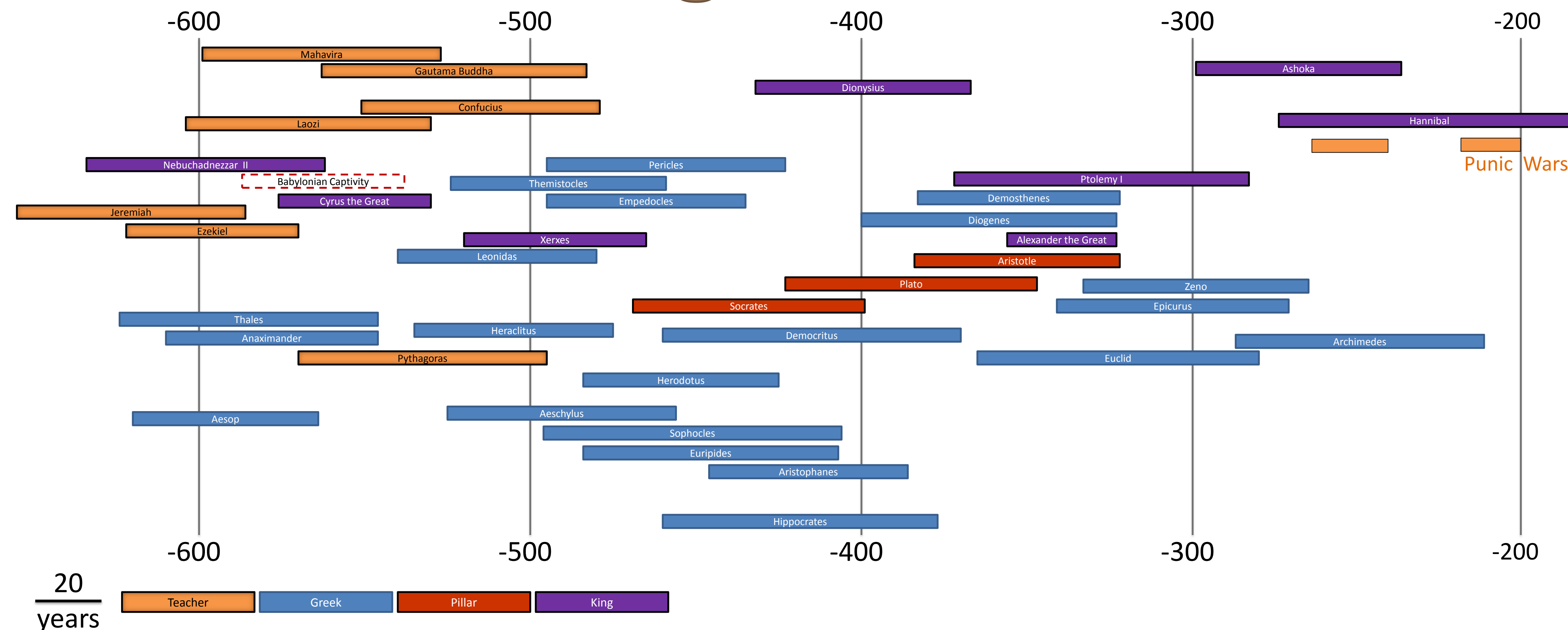


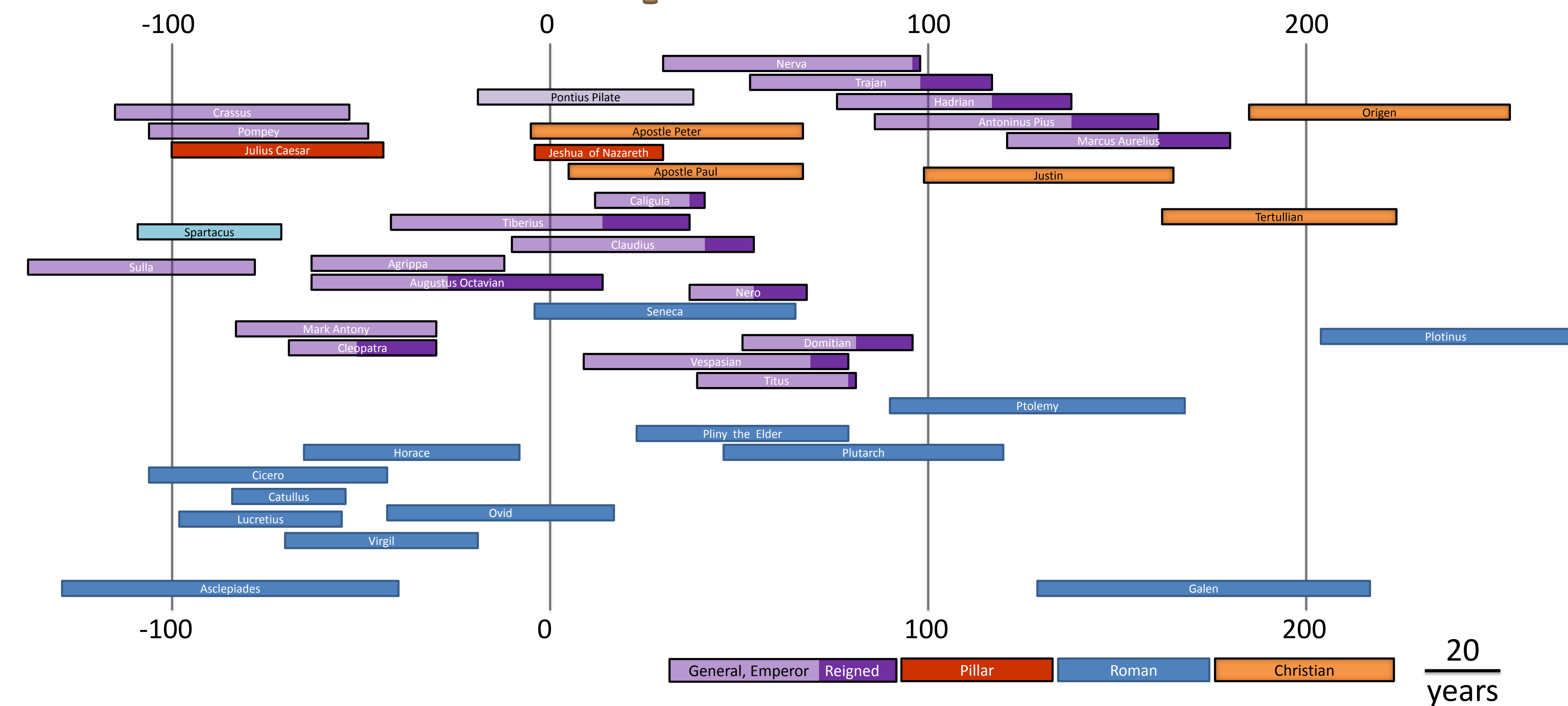
HistorioGraphical Landscapes

Andrey Koval

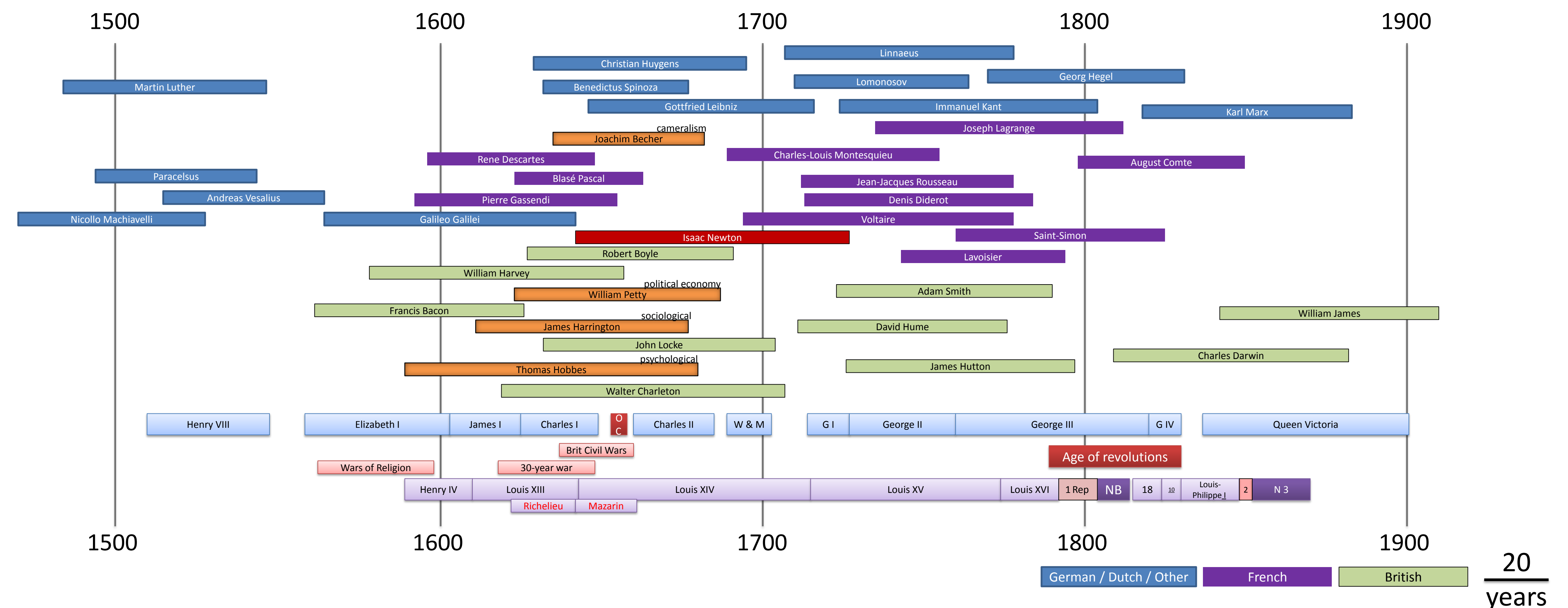
Axial Age



Imperial Rome



Birth of Social Sciences

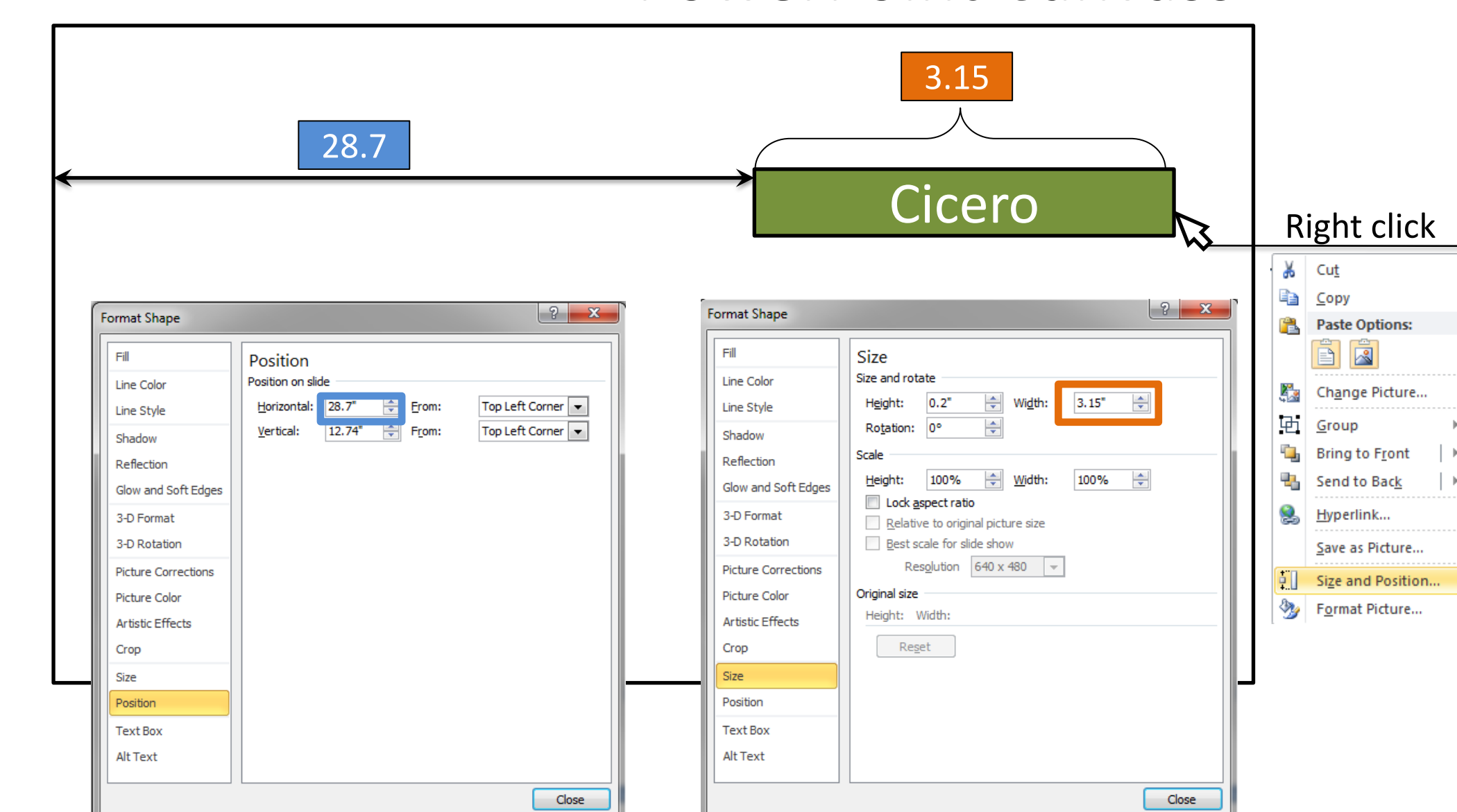


Person	Life	Years	Width	H.Position
Cicero	Born -106 Died -43	Lived 63	3.15	28.7

Excel Sheet

	A	B	C	D	E	F	G	H	I	J	K
1		Person	Life		Years	20	-680	Rule		Parameters	
2	ID	Name	Born	Died	Lived	Width	H.Position	Start	End	Width	H.Position
11	9	Cicero	-106	-43	63	3.15	28.7				
12	10	Pompey	-106	-48	58	2.90	28.70				
13	11	Gaius Julius Ceasar	-100	-44	56	2.80	29.00				
14	12	Lucretius	-98	-55	43	2.15	29.10				
15	13	Catullus	-84	-54	30	1.50	29.80				
16	14	Mark Antony	-83	-30	53	2.65	29.85				
17	15	Virgil	-70	-19	51	2.55	30.50				
18	16	Cleopatra	-69	-30	39	1.95	30.55	-51	-30	1.05	31.45
19	17	Horace	-65	-8	57	2.85	30.75				
20	18	Augustus Octavian	-63	14	77	3.85	30.85	-27	14	2.05	32.65
21	19	Agrippa	-63	-12	51	2.55	30.85				
22	20	Ovid	-43	17	60	3.00	31.85				
23	21	Tiberius	-42	37	79	3.95	31.90	14	37	1.15	34.70

PowerPoint Canvas



Play

with historical data. It's not about counting years and joggling facts. You have Wi-Fi – you have facts. It's about entering the worlds of others. It's about seeing patterns in collective human experience. Each of us looks for patterns for a living. The luckiest of us have fun doing it. Arrange and color your favorite dead people without fear of retaliation. Make them show how you see that past. Make them show how you see them. Each generation reevaluates history, but none did it with a hybrid of Lego and a coloring book.

