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### **History 391: Historical Skills and Methods [RI, WI] Case Studies in U.S. History Since 1865, Fall 2018**

This course is meant to sharpen your tools of historical thinking, investigation, discussion, and writing. This is a demanding course that requires the full time commitment of a 3 c.hr. course. Like a math course, progress depends on practice and mastery of simpler tasks that support more complex ones. In several mini-lectures, I will demonstrate key skills along the way, step back and invite you to practice. The more you put into this one, 1. The better you will do in all of your history courses, 2. The richer the group experience will be, and 3. The better prepared you will be do conduct research for HIS 511, the capstone research course. Throughout the course, we will have a series of exercises and discussions that solidify your sense of what matters in history, what makes for good historical writing and presentation.

History is **what historians write**, right? Or is it the sum of **everything that happened in the past**? History cannot possibly capture the totality of past events, and even if we could, we would still have to give weight, proportion, narrative connections, causal links, and explanations to the welter of events. History is a process whereby historians **reconstruct** plausible and compelling interpretations out of the raw materials created by past actors, called “primary sources.” Analyzing and contextualizing these primary sources is a key skill for historians, and usually, a lot of fun. Concepts, theories, narrative forms are all essential to ordering these raw materials into plausible accounts of the past. Primary sources bring past actors alive and challenge us to understand their world through their eyes. We must use but ever also be mindful of our own backwardly-directed telescopes, what they allow us to see by means of where they are pointed and how they frame limited pictures. We have to make our own sense of past actors’ (and our) place in the flow of history. Professional historians are more practiced at this than most people. So we will spend a lot of time learning how to discern a scholar’s thesis, main points, and evidence. You will learn to identify and appreciate alternative frames of reference and biases, and adopt those questions they posed that may help you pose better questions. They may present theories you may adopt as you create your own historical accounts.

#### **Learning Goals for History Majors: Thinking in Time**

Consider the recently revised History Department goals for your education. What do they mean? These generalizations encompass the many time periods, locales, questions, and methods that you find in this department and in historical writing generally. History Graduates will be able to:

1. **Analyze historical duration, succession, and change** in terms of human agency and larger systems or structures in a wide variety of places and periods. **[Historical Comprehension]**
2. **Use historical thinking to contextualize and analyze primary and secondary sources** representing different points of view. **[Historical Analysis]**
3. Conduct **original research by investigating and interpreting primary and secondary sources.** **[Historical Research]**
4. Use **evidence-based reasoning to interpret the past coherently while developing and presenting an original argument, orally and in writing.** **[Historical Interpretation]**

This class focuses on Department goals LG2 and LG3, with a significant exercise in LG4. Since these aren’t abstracted from the sense you make of the past, LG1 will be relevant to the degree that context matters. Judgments about causation, continuity and change, the scope of human agency and the power of systems and structures are all, of course, *analytical* judgments, involving thinking with evidence. Key words: evidence-based reasoning; warranted inferences; continuity and change; multiple causality; context (taking historical perspective); biases and appropriate frames of reference.

## **STUDENT LEARNING OUTCOMES:**

This course won a competitive award issued by Jackson library for the University's best proposal to promote Information Literacy on an ongoing basis. So that's the first outcome!

Upon successful completion of this course students will be able to demonstrate the following knowledge, skills, and habits of mind:

**1. Information Literacy.** Search, identify, and evaluate primary and secondary sources. This goes far beyond your familiar Google Searches or reliance on Wikipedia or any .com web site. Historians record their best work in journals and books and encyclopedias that stand up to evaluation by other experienced historians. Know these sources and rely upon the more reliable search engines. Learn the best sources for primary documents (they will be those closest to the originals, and those professionally edited by those qualified to know what not to leave out). Consistently practice full and accurate citation.

**2. Distinguishing "Genres" of Historical Consciousness, or Ways of Knowing the Past.** These include: "collective memory" in popular culture and official commemorations; individual remembrance in memoir and oral history; for-profit history in the entertainment genre (books and films); public history in museums and other venues (more reliable in my view because public historians are trained professionals; the "cultural curriculum" promoted in families and community settings, including schools; and maybe the least popular but arguably most important, (and the focus of much of this class) **original scholarship written by professionally trained historians.**

**3. Historical Thinking.** Varieties of historical investigation and explanation include quantitative and qualitative analysis, analysis of visual rhetoric, and a frequent practice in this class, comparison of the symbols and substance of politics. **Historical analysis involves testing theories and narratives to see if they can be held up by facts and evidence (or topple for lack of support).** In the process you will learn to define and illustrate keywords and concepts in the sub-fields of social, political, and cultural history.

**As a Practice, Historical thinking also includes (See particular titles for different days):**

**4. Primary Source Analysis.** Locate and contextualize primary sources. Make **inferences** from limited or ambiguous sources when conclusive evidence is lacking. Evaluate these historical sources in terms of plausibility, trustworthiness, and accuracy. **Corroborate** facts and points of view by comparing primary sources with other sources. Draw upon contextual knowledge to situate and explain the explicit meaning (text) and implicit assumptions (subtext). **Pose research questions. Extract useful evidence** from sources through careful **note taking**, through **summary, paraphrase, selective quotation**, and commentary. Keep in mind: you will always be answering a clear question, solving a problem of interpretation. Avoid plagiarism.

**5. Secondary Source Analysis.** Locate and evaluate scholarship that pose and answer clear questions. Accurately summarize the thesis, argument, or "limited interpretive generalization." Identify and analyze their concepts, methods, sources (as seen in their footnotes), conclusions, possible biases or "frames of reference." Evaluate narrative accuracy and completeness in explanation.

**6. Historiography.** Explain how **historical understanding has advanced through testing old interpretations against new evidence, or reinterpreting old evidence in light of new questions and theories.** Debate interpretation and evidence openly and ethically. Recognize valid and flawed revisionism. Explain how scholarly point of view can shape interpretations and research methods, questions and answers.

**7. Posing Research Questions.** As a result of all of these skills, formulate, and refine questions that might lead to focused, researchable, interesting, and original writing. These will be inspired by reading primary source documents, considering historians' interpretations, examining your own inherited assumptions, and questioning ideas and myths present in the culture, among your peers and professors.

**8. Writing Up Research Findings. Interpret the past in ways that explain change, causation, context, contingency, agency.** Synthesize evidence and communicate research findings effectively in writing and orally. Again, this rises or falls on your skills generating useful notes that are guided by clear questions, notes that provide a useful mix of summary, paraphrase, and careful quotation. ALWAYS cite sources in full.

