who are growing it," said Berens. "And it's impossible to understand the food system they participate in without understanding the history."

After graduation, Berens left Michigan for several years to travel and live with her husband in Chicago. But she felt drawn back to the agricultural landscape and returned in 2017 to work at Granor Farm full time.

"Michigan is the second most agriculturally diverse state in the union," she explained. "We've got the fruit belt on the western side, a lot of row crops in the center part of the state, beans over in the thumb, asparagus in the



thumb, hunting and fishing, and all of those things are also woven into animal production and dairy."

She points to the diversity of the people as well in contributing to the broad culinary landscape.

"It comes as a surprise to a lot of people that the largest Arab population in the country is in Dearborn," she said. "And the food is real good in Dearborn, you know?"

Berens wanted to give others the opportunity to experience a true Michigan farm-to-table meal, so she developed Granor Farm's seven course menu. The menu is a surprise to diners, as it's all based on what food is available and good that day.

"The menus are really meant to be sort of a snapshot of our farm at a particular moment in time," she said. Berens compares looking through old menus to looking through primary sources—an archival record of the land and how it was used. "It's about creating that record, and finding a way to tell that story."

In 2019, Berens published an award-winning cookbook, *Ruffage: A Practical Guide to Vegetables*, and has a new cookbook, *Grist: A Practical Guide to Cooking Grains, Beans, Seeds, and Legumes*, coming out this fall.

In *Grist*, Berens has included interviews with local Michigan food producers that she hopes will help shine a light on often overlooked people and processes.

While Berens has found happiness and success working in the restaurant industry, she insists there is value in a university education, especially when it comes to learning how to think critically.

In 2004, Berens attended the U-M History commencement with her father, who wasn't too sure about her choice of majors. She had been working for Zingerman's and planned on continuing to work there post-graduation.

That year's guest speaker was veteran journalist and U-M History alum James Tobin (BA 1978, PhD 1986). Berens remembered Tobin saying that people will probably give you a hard time about your degree—not everyone is hiring people with history degrees from the University of Michigan.

"No, but the delis are," Berens's father joked.

The jobs question is a common refrain for those studying the humanities. As for Berens, she will let her work speak for itself.

"Quite frankly, the history of witchcraft has no bearing on my life day to day," she said, "except that it taught me how to think in a different way, in a critical way."

While Berens does not directly use history in her career, her studies at U-M have shaped her perspective on land and the people who cultivate it—a lasting impact that she pays forward to diners every day. ■

WHAT'S IN SEASON?



Learn more about
Granor Farm at
granorfarm.com

As Public As Possible

Kira Thurman’s work on the “Song of America” concert series highlights the Black diaspora’s global connections for German audiences ... and beyond

By Gregory Parker

Conductor Roderick Cox walks across the stage, bumps elbows with the concertmaster, bows to the audience, and steps up to the podium.

The performance is sold out, but the audience is sparse, masked, and seated apart, limited to 500 despite the Grand Hall’s capacity of 2100. Guests had to present a negative COVID-19 test to attend.

Cox takes a breath, raises his baton, and cues the orchestra. The first notes of Valerie Coleman’s “Umoja / Anthem for Unity”—pizzicato plucks from the strings—reverberate in the hall.

On May 31, 2021, after a seven-month break, the Elbphilharmonie in Hamburg, Germany, reopened to live audiences for the finale concert of “Song of America: A Celebration of Black Music.”

Professor Kira Thurman wasn’t able to make it in person, but her work was represented. She was scholar-in-residence for the three-concert series, which focused on the contributions of Black composers, writers, and artists.

“Thinking about the historical big picture, the Black Lives Matter movement has always been a global historical movement. And African American activism has always been transnational,” said Thurman. “This particular festival is a great example of how African American music and creativity has always had an international dimension.”

She was invited to contribute by series curators Thomas Hampson and Louise Toppin, who both share connections to the University of Michigan. Toppin is a professor of music and voice in the School of Music, Theatre, and Dance, and Hampson is a distinguished visiting artist at the school.