Understand

the context and you will understand history. But context is the multiplicity of interwoven details that are tricky to perceive and even trickier to memorize. But even if you have a perfect memory of factual information it will be of little use if you don't know how those facts, dates, and events relate among themselves. Understanding the relationships among elements of a historiographical landscape is like finding Waldo or seeing a 3D figure on the back of a notebook. Just as gratifying, but more useful.

Enjoy

history instead of suffering it. Enjoyment emerges from mastery, which in case of history usually depends on keeping in memory the multitude of dates, events, individuals, wars, and dynasties. You can outsource much of the mnemonic strain onto the canvass of a historiographical landscape and handle the copious factual information with ease, empowering yourself to excel at historical synthesis, and ensuring that boredom and despair from studying would not claim yet another victim.

Organize

your historical information. Place all relevant historical figures and events onto a single canvass. Sort and rearranges them with ease. Add new elements as you progress in your research; you can always reduce the complexity. Invent codes and visual clues to express your vision and imbue the landscape with meaningful patterns. Discover patterns you would otherwise miss. A landscape of a given historical period is a convenient tool to create mental maps and visual registries. Defeat information overload.

Narrate

the patterns you have perceived. You are in business of telling stories. Whether you are writing a book, researching for a paper, or developing a course your success depends on how well the story is told. To structure a landscape is to construct a narrative. By including relevant historical figures, omitting other, defining their proximal positions on the canvass and color coding you can direct the attention of your audience the way your narrative requires, and to make your story clear and memorable.

Illustrate

the story that you have unearthed, refined, and molded. In the culture of information overload, helping your audience to focus and maintain attention on your work is no longer an editorial courtesy, but a survival device. Peer reviewers or general public, your audience will always prefer visual information over textual or abstract one. A historiographical landscape lays out the bait for the attention of your audience and sets the anchor for their continual engagement with your story. Pictures sell books.

Engage

your students in construing their own vision of history. Creating a landscape from existing template requires to process historical information in a qualitatively different way than listening to a lecture or reading a book. Asking students to organize their thoughts and factual knowledge with this tool could be a gentle segue into writing analytic and synthetic papers. Creative engagement and immediate visual feedback can make the difference between intimidating students with challenges of synthetic thinking and fueling their natural curiosity.

Simplify

the information you present to your students. You can gradually build a landscape during the course of the semester, desensitizing your students to the complexity and amount of historical information that plagues many - particularly survey - classes. Bring historical appreciation to lectures that can't afford much time for biographical digressions, but could substantially benefit from them. No scientist or author lived in isolation: a glimpse at relevant landscape will offer a quick and broad view to the world of a scientist or thinker, whose work you cover in lecture.

Depict

the points you are trying to get across to your students. A carefully crafted landscape is an effective visual guide to thematic lectures and books; it help students get a bearing in the tumultuous sea of historical information. The codes and conventions you invent to describe the relationships among elements of the landscape could provide a blueprint for organizing discussions and demonstrating patterns. Challenging to explain the architecture of your landscape, you invite your students to deconstruct your narrative, while letting them be inspired by their own discovery.

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