**A note on strategic skills:** I am convinced that the better you read, with close attention to how authors assemble argument and evidence, the better you will research and write. A lot of "student guides to writing"

function at a rather abstract level. I am assigning a fairly practical hands on guide that actually asks you to do history in a variety of ways. Try to be mindful of how we talk about higher-level historical thinking. Doing history actually involves a high degree of self-reflection.

**Strategic Reading:** Practice strategic reading, i.e. *preview* and *highlight* main ideas and turning points evident in paragraph transitions and sub-headings. Find that paragraph early on that encapsulates the structure of the whole. Be able to summarize the **thesis and supportive ideas and evidence**. Understand the questions they are asking and paraphrase them for yourself. Especially preview *first* the conclusion, which is meant often to wrap up the puzzles and contradictions and offer an at least partial resolution. If the reading is long and time is short, *skim* and *scan* for details that answer a question. See also ch. 8 on reading in the text.

**Time Commitment:** Generally the University assumes that you will spend two hours for every one hour of class time. Officially, therefore, I can ask you to spend six hours outside of class per week preparing and producing. *Block that time out in your calendar. I promise that your time investment will reap dividends far beyond this course or grade.* Be clear on the questions we are asking and the results that might satisfy you and others, and you will do well! **Helpful tip on timing your weekly preparation:** Approach the week or module as a whole in advance, by surveying the readings and questions first. Then allocate hours of preparation, and dig in, with the intensity that you bring to those things you have done that you do best (sports, music, parenting, whatever)! I recommend the Pomodoro method of tracking time in blocks of 25 minutes on, 5 minutes off.

**Is This Useful?** If I may quote one *Guide* for the course, since most of you won't be history professors: "The problems of gathering evidence, analyzing it, organizing it, and presenting it in a readable form are part of many writing tasks in the world of business government and the professions." (Marius and Page, 54)

**Writing Assignments:** All assignments must be submitted, in paper and/or on Canvas. Use full citations in endnote style when writing the formal papers. Learn these rules. The best short guide to references is a chapter from Rampolla's *Student Guide*, which will remain at the top of Canvas syllabus page. Papers should be double spaced unless otherwise indicated, **1" or .75" margins** and no more either 11 or 12 pt. font, **Times New Roman**. This yields an average of 300 words per page.

All assignments that I ask to be submitted electronically *must* be named:

**Your Last Name\_HIS391\_Date\_Subject (like "Slave Narratives").** Don't just title them "History Paper." (I.E. please don't make me rename them if I download them. If you supply scans of your workbook work, name and date is sufficient.

### **Class Management System**

Canvas assignment pages will have clear links to Google Drive folders. **This syllabus is quite precise and detailed. However, you should check Canvas for the authoritative and complete assignments. I will alert the class of any changes, but they will not be large or confusing.**

### **Electronic Devices:**

Because some our class period will be devoted to the evaluation of web sites and online information, I encourage you to bring your laptops and tablets. Put away all phones and don't text. **"Lids down, please" should signal: "time to give the face to face class 100% attention."** In the last 10 years I have seen a growing tendency among some students to bury their heads in their laptops or phones and fail to engage in real time ideas of the professor and other students. Screens can suck the attention and energy right out of a class, and they have the potential to distract others.

### **Email Etiquette and Efficiency – Required Subject Line "HIS 391 Question"**

Please address questions to me via email regarding assignments, appointments, mishaps. **Subject line:** "HIS 391 question." I have a filter and deal with them all at once. If you don't hear back from me in 24 hours (weekends excepted), please try me again.

**Citations:** In formal writing that reflects your discoveries, you will be using full citations in Chicago Style FOOTNOTES (same thing as Turabian). You should learn them as you go along or try to memorize as much as you can from any of three sources. **See any one of the THREE guides to citing sources at the top of Canvas syllabus page.**

**Plagiarism:** Plagiarism is a serious offense of the academic code and is treated as such by faculty. Do your own work and clearly cite any sources you rely upon for your information. You may view the university's academic integrity policy for further information. Familiarize yourself with the responsibilities of the instructor and the options I have: <http://sa.uncg.edu/handbook/academic-integritypolicy/> I will report violations of the honor code to the Dean of Students through one of the two paths explained on the website, both of which involve conferences with me, agreed penalties or mediation of the Academic Integrity Board.

**Watch: Plagiarism 2.0: Information Ethics in the Digital Age** [Plagiarism 2.0 Video](#) (Beware specifically "Patch Writing" a form of plagiarism that plagues undergraduates, starting at 4:30 in the video). See also chapter from Rampolla at top of Canvas page. **Turnitin** is a software program attached to Canvas to clue you and your professor into possible plagiarism.

### **The Syllabus as Contract:**

You'll notice this is pretty long and detailed. I try to answer every possible question and to give you as close a copy of the Canvas assignments as I can, for those of you who want to work with paper or take the assignments to where you don't have ready access online. (A lot of this is online now, though). By taking this course instead of others, we agree to put honest consistent work into it. You are entitled to honest and detailed feedback. I am entitled to timely submission of work and to not having to track people down!

### **Grading Scale:**

A (93 and above), A- (90-92); B+ (87-89), B (83-86), B- (80-82); C+ (77-79), C (73-76), C- (70-72); D+ (67-69), D (63-66), D- (60-62); F (less than 60, unacceptable work). We will assign points on a 1000 point scale to comprise the several components of assessment that follow.

### **Course Requirements:**

#### **Required Reading (Available for purchase in the bookstore and on line):**

Davidson, James West and Mark Hamilton Lytle. *After the Fact: the Art of Historical Detection*, 6th ed. New York: McGraw-Hill, 2010. The 5<sup>th</sup> edition from 2004 is acceptable as long as you come get from me a copy of the new chapter on the sit-ins.

Salevouris, Michael J., and Conal Furay. *The Methods and Skills of History: A Practical Guide*. 4 edition. Chichester, UK: Wiley-Blackwell, 2015. This has a lot of great exercises; **Assignments come in SETS and EXERCISES, and "Set A. Exercise 1." will be referenced in this syllabus by "A.1." and pp. numbers.** As in A.1.25-30. Or with selected items within a set as **A.1.C-D.25-27.**

**A Course Reader** of paper versions of supplementary readings will be available at **Copy King, 611 W. Lee St., Greensboro, ph. 333-9900** (CALL THEM FIRST: it will be ready by next week. You absolutely must have it by August 30). This is required. Other pdfs will be linked in Canvas.

