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History 391: Historical Skills and Methods [WI] Case Studies in U.S. History Since 1865, Fall 2019

This course is meant to sharpen your tools of historical thinking, investigation, discussion, and writing. Your progress and success depends on practicing and mastering simpler tasks early in the semester that support more complex ones later on. Informal writing and exercises come early, papers later in the semester. Along the way I will demonstrate key skills and invite you to practice these same skills.

Ideally, there is a big payoff here: 1. You will get more out of all of your history courses, because you will understand more clearly how historians interpret and reconstruct the past. 2. With each student putting their best energies into the class, everyone will benefit all the more. 3. To prepare for HIS 411, the capstone research course. I promise here that you will learn a lot more about research in several sub-fields of history.

History is **everything that happened in the past, right?** Or is **what historians and history students write or produce?** The latter. History must be attached to an active verb -- “we are doing history.” Even if we could recover all the relevant “facts,” we would still have to select the ones most *pertinent* to a *question*. Further, we would have to assign weight and proportion to pieces of evidence, plot an engaging narrative, analyze causation, change, continuity, and provide relevant context. All these are needed to explain and interpret the welter of events. “History is just one damn thing after another.” – Wilhelm Dilthey. I disagree!!

Historians and history students **reconstruct** plausible and compelling **interpretations** out of “the historical record” of **primary sources**. These are simply everything recorded or produced by past actors that is preserved or can be recovered. They are called that because they are primary to the historical actors. Primary sources bring past actors alive and challenge us to understand their world through their eyes.

But we cannot understand them fully unless we understand something of the world that produced them, the world they spoke to, and the universe of “knowledge” they shared with each other, people who may be *utterly unlike* us. We can hear their voices and read their words or view their artifacts. But sometimes we can only guess at their meaning. Example: The just and judging Providence of the Puritans was not the same deity as “Nature’s God” of Jefferson, though they used the same words. Fortunately we can turn to **scholarship and secondary sources** to provide necessary context. These people have spent decades gaining knowledge of these past centuries. Scholars and trained researchers help us understand the bigger picture, and help us formulate more informed questions.

Keep in mind: We live in a different time (and not in every way better time). We can never know them fully. But we have something they lacked: **the precious gift of hindsight into their dimly lit future**. We have access to perspectives they could not have (those of their enemies for one, or of their secretive leaders, for another, or of modern epidemiologists, for yet another). Historians have developed concepts and theories and technologies to map a larger world they did not know. But they did know a lot. And from time to time, we must critically examine our own backwardly-directed telescopes. What and who do our modern methods allow us to see, where are our instruments pointed? How do they frame just a part of the landscape? Practiced historians spend a lot more time and effort at this than most people, though I admit, we don’t always write in accessible or engaging ways.

So we will spend a lot of time learning how to discern a scholar’s thesis, theories of history, main points, and evidence. You will learn to identify and appreciate alternative “frames of reference” and biases, helping you to pose new and better questions. A lot of “student guides to history writing” are rather abstract. But I found a

fairly practical hands-on guide that actually asks you to do history. Doing history actually involves a high degree of self-reflection. Try to be mindful of how we talk about higher-level historical thinking.

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 understanding context matters. **Statements about causation, continuity and change, the scope of human agency and the power of systems and structures are all, of course, analytical actions, involving thinking with evidence.**

STUDENT LEARNING OUTCOMES:

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 (see "Peer Reviewed" on Library search pages). Learn the best sources for primary documents (those closest to the originals, those professionally edited by people qualified to know what not to leave out and how to provide context)].

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; the "cultural curriculum" promoted in families and community settings, including schools; individual remembrance in memoir and oral history; for-profit history in entertainment (books and films); **public history** in museums and other venues. And maybe the least popular but arguably most important, (and the focus of much of this class) will be **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 frequently in this class, comparison of the symbols and substance of politics. Define and illustrate keywords and concepts in the sub-fields of social, political, and cultural history.

As a Practice, Historical thinking also includes:

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 each other and 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" (a key concept describing the level at which historians think). Identify and analyze scholars' concepts, methods, sources (as seen in their footnotes), conclusions, possible biases or "frames of reference."

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.** 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.

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.

Class Business, or Standard Operating Procedures!

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.** 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 Salevouris, ch. 8.

Time Commitment: Generally the University assumes that you will spend two hours for every one hour of class time. *Block that six hours out in your calendar.* Your time investment will reap dividends far beyond this course or grade. Approach the week or module as a whole in advance, by surveying the readings and questions first, in the Canvas LMS. 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)!

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."