Hampson and Toppin were looking for someone “to explain these concerts to an international audience,” said Thurman. “Discussing the music of Black composers and Black musicians in an international context is totally in my wheelhouse.”

Thurman is a historian, musicologist, and pianist who studies the Black diaspora in Central Europe. This includes the many international connections between Black Americans and Black Europeans—as well as the many Black American artists who have performed in Europe.

“It does fit in really nicely with my research because it’s about how African American classical musicians have always looked overseas for recognition,” said Thurman. “These contexts in particular came out in the wake of George Floyd—that it’s time for more global international recognition of Black artistry, and Black American artistry more specifically.”



“Achtzehn Monat im Kittchen! Achtzehn Monat im Loch!”* sang Louise Toppin, accompanied by piano, during the first concert.

She was performing composer Wilhelm Grosz’s “Afrika-Songs,” which set German translations of Langston Hughes’s poems to music, including “Ballad of Gin Mary.”

Hughes was only 21 when his poems were first translated into German by young German Jews. Thurman calls this “solidarity through translation.”

“We see in the 1920s a strong generation of German, Jewish socialists—one in particular, Anna Nussbaum, who’s also friends with W.E.B. DuBois—who take it upon themselves to translate African American poetry,” said Thurman.

“Nussbaum brings her translations to these young modernist German composers”—like Grosz—“who then start setting them to music and creating German art songs.”

Thurman’s program notes are full of historical context like this. They are available on the website (for those who stream the performances) and in the printed program (for those who attended the finale’s live performance). Listeners can reference the notes while listening, or refer to them after the fact.

To prepare she dug into primary sources.

“I revisited a lot of historical documents, a lot of memoirs,” said Thurman. “I went back and re-read the original diary entries of this African American woman named Ella Sheppard from the 1870s. She was part of the Fisk Jubilee singers, and she recorded their time in Germany, over ten months.”

Thurman incorporated Sheppard’s accounts into the notes for the finale concert, which focused on Black spirituals: “At the Royal Palace in Potsdam, Crown Princess Victoria (1840-1901) burst into tears once the ensemble began to sing. She apologized after their concert for openly weeping so much. What moved Crown Princess Victoria then, and what continues to move us today, are some of the core beliefs that spirituals express in beautiful harmony: hope, strength, and resilience,” Thurman wrote.

Thurman also coordinated the German translations of the songs that would be performed in English. These were done by two PhD students in Germanic Languages and Literatures, Özlem Karuç and Dominic DeSocio.



Kira Thurman is an assistant professor in History and Germanic Languages and Literatures. She joined U-M in 2015.

Thurman is no stranger to public projects.

In her 2020 *New Yorker* article on African American singer Marian Anderson’s trip to Nazi Germany, she wrote: “By the late thirties, walking around in a Black body in Germany and Austria meant having a target on your back.”

Producers tapped her expertise on Anderson for *Voice of Freedom*, an American Experience documentary on Anderson that aired on PBS in February 2021. And her work in the collaborative Mapping Black Central Europe project documents Black history in Germany, Austria, and other German-speaking lands through a series of interactive maps (blackcentraleurope.com).

Thurman’s work on “Song of America” is part of a greater project—to show how African Americans have sought recognition outside of America, but also to specifically tie Blackness to Germany. “Germany has always been a site of the Black diaspora,” she said.

Given her expertise, she’s perfectly suited for this task.

“Writing about Black people in European history, I’m constantly fighting against myths of erasure and denial,” said Thurman. “How better to fight against that than by making it as public as possible?” ■

*“Eighteen months in jail! / O eighteen months locked in!”



Grand Hall, Elbphilharmonie, Hamburg, Germany. (credit: Michael Zapf)

STREAM THE CONCERTS



Visit elbphilharmonie.de to view concert streams and explore supporting materials, including program notes

High-Stakes History

Graduate student Grace Argo is putting her history training to work in the Immigrant Justice Lab

By Taylor A. Sims



Inset: Grace Argo. Background: Border Field State Park / Imperial Beach, San Diego, California. (credit: Tony Webster)

Grace Argo is graduate supervisor of the Immigrant Justice Lab. Led by Professors Jesse Hoffnung-Garskof and Amy Sankaran, the lab is dedicated to creating an open-access digital repository available to attorneys defending asylum seekers anywhere in the United States.