#### **OPTIONAL BUT RECOMMENDED -- Short Excerpted Selections Digitized for You:**

**These are sources that I cobbled together before evaluating our text book. See the Google Drive folder link in Canvas:**

Presnell, Jenny. *The Information-Literate Historian*. Second Edition, New to this Edition: Oxford, New York: Oxford University Press, 2012.

Marius, Richard, and Melvin E. Page. *A Short Guide to Writing About History*. 8<sup>th</sup> ed. Boston: Pearson, 2012, **or** 7<sup>th</sup> ed. New York: Longman, 2010. This is great for examples but quirky!

Storey, William Kelleher. *Writing History: A Guide for Students*. New York: Oxford University Press, 2012.

Elder, Dr Linda, Dr Richard Paul, and Dr Meg Gorzycki. *Student Guide to Historical Thinking*. Tomales, CA: Foundation for Critical Thinking, 2011. An inspiring and clear pamphlet.

Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. Seventh Edition edition. Boston: Bedford/St. Martin's, 2012. What most professors assign. Great on things like citation and plagiarism, not so much on information search strategies.

## Assignments and Point Breakdowns

### **I. Participation and Preparation (20%)—(Periodically Updated in Canvas as “Participation”)**

Regular and punctual attendance is required. Preparation as demonstrated by active speaking, cooperation, and respectful debate, is essential. **Peer reviews of classmates' final projects also counts toward participation.** I allow four absences total, so you need not email me in advance. More than four absences for whatever reason will result in grade reduction. If you have a major prolonged illness or significant personal or family emergency, come talk to me about how to make up classes.

Though this is not a speaking intensive class, I regard regular verbal participation as a crucial skill. Come see me if you are more of a “listener” than a “talker.” I make notes right after class. *You will receive points not on the extent of your remarks; indeed long-winded and off-topic comments won't gain you points.* Rather I will reward how well you satisfy:

1. *The relevance* to the question under discussion.
2. *Historical thinking*, the application of concepts and principles to cases.
3. Your ability to *cite specific pieces of evidence* to illustrate your points.
4. Constructive responses, agreements or disagreements, that show you are listening to your classmates, and that are directed at them not simply at me.

Participation can be extended outside of class when I post optional discussion boards. Sometimes the brightest students don't talk a lot, so this will be their chance (if you are more a listener than a talker, I will still press you to talk). I will often ask students to pose an *informed* and researchable question, and justify its significance in terms of what you have learned and what remains a mystery that week. These responses will be available to all when you consider formal final projects. **Guidelines for “informed” questioning:** What problems of explanation capture your imagination? 1. Does your question grapple with some of the core puzzles and mysteries we consider each week, showing comprehension of the major concepts? 2. Is it an *informed* question about specific people or events or decisions or alternative interpretations? 3. Does it imagine or identify actual sources to start such an inquiry?

### **II. Short Exercises from the Textbook (25%) – (Categorized in Canvas as “Exercises”):**

Sometimes I will just visually check that you are doing the exercises. Other times there will be a text box in Canvas that mirrors your textbook. Another way to make sure I take account of your work in the Salevouris book is for you to upload scans to Canvas using phone apps like CamScanner. Just make sure you label the document with the date it was due and your name. I can poll the class regarding the most convenient way to track this work. Handing in paper copies does not work for me any more – too much paper to lose and hand back!

### **III. Short Writings, Papers or Blog Posts—Analysis of Scholarship or Primary Sources in Case Studies – usually 1-2 pages , 300-500 words (25%). (Categorized in Canvas as “Writings”)**

These will be more formal but still short Canvas text box, discussion post, or file upload assignments, most often asking you to synthesize insights from the case studies covered in *After the Fact* and various sources and articles.

**NOTE: For II and III, there will be about 11 opportunities to post for each. I will take the best 9 of these. If you miss one or two, just move on. I would rather you prepare well for the next class than spend time on what the class has already discussed. You will see in Canvas MAKE UP OPPORTUNITIES from time to time.**

### **IV. Primary Source Interpretation Paper (4-5 pp.) (10%):**

Interpretive and informative essay generated from primary sources alone, on either the 1963 “Negro Revolution”

or the August 1963 March on Washington. (10%) I will probe your interests and share my own archival research in film, television, newspaper, and movement organizational records. Due either November 7 or November 9, in each case 24 hours after you orally present and the group discusses.

### **V. Final Project: (20%) 8-10 pp. Due Dec 3 at 3:00, on Canvas and Hard Copy to My Office**

A thoroughly researched, clearly narrated, well explained examination of a focused problem that came out of one of the questions we considered this semester. This is negotiable, as long as it incorporates both some scholarship and primary source analysis **AND** follows a question that the class has considered. You may want to pursue something in greater depth that we have looked at (like the Okie experience in the Dust Bowl or the scientists who questioned the wisdom of dropping the Atomic Bomb). **I would like hard copies, but cannot justify your spending fossil fuels to deliver if you are not in Greensboro at this time.**

ALL these papers will reflect your practice with core concepts and themes of the course: political symbolism and political reality; the cultural curriculum, memory, and history, change and continuity, multiple causality, context. They will draw on at least two scholarly sources and around 100 pages of primary sources. **“How Many Primary Sources Do I Need?” is the most frequent legitimate question. Answer:** as many as needed to make your case but at least several, depending on depth. If you are looking at journalism, you may look at 30 shorter news articles, use and cite 15; if you are looking at memoirs or Congressional Debates, then the number of sources will be fewer (4-6) but the richness will be greater.

## **ASSIGNMENTS AND DUE DATES: CLASS SCHEDULE**

[ALWAYS look at Canvas for links and tweaks and more in-depth questions, though this is in many ways a very detailed and useful mirror of Canvas that you can take anywhere. Note how the reading and writing load slacks off a bit after Fall Break to allow for attention to the two formal writing projects]

### **8/14: Introductions**

### **8/16: Why Study History? The Uses of History and the Biases of Historians**

Do all three:

#### **1. Salevouris and Furay, *Methods and Skills of History*, Preface and ch. 1, Uses of History, 1-11**

Do Exercises A.1.8-9 or B.1.9-10 in your book or note answers in Canvas.