Class Management System: This paper and/or Word.doc syllabus just lists topics, readings and some questions, so you can get a good overview. **Canvas assignment pages** are the authoritative guides to the course. They will also have clear links to **Google Drive folders.** **Always check Canvas for the authoritative and complete assignments.**

Electronic Devices: Because we will want access to web sites and online information, bring your laptops and tablets. Put away all phones and don't text. **"Lids down, please" should signal to you: "time to give the face to face class 100% attention."** I see a tendency among some students to bury their heads in their devices and fail to engage the professor and other students. Screens can suck the attention and energy right out of a class. Right?

Email Etiquette and Efficiency – Required Subject Line "HIS 391 Question" Please address questions to me via email regarding assignments, appointments, mishaps. **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 endnotes (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. Familiarize yourself with the responsibilities of the instructor and the options we have under the university's academic integrity policy: <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. **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.

Attendance: Regular and punctual attendance is required. I allow four absences total for any reason, so you need not email us in advance. More than four absences 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.

Course Requirements:

Required Reading (Available for purchase in the bookstore or Copy King, and sometimes, on line). Students must bring all pertinent materials to class, ready to actively engage texts. We'll be observing how you highlight and annotate, and help you with those fundamental skills.

Davidson, James West and Mark Hamilton Lytle. *After the Fact: the Art of Historical Detection*, 6th ed. New York: McGraw-Hill, 2010. The 5th 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." followed by page numbers.** Examples: A.1.25-30. Or selected items within a set rendered as **A.1.C-D.25-27, which means Set A., Exercise 1., Items C through D., pages 25-27.**

A Course Reader of supplementary readings will be available at **Copy King, 611 W. Gate City Blvd., Greensboro, ph. 333-9900 (CALL THEM FIRST)**. This is required. **I will email everyone when it is needed and available.** Other pdfs will be linked in Canvas.

Online readings will be linked in Canvas and evident as links due to blue letters and underlining.

OPTIONAL BUT RECOMMENDED -- Short Excerpted Selections That I Digitized for You:

These are sources that I cobbled together before evaluating our text book. Google Drive 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*. 8th ed. Boston: Pearson, 2012, or 7th 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*. 7e. Boston: Bedford/St. Martin's, 2012. Great on things like citation and plagiarism, not so much on information search strategies.

Assignments and Percentages

I. Participation and Preparation (20%)

Preparation as demonstrated by active speaking, cooperation, and respectful debate, is essential. The University states that a 3 credit hour course will involve 6 hours of preparation outside of class. Though this is not a speaking intensive class, I regard regular verbal participation as a crucial skill. I and my course assistant make notes right after class. *You will receive points on quality more than quantity of your remarks; 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.

Get in the habit of talking to each other (while the class can hear you), and not simply at me.

Participation can be extended outside of class when I post optional discussion boards. In these, you will be asked 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 (20%) – (Categorized in Canvas as “Exercises” and Always Submitted in Canvas, Unless Otherwise Requested):

Usually there will be a text box in Canvas or opportunity to upload files that mirror your textbook exercises or follow a script I create. If you hand write in the book, you can upload scans to Canvas using phone apps like CamScanner or HandyScanner. **Don’t email me assignments.** Except for the final, **paper** does not work for me any more – too to lose and hand back, and a lot of folks don’t understand my handwriting!

III. Writings – Response Papers, Blog Posts—Analysis of Scholarship or Primary Sources in Case Studies – usually 1-2 pages , 300-500 words (20%). (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 in *After the Fact* and various sources and articles.

NOTE: For II and III, Exercises and Writings, there will be about 11-12 opportunities to post. I will count the best 8 of these. Don’t skip them, but if you miss one, just move on and keep up with the class. Sometimes, people really fall behind, and luckily we have a Graduate Course Assistant this time. You will see in Canvas MAKE UP OPPORTUNITIES from time to time.

IV. Historiography and Evidence Paper on the Atomic Bombing of Japan (4-5 pp.) (10%).

Here is your first formal paper that uses some scholarship to help you frame questions but asks you equally to test your thesis against evidence provided and evidence that you find.

V. Primary Source Interpretation Paper (4-5 pp.) (10%):

Interpretive and informative essay generated from primary sources alone, on the 1963 “Negro Revolution” and the August 1963 March on Washington. I will probe your interests and share my own scholarship and archival research in film, television, newspaper, and movement organizational records. But this is mainly an effort at historical reconstruction of a major group or constituency that joined the civil rights coalition in its heyday.

V. Final Project: (20%) 8-10 pp. Due Dec 9 at 12:00 Noon, on Canvas, and paper 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.** Wide open, as long as it incorporates some scholarship and primary source analysis **AND** follows a question that the class has considered, something you have written about or something we talked about that piqued your interest. Pursue something in greater depth that we have looked at (like the Okie experience in the Dust Bowl or the scientists who questioned dropping the Atomic Bomb).

The Last Three Writing Assignments: 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.

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).