Fellow graduate student Taylor A. Sims, the department's 2020-21 public engagement and professionalization coordinator, caught up with Argo to learn more about her work in the lab. This interview has been edited for length and clarity. An extended version will be available at lsa.umich.edu/history.

Taylor A. Sims (TS): Can you tell me a little bit about the goals of the Immigrant Justice Lab (IJL)?

Grace Argo (GA): On my end, which is research, we work primarily with the Unaccompanied Children's Program at the Michigan Immigrant Rights Center, or MIRC. We work with attorneys representing children in Michigan foster care to put together special immigrant juvenile status petitions and asylum applications for kids, most of whom are fleeing family violence or child abuse. The core function of the lab—and the bulk of our work—is helping MIRC attorneys write asylum applications. We've also worked with the Young Center for Immigrant Children's Rights in Chicago and the American Immigration Council in Washington, DC.

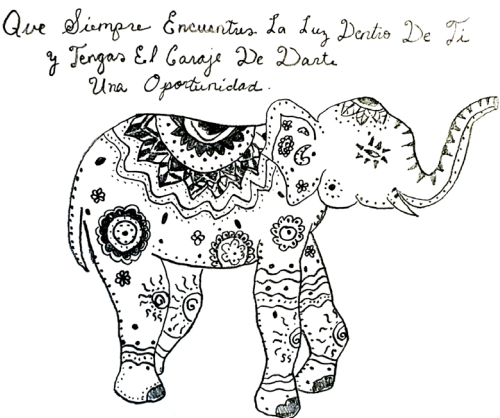
TS: The stakes are high.

GA: The stakes are very high. That adds a layer of seriousness and professionalism to the work we do. It's also different in the sense that we're working with a variety of sources, not just historical ones, and historical argumentation is only part of our strategy. We have to argue within the constraints of the law, which are weird and particular and sometimes frustrating. We're still using evidence to tell a story and make an argument, but legal writing involves a different kind of creativity.

TS: Tell me a little bit about the day-to-day work. What does the process look like when you get a case?

GA: Once a case is referred to us, we put it in a queue. We have criteria by which we prioritize the cases. Children who are not eligible for special immigrant juvenile status, whose only avenue to legal status is asylum, get first priority. From there, we ask: Is this a case that needs research we've never done before? That's high priority. Is it a case involving gang violence? Those get high priority, too, because they're difficult to argue legally. So many people are fleeing gang violence, and the United States does everything in its power to shut them out.

Once we've decided which cases we're working on, we figure out what our legal arguments might be and what kind of research we need to do to support them. It's our job to connect that child's personal story to their context, to provide objective evidence



"Que siempre encuentres la luz dentro de ti y tengas el coraje de darte una oportunidad" ("May you always find the light within and have the courage to give yourself a chance"). Drawing by one of the children applying for asylum in the United States. Used with permission.

which can show a judge that this child deserves to be recognized as a persecuted minor and deserves asylum and entry into the United States.

It usually takes us about two months to do all of the research, write the brief, and submit it to the attorney. The attorney reviews it and gives us feedback. Eventually, the brief is submitted when the child goes for their interview with USCIS (United States Citizenship and Immigration Services). They have an office in Chicago where all the Michigan kids go and get interviewed in a non-adversarial environment. They'll make a determination about whether they want to approve the child's asylum claim; if they say no, then the child has to go to immigration court and defend their case all over again.

TS: What do you bring to the table that's unique because of your training as a historian?