Then post a paragraph on A.2.11). “What is the most important reason for studying history?” on CANVAS. Note one of the reasons that you had NOT really thought was important before we asked you to think about them! [I’ll ask the class for more adjectives to describe “the many dimensions of human behavior” (7).]

#### **2. Salevouris and Furay, *Methods and Skills of History*, ch. 2, Nature of History as Reconstruction, 13-26.**

**Exercises:** Write answers to A.1, A.2.21-23) or B.1., B.2.24-26 in your book or note answers on Canvas. They ask you to distinguish between the past and our accounts of it, between facts and opinions and interpretations. Come prepared to discuss in groups.

**3. Also read: “The Stages of Historical Consciousness,” 32-35. For Discussion: what stage are you? [writing not required but note in Canvas your thoughts or questions.**

### **8/21: Reading for the Thesis, Identifying Bias, Taking Accurate Notes**

**1. For Discussion:** Salevouris and Furay, *Methods and Skills of History*, ch. 8, Reading History 131-150. Learn to read strategically and selectively, identifying the **main points** of the thesis early in your readings. **Do either A.1.141-143 or B.1.149-150**, (bring your answers for brief discussion; these ask you to consider whether book descriptions are either **Content rich** or **Thesis rich**. Highlight thesis passages, and be ready to explain).

**2. CANVAS Exercise Assignment: Taking good notes.** The middle of the book offers two sets of exercises in taking good notes from secondary readings (scholarship). Salevouris and Furay, *Methods and Skills of History*, ch. 7. Read examples and follow form of Sample Note #2 on p. 120-121, **choose any combination of 4 passages from Set A.4.120-123) and/or Set B.4.127-129**. **In the CANVAS TEXT BOX, write up accurate and succinct notes along the guidelines provided in the first pages.** Do this carefully and comprehensively, but

succinctly. This skill is developed over time, but essential. After posting on Canvas, bring them in to share with your classmates in small groups (paper or electronic).

### **8/23: Evidence and Inference—Exercises and Writing 2 Page 450-600 word Paper on Kent State 1970**

Salevouris and Furay, *Methods and Skills of History*, ch. 10. 169-177. [You really want to internalize the "Critical Method" tips on Primary Sources: especially authenticity, meaning, bias, corroboration . . . don't you?]. Since documentary evidence in history is so often incomplete or conflicting, you really need to practice seeing the boundaries between settled facts, warranted inferences, plausible speculation, and unwarranted inferences.

**Read and understand A.3. A.181-182.**

**DO In the book: B.3.A.,B.,D, pp. 189-192, Exercise B.4, pp. 193-196.** I'll check these in class.

**WRITE ESSAY B.5.196 ON CANVAS 450-600 words or 2 pp.** Who was mainly responsible for the deaths and injuries at Kent State? What can be corroborated? What inferences are warranted? What questions remain?

Whose accounts are likely more reliable? Obvious biases or plausible reasons for crediting someone's truth claim above others? What evidence would change your mind? For guidelines see "Integrating Quotations," p. 97. (These are extremely interesting set of sources on Kent State 1970--class will be split to examine conflict and corroboration of evidence.

**Bonus Points: Write an extra page on a piece of reliable evidence found on the Internet using only sources referenced in the assignment.**

Last 5 minutes of class: A.3.D (PP. 183-4) in Salevouris to prime us for next class.

### **8/28: Past Imperfect: Recovering Slavery and Emancipation from the Bottom Up – Evidence, Inference, and Context -- Core skills: Interpreting and Contextualizing Primary Sources Taking Notes**

**1. Davidson and Lytle, *After the Fact*, 8. The View from the Bottom Rail, 171-199.**

**Read the full text of the two ex-slave narratives on pages 188-190 first.** [Or read them in the original on the Library of Congress Website]. What plausible inferences can you draw from two very different narratives?

**See my form in CANVAS, fill it out or follow it for notes, and bring to class (upload to Canvas any one of 3 ways).** I want to see more and better note taking. Select best passages that are worth quoting, things that are so rich with past experience that meanings would be lost without direct quotes. Mix these with some paraphrase of your own. These are the questions on the sheet: 1. How were slaves, especially families and children, treated? 2. How did they respond? 3. What "collective memory" or basic narratives of African American history in Africa and America, in the contexts of white, Indian, and Black relations are evident in each slave narrative?

**2. Then (only then) read the chapter.** What surprised you the most? What caused the divided consciousness so evident in the two narratives? Make sure you understand the **social relationships** that produced the sources, the role of questions, and the VERY key idea of an "economy of deception" still at work in the 1930s that permeated slavery and post-Reconstruction segregated society.

### **8/30: Urban Inequality and the Birth of Photojournalism**

**Key concepts:** Poverty; mobility; journalistic "framing"; ethnocentrism; Christian family moralism; multiple causation

**Skills focus:** Identifying Key Concepts; Visual and Textual analysis; Detection of Bias (or point of view) in Written Sources

**Reading:** Davidson and Lytle, *After the Fact*, ch. 9. The Mirror with a Memory, 203-228 (25).

**Also Read A Sample of Riis' Words and Images:** Riis, Jacob A. *How the Other Half Lives: Studies among the Tenements of New York*. New York, NY: Charles Scribner's Sons, 1890. (Digitized by **HaithiTrust**). READ: Introduction; ch. 3. "The Mixed Crowd," ch 14. "The Common Herd" excerpts.

**Questions:** Who was Jacob Riis? How might his life story affect his social observation? How did he practice a "visual rhetoric" of Christian morality, making "home" central and sacred to the whole social order? What were the biggest threats to decent homes for the "other half" of impoverished New Yorkers? **A bunch of great questions are in Canvas** (see especially the story, picture, and caption of the several families profiled around page 169, especially the family that goes along with "**In Poverty Gap, West Twenty-Eighth St. An**

**English Coal-Heaver's Home**" (middle of ch. 14). Photo [here](#) credit Museum of the City of New York. Click on the picture to blow it up. What are we supposed to SEE?

**9/4: Comparing Jacob Riis' Racial-Ethnic Thinking and Representations – Identify and Resolve the Contradictions--Worksheet Downloaded and Uploaded -- Check Canvas for your particular assigned 1890s racial-ethnic groups. Individual submissions and group summaries.**

It is plain that Riis saw some people as more "honest," temperate, and capable of American assimilation and successful social mobility than others, and that he tried to sort out the true victims of oppression from those whose character or culture kept them down. Sometimes he even talks about the "line" between honest poverty and degraded morals, but there are definitely "deserving" and "undeserving" poor in his portraits. Why do some people come off looking honest but victimized, while others seem implicated in their own and others' misfortune?