ASSIGNMENTS AND DUE DATES: CLASS SCHEDULE

[Canvas has links in-depth questions AND thorough directions for Exercises and Writings.
ALWAYS CONSULT CANVAS FOR FULL ASSIGNMENT]

8/20: Introductions

8/22: Why Study History? The Uses of History and the Biases of Historians

Do all three sections and all 4 parts of this assignment [see [Canvas for Required Exercises](#). Directions are PRECISE for 2 sets of exercises and two paragraphs of writing. Follow closely my and the book's instructions, and learn the way I code exercises].

1. Salevouris and Furay, *Methods and Skills of History*, Preface and ch. 1, Uses of History, 1-11
2. Salevouris and Furay, *Methods and Skills of History*, ch. 2, Nature of History as Reconstruction, 13-26.
3. Also read: "The Stages of Historical Consciousness," 32-35. For Discussion: what stage are you?

When doing exercises: [Remember my scheme is precise: its SET-CAP LETTER . Exercise-number . pages-page numbers].

8/27: History, Historiography, and "The Disciplines"

Salevouris and Furay, *Methods and Skills of History*, chs. 14-15, 255-268, 271-278.

Wineburg, Sam, and Susanne Wilson. "Peering at History through Different Lenses: The Role of Disciplinary Perspectives in Teaching History." In *Historical Thinking and Other Unnatural Acts: Charting the Future of Teaching the Past*, edited by Sam Wineburg, 139-54. Philadelphia: Temple University Press, 2001. (15)

POST in Canvas Text Box:

1. Just **write a short paragraph** about which of the 4 teachers observed by Wineburg and Wilson you think are most faithful to history, and which of the 4 get history wrong, and why.
2. Then, from Salevouris, after reading again, pp. 277-8, **note in Canvas Text box answers to: 1.D.E.F.G.279-81** (A. explains them); **2.B.C.D.E.281-3, AND 3.A.B.C.G.H, 283-285.**

8/29: 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**, (don't post these, but 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 5 passages from Set A.4.120-123 and/or Set B.4.127-129.** **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).

9/3: 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. (See the very specific exercises to do in your book for discussion, as well as a few you should post).

WRITE A VERSION OF B.5.196 ON CANVAS 450-600 words. Who was mainly responsible for the deaths and injuries at Kent State? See **detailed prompts**.

9/5: Past Imperfect: Recovering Slavery and Emancipation from the Bottom Up – Evidence, Inference, and Contexts for 1930s “Slavery Narratives”

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 your notes, and bring to class (upload to Canvas any one of 3 ways—I want to see your note taking skills at work).**

2. Then (only then) read the chapter. What surprised you the most? What caused the divided consciousness so evident in the two narratives? (See Canvas for fuller questions and an option).

9/10: Seeing and Reading Jacob Riis: Urban Inequality and the Birth of Photojournalism

Reading: Davidson and Lytle, *After the Fact*, ch. 9. The Mirror with a Memory, 203-228 (25). **See the mind map I made to guide you through the structure of the chapter.**

THEN Read A Sample of Riis' Words and Images in your Red Reader: Riis, Jacob A. *How the Other Half Lives: Studies among the Tenements of New York*. New York, NY: Charles Scribner's Sons, 1890. (chapter details and questions, references, on Canvas).

WRITING: See instructions for Notes and Argument: 1-2 pp, 300-500 words.

9/12: Historical Thinking: Continuity, Change, Causation

1. Salevouris and Furay, *Methods and Skills of History*, READ ch. 3, 27-32. Change, continuity, multiple causation, and context. **POST 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. **POST 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).

9/17: Historical Thinking: Contextualization (Light Assignment **BUT See the WRITING DUE on 9/13)**

Salevouris and Furay, *Methods and Skills of History*, ch. 5, 65-71, 77-81. Exercise on 1939 appeasement of Hitler: Use B.1.80 to organize your thoughts and follow guidelines in the Capsule 3, "Essays: The Introduction" (p. 76). **POST B.2.81 on CANVAS (only your well-crafted Introductory paragraph, not the preparatory material, 200 words can do it)**, stating 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.

9/19: 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. **OPTIONAL:** A.1.A.2.91-93.

WRITING: A.3.93-97 -- 500-600 words on "The History Paper: German Soldiers' Experiences in World War II" Read instructions, and use "Writing Capsule 4: Integrating Quotations" and my own "German Stories Soldiers' Grid. **READ one extra letter, linked in Canvas. See Extra Credit or Make Up option.**

9/24: Tainted Meat: The Crusade-- Symbols of Politics and Progressive Publicity

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).

See questions and **EXERCISE** in 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?

9/26: 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. **Tutorial on Finding Congressional Sources and Newspapers.** 400-600 word **Writing** on Congressmen's power and ideas.

10/1: Sacco and Vanzetti: Case, Cause, and Context -- Americanization, Anti-Radicalism and Nativism in the "Tribal Twenties"

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.