GA: I think of it as my training as a feminist historian. Within feminist studies there's a saying that "the personal is political," and demonstrating that connection is very much my job. We're connecting a child's personal story to their political, historical, and cultural context. So when I'm working with family violence cases, where the persecutor is a private actor rather than the government, it's my job to say, "You know, family violence is not inevitable. It's created by historical conditions, contingent on policies and laws." It's very much a feminist historian's task to take the perspective of a child, see the world through their eyes, and then also take their story and place it in this broader social context.

TS: What's been the most difficult part? What's been the best or most rewarding?

GA: I think what's really sad is that some of these countries have more progressive laws and policies for child protection and children's dignity than the United States. It can be upsetting to

do this work and see that these are places that could be some of the best places in the world to be a child, but they don't have the resources to make that happen. It's important to remember a lot of these places are countries the United States has destabilized. So our work can feel like a fool's errand or like we're putting band-aids on bullet wounds.

But I think the best aspect of it is getting to support extraordinary kids in their fight for freedom from violence and working with an incredible team of people who support them. When we learn little details about the kids, like their favorite movies, their favorite music, their hobbies and interests. It reminds us why we do this—we want them to have a little bit of happiness and creativity, a little space to define themselves and who they are in the world. They share the worst experiences of their lives with us and we do our best and then hope and pray everything works out.

TS: Is there anything else about the IJL, your work with the lab, or collaborative work more broadly that you would like people to know?

GA: People often ask me how to get involved. If you want to join the lab as an undergraduate, enroll in Immigration Law [History 335] and then apply. It's a competitive selection process, but we're going to start running the lab twice a year—in the fall and in the winter—so there will be more opportunities for people who want to help. You can also sign up to be a translator with The Language Bank, or volunteer with the Washtenaw Interfaith Coalition for Immigrant Rights—they have lots of ways to help, like fundraising, driving people to court, answering calls on the hotline. I've been on their communications team for a few years.

TS: I learned so much about the IJL, and I hope it's around for a long time.

GA: Me too. ■

Creative Control

Reverb Effect season producers share their experiences as podcast showrunners and consider how good storytelling makes for good history

By Hayley Bowman

In November 2019 the History Department launched Reverb Effect, a history podcast exploring how past voices resonate in the present. Episodes are developed under the creative direction of the season producer, a graduate student who serves as host and showrunner.

Daniela Sheinin (season one producer) and Hayley Bowman (season two producer) connected with incoming season producer Allie Goodman to discuss their experiences and talk about the impact of podcasting on their own work. Reverb Effect is made possible by the Gerald S. Brown Digital Skills Internship program. This conversation has been edited for length and clarity.

What drew you to *Reverb Effect*?

Daniela Sheinin (DS): In my case the program as we know it didn't exist. I had been thinking about ways to share the oral history interviews I had done for my dissertation research. When I heard rumblings of a podcast, I thought, I'll do an episode with those interviews. And then came the call to apply to be season producer. It seemed like a way to get creative with history, with stories, with characters in history. It was very much a kind of exploration.

Hayley Bowman (HB): When I saw the call for season producer, I had been thinking about an episode. I've been interested in narrative storytelling for a long time. The podcast seemed like a natural fit. After listening to episodes, I got really excited about the possibilities, which gave me the courage to apply.

Allie Goodman (AG): I was really interested in storytelling. I work with transcripts of oral histories and it was an opportunity to think differently about narrative. I'm also interested in public history.

How did working with *Reverb Effect* impact your personal and professional goals?

AG: Working on the podcast is good for my research. My episode [Season 2, Episode 4: "A Prison by Any Other Name: Imagining Childhood Criminality in 1920s Chicago"] came from a seminar paper that I'd written for a course. The process of reconfiguring it for a podcast helped me find holes in my research, a lot of questions that I hadn't answered. The process of flipping it around and reconfiguring it blew those wide open.

HB: My episode (Season 2, Episode 3: "Season 2, Episode 3: Envisioning Eternity: Women and Purgatory in the Seventeenth-Century Spanish World")



Daniela Sheinin



Allie Goodman



Hayley Bowman

pulled from a chapter of my dissertation where I'm describing miraculous visions. How do I make the things I'm finding in manuscripts understandable to an audience? How do I make it as vivid as it reads in the original seventeenth-century Spanish? I'd already written this chapter, but I did a bunch of revisions based on the podcast episode.