**Written Assignment:** Fill out the worksheet entitled "**Riis' Races and Immigrants: Comparative Primary Source Analysis.**" Upload and bring to class. Identify the main points and best quotes and images that capture Riis' analysis of each group in the "queer conglomerate mass of heterogeneous elements" that was New York City's working class. Why does he make these distinctions? What do we need to know about Riis, New York, and 1890s middle class culture to answer? You can find these at HathiTrust.org (searchable) AND in the Google Drive folder linked in Canvas.

**CHECK CANVAS FOR CHAPTER LINKS AND INDIVIDUAL ASSIGNMENTS TO GROUPS**

**To Browse the Photographs and Read His Captions:** The best image quality has been reproduced the Museum of the City of New York. See Canvas links to particular photos.

**9/6: Historical Thinking: Continuity, Change, Causation**

1. Salevouris and Furay, *Methods and Skills of History*, READ ch. 3, 27-32. Introduces concepts of change, continuity, multiple causation, and context. **Do exercises A.1-4 only (not 5); B.1-5, pp. 37-42.** Code them, note the basis for assigning a code, upload in text box or file upload, and be prepared to discuss.

2. **Multiple Causality:** READ Salevouris and Furay, *Methods and Skills of History*, ch. 4, 43-54. **Do exercises A.1.55-7** (Sixties Environmentalism: identify various factors, ideas, technologies, groups, individuals, contingencies.) **AND B.2.61-63** (Wilson and the Versailles Treaty).

**9/11: Historical Thinking: Contextualization (Light Assignment BUT See the paper on 9/13)**

Salevouris and Furay, *Methods and Skills of History*, ch. 5, 65-71, 77-81. Exercise on 1939 appeasement: Use B.1.80 to organize your thoughts and follow guidelines in the Capsule 3, "Essays: The Introduction" (76). **Submit B.2.81 on CANVAS (only the well-crafted Introductory paragraph, not the preparatory material),** making sure your Introductory paragraph states the problem, thesis, and some of the context.

**Class Discussion:** In the debate between Herbert Butterfield and John Higham about "moral judgments in history," when do our contemporary moral sentiments and standards *interfere with* or *unavoidably inform* historical inquiry and explanation? Be ready to give an example of amoral or moral historical explanation.

**9/13: Writing for the Story (From a Frame of Reference) -- German Soldiers in WWI (1918)**

**Read:** Salevouris and Furay, *Methods and Skills of History*, ch. 6, 83-90. Everything you read will have a focus and organization, a logical or chronological progression of main ideas, supportive ideas and evidence. So too with everything you write, even if quite short. I disagree on the need for thorough outlines in advance of any writing. More valuable is the advice to start analysis on Day One (with an interesting **question**).

**OPTIONAL: A.1.A.2.91-93.**

**WRITING: A.3.93-97 500-600 words (2 pp+) on "The History Paper: German Soldiers' Experiences in World War II"** Read instructions: "focus your paper on one prominent theme." And **use** "Writing Capsule 4: Integrating Quotations." You must have an identifiable **thesis placed in bold** and corroborative detail as part of the "proof structure." (88). **Optional:** use the "German Soldiers Stories Grid" I made myself, but don't hand in.

**AFTER:** Check out one of the soldiers fuller set of letters home. I found the ebook by looking up "Witkop German Students" in the Red Box! **TELL THE CLASS** what they might have learned about one of them.



**EXTRA CREDIT:** If you have missed an assignment or just want to boost your grade, write a 4 pp. paper that includes two other soldiers from the whole eBook (in the folder) or compares with British soldiers (, also in the folder, which I found by looking in HathiTrust.org).

### **9/18: Tainted Meat: The Crusade-- Symbols of Politics and Progressive Exposure**

As a brief prelude to Progressivism: *Methods and Skills*, ch 8: **Just Read Set A.** Exercise 2 pp. 147-8. David Southern, *The Progressive Era and Race*, summarizes progressivism and gives a different angle than *After the Fact*. A.2. 144-148. How does Progressivism look different? (You may also revisit Loewen's treatment of Woodrow Wilson as Progressive).

**Main assignment: Davidson and Lytle, *After the Fact*, 10. USDA Government Inspected, 229-242 HALF the chapter (13).**

**Sinclair, Upton, *The Jungle* (New York: Viking, 1906, 1946), 91-105 (14).**

**Questions:** Upton Sinclair's lurid exposé of horrible working and sanitary conditions in the new mass-produced meatpacking facilities in Chicago lead to a defining crusade of the Progressive Era. President Theodore Roosevelt's charismatic style transformed an expose into a moral crusade in the public interest. How much was the Meat Inspection Act of 1906 the result of potent symbolism manipulated by muckraking journalists and the colorful popular celebrity president Theodore Roosevelt? Or (Next class) how much did complicated Congressional horse trading shape the final contours of the Act?

**ASSIGNMENT (credited in "Exercises"):** Write a few notes in Canvas text box for class discussion and credit, practicing your core skills of paraphrase and quotation. What social problems and injustices was Sinclair broadly trying to raise in public view, other than the obvious threat to public health by tainted meat? I think they are several, and they point to his left wing progressivism and avowed Socialism. Hint: "I aimed at the public's heart and by accident hit its stomach." — Upton Sinclair.

### **9/20: Meat Inspection: Congressional Horse Trading in the "Legislative Jungle"**

Davidson and Lytle, *After the Fact*, 10. "USDA Government Inspected," **finish chapter.**

View my chart of the issues and committees to help you disentangle the process a bit. Consider: the head tax and Congressional funding; scope of federal authority and specifically Secretary of Agriculture vs. court review; issues of dating and labeling, and the kinds of inspection BAI agents should be expected to perform.