DS: The podcast almost forces a certain level of creativity that is not always necessary in academic writing and is not always encouraged. In a podcast, I'm going to be talking to folks who would never read an academic paper or an academic book. That really helps me with clarity in my writing and with character development. Probably everyone could benefit from developing a podcast episode in that way.

The managerial experience was also useful—like helping contributors craft compelling narratives for topics unfamiliar to me. It gets to the basics of how to make something interesting. If there's something that came up that made sense to the person writing, but it didn't make sense to me, then it probably won't make sense to other people who aren't in that field.

What were your goals when starting out as season producer?

DS: My goals for the first season were practical. The first was to imagine what this program would be like. Who's our audience? What's our format? Ultimately the priority was launching the episodes so there were examples for future producers. It was a lot of exploring, figuring out what works, what doesn't, and changing things. None of us are experts, none of us have a massive production or editing team. That's useful in convincing people to test out an episode. Everyone who's done one has been in the exact same boat, with the exact same level of experience.

HB: Going into season two one of our goals was doing a pre-modern episode, and Aidyn Osgood ended up being our first pre-modern contributor (Season 2, Episode 2: "The Unnatural Vice: King Henri III, Sodomy, and Modern Masculinity"). We wanted to empower historians who are working on classics or pre-modern projects to think, yes, this is something that is relevant and something that can connect to the present. As a pre-modernist myself, this goal was really important to me.

How has podcasting work impacted how you think about teaching or interacting outside the academy?

AG: Our podcast and public history more generally uses rigorous methods and theory just as all historical work does. But it requires you to communicate it differently and to make it comprehensible to a broader audience. That's a crucial skill. Podcasting is exciting to use in a classroom, but it also allows us as historians to reconfigure our own work to make it more broadly comprehensible.

HB: I've been thinking about the ways podcasting can allow us to think about time. You have something happening historically, and maybe you write about it in narrative form, but how do you bring that to life and make it immediate, bridging time and space? It's something we do in the classroom as we're trying to get our students to understand something: Why did this historical actor write this?

DS: It's quite a bit of responsibility to bear, to write a podcast episode about people who may listen to that episode. And there are so many possibilities for engagement outside of the university and Ann Arbor.

AG: I was in a class where one of the guest lecturers said, we should treat people that we're writing about like family, and we should be cognizant of what we include and what we don't, why certain pieces of paper are in an archive and why others aren't. In public history we're extra aware of who's listening. Podcasting is a great way for historians to ask those questions and re-implement the answers in their more traditional work. ■



(credit: Lex McKee)

LISTEN TO REVERB EFFECT



Stream episodes on your favorite podcast platform or visit myumi.ch/reverbeffect

Is Recovery Good to Think?

Eisenberg Institute launches new theme, returns to in-person programming

By Mrinalini Sinha

Neither the Eisenberg Steering Committee nor I needed much persuasion to select “Recovery” from a list of themes that was nominated by our community for the activities of the institute in 2021-2022. We had just lived through a year of grief and confrontation. It took a pandemic to expose starkly things that have been wrong for a long time: the inequities and unsustainability of our lives. After a year of an unimaginable loss of lives, of anger pouring out on the streets against racist violence, of forest fires, megadroughts, floods and burning oceans, of indignities heaped on migrants and refugees, and of the fraying of political systems, we were ready to explore what it might take to repair and heal.

But timeliness is not all that goes into the selection of an Eisenberg theme. Recovery, even before current talk about BC (Before COVID) and AC (After COVID), and the reframing of the pandemic as a “portal” (in Arundhati Roy’s word), had become a contested term both within the academy and in public. The meaning as well as the possibility, and even desirability, of “recovery” has long been up for grabs. Recovery from what, for whom, and to what? Previous norms may not deserve restoration. What is being presupposed by the term about the relations between the past, the present, and the future or between the individual, the social, and the planetary? These questions do not have simple answers.