**Also Read:** U.S. Congress. House of Representatives. *Conditions in the Chicago Stock Yards. Message from the President* transmitting the Report of James Bronson Reynolds and Commissioner Charles P. Neill.. 59th Congress. 1st Session. Doc 873 (June 4, 1906)

**Writing:** Pick ONE of the extra sources that sheds light on this complicated debate, and then **write up 2 pp.** in response to questions. [This folder contains some of the Senate debate, the House Committee's attempt to discredit Reynolds and Niell, and New York Times coverage of Sinclair's intervention in the debate late in the game.](#)

We will follow *After the Fact's* recommendations for congressional documents, and I will show you the search engine *ProQuest Congressional* and discuss how to find a moment of **debate** on one or more of the key provisions of the Meat Inspection Act. The first recommendation, *Congressional Record*, is good on the Senate side, especially June 23. The second, *Hearings on the So-Called Beveridge Amendment*, has extensive testimony from the meat industry to counteract Neill and Reynolds grim view of conditions. Try to quickly find some substantial testimony that sheds light on this complicated debate. Give a synopsis on Canvas.

**Questions for Discussion:** How does Teddy Roosevelt's synopsis of the Reynolds-Neill Report, that he regarded as his "ace in the hole" in promoting the Meat Inspection Act, differ in its priorities and assumptions from what Upton Sinclair was saying at the time, from Reynolds and Neill themselves, and from the principal Congressmen involved? What were their main concerns in portraying the meat industry and its social impact? Who were they concerned with protecting? **Class will hear a selection of best examples of pertinent evidence, so there is more incentive to post earlier.**

**Professor will deliver a short research tutorial on newspapers and ProQuest Congressional, a powerful source engine.**

### **9/25: Sacco and Vanzetti: Case, Cause, and Context -- Americanization, Anti-Radicalism and Nativism in the "Tribal Twenties"**

**Key Skills:** Contextualization; Analysis of the Symbols of Politics Compared to What Can Be Known Factually Davidson and Lytle, *After the Fact*, 11. Sacco and Vanzetti, 256-280 (24).  
Attorney General A. Mitchell Palmer, "The Case Against the 'Reds.'" Forum (1886-1930), February 1920.  
Lucian Parrish, Rep Tx, Rep Rosedale, NY, Rep. Raker, Tx April 20, 1921, debating immigration restriction Congressional Record (Apr 20, 1921), 511-14.

**Questions for discussion and Canvas Discussion Writing post of 200 words (Pick any question):** This is a wonderful example of the importance of context and taking historical perspective, as well as appreciating multiple causation. The trial of the century, pitting civil libertarians and immigrant advocates against defenders of an older Anglo-Saxon America. How could a murder trial of two obscure radical Italian immigrants become an international cause célèbre? **What social divisions, and conflicting ideas about America, did such a highly publicized trial reveal about the country in the 1920s? What did Sacco and Vanzetti symbolize to their supporters and detractors? Why were Representatives Parish and Raker of Texas, and the Attorney General of the United States, A. Mitchell Palmer, so motivated to exclude and deport un-naturalized immigrants? What in their anxieties correlates most clearly to the trial?**

### **9/27: Jackson Library -- CITI Lab -- The Hunt for Sacco and Vanzetti (and Good Library Skills)**

Salevouris and Furay, *Methods and Skills of History*, ch. 7, 103-119. IN ADVANCE, practice some of the searching techniques and use the exercises in subject headings and other research challenges to become more familiar with the main search engines on the Library Course page. IMPORTANT: Before we hit the library I want you to be able to distinguish good websites from bad. So fill out and hand in p. 119 Critique one pair of the following websites: See Canvas for two on Martin Luther King and two on Adolph Hitler.

**Assignment:** As part of the introduction to Library research, students will locate a source on Sacco and Vanzetti and give a **brief synopsis after class** of what they found, 1-2 pp in Canvas Discussion.

**Make up Opportunity:** If you missed a previous assignment or anticipate missing one, here is a chance to make up: Do the subject heading exercises A.1., A.2

### **10/2: Dust Bowl, California Migrations, and Counting the Great Depression**

**Class Discussion with Group Reports after Notes in Text Box and Upload of Exercises.**

*After the Fact*, 12. Dust Bowl Odyssey, 284-308 (24) Make sure you understand how the Census suggests surprising human experiences under the symbols and surface images and ideas about migrants to California in the Great Depression, before and after.

Salevouris and Furay, *Methods and Skills of History*, 203-206, "History by the Numbers: Quantitative History," Exercises A.1. and A.2., 211-213.

**My Mini-Lecture:** What do fuller understandings of Lange and Steinbeck convey that numbers cannot?

**Questions:** The popular fiction of John Steinbeck and photography of Dorothea Lange created a symbolic landscape for understanding 1930s Dust Bowl migrants to California. What can quantitative social history and scholarship tell us about the majority of new Californians who fell outside that symbolic framework? What about those who left California because they were deported, making room for whites?

### **10/4: The Unsung Californians -- Researching Ethnic History**

Focus on the hidden history of the California deportations of Mexicans and American born Mexican Americans, in the larger history of transnational migration and the creation of the "illegal immigrant". Start by reviewing Lytle and Davidson's discussion of "the other migrants." (*ATF*, 304-308).

**FIRST READ, THEN WRITE:**

Hernandez, Kelly Lytle. "Mexican Immigration to the United States." OAH Magazine of History 23, no. 4 (October 2009): 25–29, esp. 25-26.

Sánchez, George J. *Becoming Mexican American: Ethnicity, Culture, and Identity in Chicano Los Angeles, 1900-1945*. New York: Oxford University Press, 1995. ch. 10.

McWilliams, Carey. *Factories in the Field; the Story of Migratory Farm Labor in California*. Boston: Little, Brown and Company, 1939. excerpts.

View the [Short PBS film from "Latino Americans," "Deportations,"](#) 10 minutes, about repatriation, including an interview with Emilia Castañeda who was deported.

Compare the three scholars in Canvas and be ready to discuss their points of view, content, and compare with the brief synopsis in *After the Fact*.

**WRITING ASSIGNMENT: Write 400-500 Words in Response to Questions:** Are there mysteries that spark your curiosity? **What mixture of coercion, inducement, and voluntarism accounts for the deportation/repatriation of 400,000 Mexicans and Mexican-Americans to Mexico?** Are there changes over time? Who was responsible?

### **10/9: Interpretation and Generalization: Organizing Ideas and Factors of Change WILL TWEAK**

Salevouris and Furay, *Methods and Skills of History*, ch. 12, Interpretation, 217-239.

A.1. Classify Confederate states of America into diplomacy and three other categories, 227-229.

A.2. Generalization 229-231. You want to craft a "limited interpretive" generalization, not just a summary. Do **A** and **B**, skip C.

B.1. on Hitler and Germany (optional), 234-235; **Definitely do B.2.** Generalization, A-C on technology, the Versailles Treaty, and rock 'n roll. 236-237

**Do the exercises from ch. 12: Biases and the Historians' Frames of Reference, A.4., 1-5, pp. 232-234, and B.4., just 1, 2, 5, pp. 238-239.** Take special care to accurately classify and characterize the bias with highlighted or written examples and key words.

**SCAN AND UPLOAD PAGES OR NOTE IN TEXT BOX**

### **10/11: The Atomic Bomb-Whose Decision?**

Assignment: 1. Davidson and Lytle, *After the Fact*, 13. The Decision to Drop the Bomb, 310-334 (24).

2. Read Harry Truman's diary entries for July 17-18, and July 25, 1945, link is on Canvas. From "Notes by Harry S. Truman on the Potsdam Conference, July 17-30, 1945," [Harry S. Truman Presidential Library](#),

EDITED AND HIGHLIGHTED VERSION: Barton Bernstein, ed., "Truman at Potsdam: His Secret Diary," *Foreign Service Journal* (July/August 1980), 92-36. (Google Folder and link in Canvas).

**Questions for Discussion:** How can differing *models of decision making* re-focus our understanding of world-changing events like the use of the atomic bomb against Japan? What happens when we relocate aspects of "the decision" from the deliberations of specific "rational actors" in 1945 -- Harry Truman and his immediate advisors -- and consider the international history of air war, or competition among branches of the largest military bureaucracy in human history? But wasn't it Truman who said "the buck stops here"? What can a careful reading of Truman's diary tell us about his framework of thinking and decision making, especially with respect to the claim that Russian entry into the war might be enough to end the war without atomic weapons, and that Truman still felt restrained from inflicting "inhuman barbarism" on civilians through terror bombing.

**Professor will carefully explain requirements for the Historiography report and paper due in eight days.**

### **FALL BREAK**

### **10/18: Atomic Bomb Historiography and the Search for Middle Ground**

Gar Alperovitz, "Hiroshima: Historians Reassess," *Foreign-Policy* 99 (Summer 1995). Making the case for "atomic diplomacy."

Walker, J. Samuel. "Recent Literature on Truman's Atomic Bomb Decision: A Search for Middle Ground." *Diplomatic History* 29, no. 2 (April 2005): 311–34 (23 pages). Searching for valid points on both sides.

**ASSIGNMENT: Find and report on a third scholarly article cited in Walker's footnotes** or discovered in a Catalog/EBSCO Search on a significant sub-question that interests you. Report to the class on your third scholar. Don't quote Walker, but read for yourself the scholar he cites and summarizes. Must be a scholar writing for scholarly publication (archival research, footnotes, peer review) and not an opinion editorial or popular magazine. What is the strongest line of argument, best evidence, and how does it compare to other scholars we have read?! See Canvas helpful handout for a breakdown of the major questions that will help you zero in on a third scholar. FOCUS on a sub-question. A review is to within 24 hours after your discussion.

**10/19: Historiography Paper Due a Day Later: 2-3 page review of this assignment. "Follow the Footnotes!"**

**Papers that focus on Alperovitz or Walker will be returned unread. Assignment is to report on a scholar mentioned in Walker's review but no one else read. There will be a sign up sheet on Google Docs to avoid student duplication.**

**10/23: Women and Popular Culture: The Power of the Media**

Davidson and Lytle, *After the Fact*, 14. From Rosie to Lucy, 339-363 (24).

View "Betty: Girl Engineer" a famous *Father Knows Best* episode.

**Salevouris and Furay, *Methods and Skills of History*, reread 224-225.**

**Questions:** How did gender norms for women change from World War II to the Cold War? Do you think the popular media reflected or shaped popular attitudes toward motherhood, housework, and women's paid work outside the home? How can we know? Women were certainly torn between old norms and new imperatives. Just at the time the culture seemed to reinforce domesticity (identification of women as wives and mothers first) in the 1950s, unprecedented numbers of married women entered the labor force and stayed there. **Why? Within the dominant patriarchal norms of the time, how much room could women like Lucy Ricardo carve for autonomy, even rebellion? Was Cold War culture uniformly down on married women's work, as reflected in the women's magazines and TV shows like *Father Knows Best*?**

**10/25: Married Women's Work and the Women's Magazines – Library Class in the CITI Lab on Locating Non-Digitized Sources—Write up is due within 24 hours**

**For Discussion:** Selections from Nancy A Walker, ed., *Women's Magazines: 1940-1960: Gender Roles and the Popular Press* (New York, Bedford St. Martin's: 1998). "Meet the Berckmans: The Story of a Mother Working on Two Fronts," *Ladies' Home Journal*, October 1942; J. Edgar Hoover, "Mothers ... Our Only Hope," *Woman's Home Companion*, January 1944; Jennifer Colton, "Why I Quit Working," *Good Housekeeping*, September 1951; "Women in Flight," *Mademoiselle*, December 1952; "The Married Woman Goes Back to Work," *Woman's Home Companion*, October 1956. Were working women subjected to "symbolic annihilation" as *only* wives and mothers in popular magazines, as Betty Friedan and Gaye Tuchman may have suggested? What room did women's magazines make for fulfillment in work outside of the home?

**Library Assignment:** Look up "Married Women -- Employment" in "Readers' Guide Retrospective," identify an article in a women's magazine (*Ladies Home Journal*, *Redbook*, *Good Housekeeping*). **Go find the article in the library stacks, the bound copies of the magazines gathering dust up there.**

**Write up after class:** after reading the article in the library or at home, write a 1 page precis and evaluation of the article that puts it in the context of the ambivalence we discussed in the culture about women's homemaking and wage and salary labor.

**Optional:** For a sophisticated treatment of this issue, and for **footnotes** that might help you select a good article, see Joanne Meyerowitz. "Beyond the Feminine Mystique" link on Canvas.

### **10/30: The Greensboro Sit Ins: Change, Continuity, Timing, and Place**

Davidson and Lytle, *After the Fact*, 15. Sitting In, 366-394 (28)

Selected Oral history and/or news stories: oral history that speaks to the community roots and spontaneity of the protest, as well as newspaper editorials that suggest the scope of white resistance to "incivility" of protest.: TBA.

**Questions (No Writing):** Why Greensboro? Why 1960? Was this a watershed in the movement, or the most famous rapid in a string of cascades? In explaining why Greensboro in 1960 triggered a phase of mass protest in the black freedom movement, what elements of the "political process" sociological theory best help explain this remarkable revolution? What about the structure of opportunity and leadership in Greensboro helps explain the protest and its rapid diffusion?