They are being debated across a range of domains: from medical literature, especially dealing with mental health and addiction, to



Ship circa 1910; damaged negative. (credit: University of Newcastle Special Collections)

the working of the law; from infrastructure development initiatives (that first popularized the slogan “build back better”) to the stakes of post-disaster relief; and from how to address climate change and the Anthropocene to knotty questions about restorative justice, debt relief, land returns, and reparations.

By the same token, recovery as a method, as in the “recovery” of different histories, subjects, archives, and sources, has never been a matter of simply rediscovering that which had been lost: the “disappearance” was never neutral in the first place. Recovery, in effect, provides an opening for grappling with a set of complex conceptual, methodological, and political questions that take us back to the basics of critical inquiry: how and why our world is what it is and where we might go from here.

In choosing “Recovery” for the Eisenberg’s year-long theme, we were prompted as much by the intellectual challenge and excitement of thinking through some of

the questions posed by this contested and multifaceted term as by its contemporary relevance. You can expect to find a variety of lectures and workshops this year in which our speakers will approach the problem of “Recovery” from their different perspectives. We believe this is a capacious theme that will speak to scholars working on different periods, places, and topics as well as from a variety of disciplines and perspectives.

We invite you, as the Eisenberg Institute transitions from being online last year to an in-person format (with the ability to still participate via Zoom), to join us for a year-long journey of thinking through, and with, the concept of recovery. ■

Mrinalini Sinha is Alice Freeman Palmer Professor of History and director of the Eisenberg Institute for Historical Studies.

View the Eisenberg Institute’s 2021-22 program and learn how to join us virtually at lsa.umich.edu/eihs.

ALUMNI UPDATES

STAY IN TOUCH

Visit bit.ly/UMHistoryStayinTouch to update us on what’s new with you!

Janette Williams Ciborowski (BA 2002) has applied her U-M History degree to the world of broadcast media, developing public relations and communications strategies for major technology organizations like Nvidia.

Heather Dichter (BA 2000) is an associate professor of sport history and sport management at De Montfort University and a member of DMU’s International Centre for Sports History and Culture. Her edited book, *Soccer Diplomacy: International Relations and Football Since 1914*, was recently published by the University Press of Kentucky.

Peter Drehmann (BA 1973) is a specialized dairy veterinarian and works as a dairy farm consultant.

Sara Fitzgerald (BA 1973) will join a panel on the 50th anniversary of Title IX at the American Historical Association’s 2022 annual meeting, where she’ll incorporate the perspective of her book *Conquering Heroines: How Women Fought Sex Bias at Michigan and Paved the Way for Title IX* (University of Michigan Press, 2020). She’s also continuing work on a biography about Emily Hale, the longtime muse of the poet T. S. Eliot.

Ed Gitre (BA 1995) is assistant professor of history at Virginia Tech and director of the National Endowment for the Humanities-funded digital history project *The American Soldier in World War II* (bit.ly/TASWWII).

Gwendolyn Midlo Hall (PhD 1970) reports that following the activism of Tulane University undergraduate students, the university’s F. Edward Hebert Building was renamed the Gwendolyn Midlo Hall Building in June 2020. The designation commemorates her

work as a scholar and civil rights activist. Hall is professor emeritus of Caribbean and Latin American history at Rutgers University. She spent a portion of her undergraduate years at Tulane.

John Hardin (PhD 1989), professor emeritus of history at Western Kentucky University, published *The Pursuit of Excellence: Kentucky State University, 1886-2020* (Information Age Publishing, 2021).

Robert Hilton (BA 1987) began a new US Foreign Service assignment as minister-counselor for public affairs at the US Embassy in Ankara, Turkey, in August, 2020. It’s his ninth foreign posting in a 32-year career that commenced the year following his graduation from U-M.

Robert Innes (PhD 1980) is teaching modern East Asia as an adjunct professor at Portland State University.