### **11/1: The Mass Civil Rights Movement Hidden Right Under Our Eyes: Greensboro 1963 -- An Oral History Dive**

**William Chafe, *Civilities and Civil Rights*, ch. 6 "My Feet Took Wings".** Read for key events and understanding of Greensboro's civil rights crisis moment in June 1963, and to help you select an oral history. SIGN UP in canvas.

In class Viewing CBS Reports: Decision: Breakthrough in Birmingham (also about Greensboro)

**Assignment:** Read Chafe's chapter and one of the oral histories collected in the Greensboro Voices collection curated by Jackson Library (see sign ups and recommendations). Report on how an excerpt or set of notes from an oral history helps answer the questions of the week. Either the 1960 question or 2) Why 1963? What did it take to finally force the issue with the Mayor and the downtown business elite?

#### **Preparing for Next Week, when you will write and report on ONE of the days.:**

View: "No Easy Walk" *Blackside, Inc. Eyes on the Prize I*, in NC Live Video Collection.

View: John F. Kennedy, Address to the Nation on Civil Rights, June 11, 1963. Miller Center for Public Affairs.

**Optional for Final Research: Greensboro Voices. See links today and Tuesday:** University of North Carolina at Greensboro, Libraries *Civil rights Greensboro.*, 2009).

### **11/6: The 1963 "Negro Revolution" Through News and Television \*\*ELECTION DAY\*\***

**TO BE FILLED-IN** with a Canvas signup sheet with links to folders containing television and key news stories on a wide variety of cities in revolt—Half the class will report from around the country today. Rough time frame is around July 1963.

**4-5 page paper due either today or Wednesday, depending on sources you choose with Individual options of places and events.** Beyond Birmingham and the Kennedy Bill, what was going on in the rest of the country?

**What local movements and issues defined "civil rights" for different people?**

See for assignments and sign ups.

**4-5 page Paper (1200-1500 words) is Due 24 hours later for those reporting today. Post on Wednesday but on Friday's assignment page.**

### **11/8: Constituencies in the 1963 March on Washington**

See Canvas for assignments and Sign ups. The March brought so many different people on the liberal/left end of the political spectrum, and elicited so much fear and condemnation on the right, that it becomes a fascinating microcosm of the whole decade at a moment when coalition was most powerful. (As with *After the Fact*, so much scholarly attention has focused on why that civil rights coalition fragmented, rather than how it was possible to come together in the first place!)

**4-5 page Paper is Due 24 hours later for those reporting today.** Post on this day's assignment page, and ignore the "late" notice. This is just a way of keeping the Canvas interface clean of multiple assignments.

### **11/13: Vietnam, American Amnesia, and Filmic Narrative**

Davidson and Lytle, *After the Fact*, 17. Where Trouble Comes, 420-446 (26).

Salevouris and Furay, *Methods and Skills of History*, ch. 9, 151-64.

“Statement By John Kerry,” Vietnam Veterans Against The War, April 23, 1971, Senate Committee on Foreign Relations, reprinted in Steven Cohen, ed., *Vietnam: Anthology and Guide to A Television History* (NY: Knopf, 1983), 366-370. Our current Secretary of State, decorated Vietnam War veteran and anti-war veteran. GOOGLE DRIVE. Optional: Kerry: See the televised part: <http://www.youtube.com/watch?v=ucY7JOfg6G4>

**Questions:** Why did it take over 15 years to have a realistic film made about Vietnam combat? What does the progression from *The Green Berets* to *Rambo: First Blood* to *Apocalypse Now* to *Platoon* say about our capacity to confront our own history? How well did Americans absorb the stories of atrocities coming out of Vietnam, especially late in the war?

### **11/15: Incident at Son My – Atrocity, Accountability, and American Public Memory-- Feature Film and Documentary Film**

Hal Wingo and Ronald Haerberle (Photographer), “The Massacre at My lai: Exclusive Pictures, Eyewitness Accounts, *Life* (December 5, 1969) pp. 36-45. Google Books accessed November 11, 2014. Canvas Link. See especially “Someone will always be pointing a finger at me,” a profile of SPS Varnado Simpson.

National Liberation Front Captured Document, “The American Devils Show their True Form, Script for Megaphone,” April 12, 1968, translated. Reel 12, Frame 75.

Letter, Lt. Col. Province Chief, Quang Nai to District Chief, Soh Tinh, Republic of Vietnam [US Ally, South Vietnamese Army], April 11, 1968. Reel 12, Frame 77.

PBS Frontline Documentary: Remember My Lai—URL and time guide is available on Canvas—The most emotionally powerful and morally challenging documentary film on the Vietnam War I have ever seen. Features interview with Varnado Simpson ten years after is *Life Magazine* feature.

### **Professor Show and Tell: Manuscript Microfilm Collections Digitized By ProQuest on the Peers My Lai Army Inquiry**

**Discussion Board Questions:** Does the story have any heroes and where did ultimate responsibility lie for the killing of over 300 unarmed civilians? Do the actions of Hugh Thompson and Ron Ridenhour and Ronald Haerberle vindicate the open-ness of the system? Was Son My (My Lai) an aberration, an extreme exception of what can happen in warfare? What did John Kerry think about this question? Did journalism and the legal system right a wrong?

### **11/20: Strategizing Final Research Papers – Class Discussion and Individual Paper Conferences**

ALL these papers will reflect your practice with core concepts and themes of the course: political symbolism and political reality; the cultural curriculum, memory, and history, change and continuity, multiple causality, context. They will draw on at least two scholarly sources and around 100 pages of primary sources.

“How Many Primary Sources Do I Need?” is the most frequent legitimate question. Answer: as many as needed to make your case but at least several, depending on depth. If you are looking at journalism, you may look at 30 shorter news articles and cite 20; if you are looking at memoirs or Congressional Debates, then the number of sources will be fewer (4-6) but the richness will be greater.

Salevouris and Furay, *Methods and Skills of History*, ch. 13 Writing for Your Reader.

Consult the Mary Lynn Rampola *Student's Guide to Writing in History*, on plagiarism and accurate citation.

### **11/27 Last Class: Student Reports, Feedback on Proposals from Peers, Discussion of Questions and Research Strategies, Summing Up, Evaluations**

**12/4 Final Paper Due 8-10 pages, with citations.**