Jillian Luciw (BA 2021) is public engagement and events specialist for the Jean and Samuel Frankel Center for Judaic Studies at the University of Michigan.

Kenneth Peters (MA 1963) reports that he retired from the University of South Carolina History Department in June 2006 after 33 years. His research projects included the history of the US Constitution and the Charleston Earthquake of 1886. He and his wife, Ellen, are enjoying life as retirees in Lake Murray, South Carolina.

Young Kim (PhD 2006) writes that after two-and-a-half years at the Onassis Foundation USA and eleven years at Calvin College, he joined the University of Illinois at Chicago in January 2020. He is associate professor and head of Classics and Mediterranean Studies, with an additional appointment in History.

IN MEMORIAM THOMAS N. TENTLER

Professor Emeritus **Thomas N. Tentler** passed away at the age of 88 on July 21, 2021. He is survived by his wife, Leslie Woodcock Tentler, his five children, and three grandchildren. He was a member of the U-M History faculty from 1963 to 2000, specializing in medieval and early modern European studies, and he earned accolades for his scholarship and teaching. His book, *Sin and Confession on the Eve of the Reformation* (Princeton University Press, 1977), linked new work in cultural and social history with the history of doctrine.

According to his obituary, “his enduring curiosity was evident in the precariously stacked towers of books that rendered his study—still in daily use decades after retirement—virtually unnavigable.” Link to the full obituary at myumi.ch/xmqkz.



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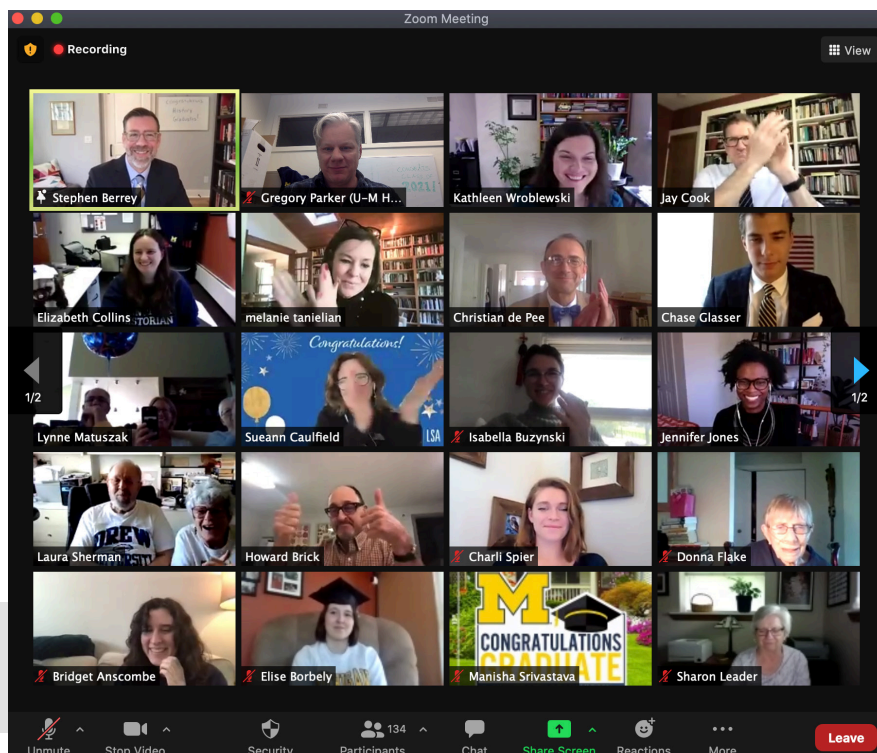
There's no substitute for an in-person commencement, but on April 30, 2021, we gathered virtually to celebrate 132 U-M History graduates, the class of 2021.

Jillian Luciw was presented the Undergraduate Award for Leadership and Service, and Professor Howard Brick received the Undergraduate Teaching Award.

Professor Emeritus Martin S. Pernick presented the keynote address, while Chase Glasser and Barbara Mellace delivered the student remarks.

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FALL 2021

HISTORY MATTERS

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