Writing post of 300 words (Pick any question): The trial of the century, pitting civil libertarians and immigrant advocates against defenders of an older Anglo-Saxon America.

10/3: 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.

POST EXERCISE: [Practice analyzing a book by doing in advance : A. 2.144-8.](#)

10/4: Writing Assignment due the following day: As part of the introduction to Library research, students will locate a source on Sacco and Vanzetti and give a **brief precis after class** of what they found.

10/8: Dust Bowl, California Migrations, and Counting the Great Depression

Davidson and Lytle, *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.

John Steinbeck, "The Harvest Gypsies," *San Francisco News*, Oct 6-12, 1936. Articles I-V (VI next time).

Salevouris and Furay, *Methods and Skills of History*, 203-206, "History by the Numbers: Quantitative History,"

POST Exercises A.1. and A.2., 211-213. Plus 2 of your own "informed questions" from the reading.

See questions on the 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?

10/10: The Unsung Californians -- Researching Ethnic History

Finish Lytle and Davidson's discussion of "the other migrants." (*ATF*, 304-308). The hidden history of the California deportations of American born Mexican Americans, and the creation of the "illegal immigrant". 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.

POST WRITING: 400-500 Words in Response to Questions on scholars frames of reference: 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?

FALL BREAK

10/17: Historians' Frames of Reference,: Organizing Ideas and Factors of Change

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

Exercises detailed in Canvas on identifying bias and generalizations. Introduction to Historiography.

10/22: Explaining the Bomb without Blinders: Mixing Historiography and Primary Research on Hiroshima

Dower, John W. "Triumphal and Tragic Narratives of the War in Asia." From Hein, Laura Elizabeth. *Living with the Bomb : American and Japanese Cultural Conflicts in the Nuclear Age*. Armonk, N.Y. : M.E. Sharpe, 1997.

READ and annotate:"The Atomic Bomb: A Causal Analysis" from *Reading and Writing American History*, Volume 2 (2nd Edition) ed. Peter Hoffer (New York: Houghton Mifflin, 1998). **Red Reader.**

EXERCISE: Show us your notes for the first formal paper, due Thursday.

Extra credit options and suggestions for final paper.

10/24: Explaining the U.S. "Decision" to Defeat Japan with Atomic Weapons (If That Was the Main Purpose) 4-5 Page Paper DUE

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

Paper: explain, with an equal mix of primary and secondary sources, to a Finnish exchange student who is visiting UNCG **why the United States was the first and only country to use atomic weapons.**

10/29: 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.

Exercise: Text box commentary with evidence on gender roles after World War II. 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?

10/31: Married Women's Work and the Women's Magazines – Library Class -- CITI Lab on Locating Paper Bound Sources—Write up is due within 24 hours

Joanne Meyerowitz. "Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946-1958." *Not June Cleaver: Women and Gender in Postwar America, 1945-1960.* Temple University Press, Philadelphia: 1994, 229-252 (23). **Red Reader.** Her thesis is great, her **footnotes are very helpful!**

Selections from Nancy A Walker, ed., *Women's Magazines: 1940-1960: Gender Roles and the Popular Press* (New York, Bedford St. Martin's: 1998). **Questions:** 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 Hunt: Look up "Married Women -- Employment" in "Readers' Guide Retrospective," identify an article in a women's magazine (Ladies Home Journal, Redbook, Good Housekeeping). During class, 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 **2 page precis** and evaluation of the Women's Magazine article that reflects upon the ambivalence we discussed in the culture about women's homemaking and wage and salary labor.

11/5: The 1960 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: TBA.

Questions (In-Class Writing Exercise): Why Greensboro? Why 1960? Was this a watershed in the movement, or the most famous rapid in a string of cascades?

11/7: Greensboro 1963 -- The Mass Movement Hidden Right Under Our Eyes

William Chafe, *Civilities and Civil Rights*, ch. 6 "My Feet Took Wings". **Red Reader.**

Sign ups Canvas for reading and reporting on one oral history.

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. Why 1963? What did it take to finally force the issue with the Mayor and the downtown business elite?

11/12: A Wider Angle: The 1963 "Negro Revolution" Through News and Television

Thomas F. Jackson, *From Civil Rights to Human Rights* (Philadelphia: University of Pennsylvania Press, 2006), chapter 6, "Jobs and Freedom." **Red Reader.** Yours truly. Introduces all the questions and surveys the landscape with a clear thesis. What is it?

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.

Davidson and Lytle, *After the Fact*, 15. Sitting In, 387-394, for a synopsis of protest up to the “Revolution of 1963.”

Questions: 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? How much and for whom were Jobs as important as Freedom? What meanings did they give these slogans? Who saw nonviolent direct action protest as important to realizing democracy, and who did not?

See Canvas for specific assignments and sign ups.

11/14: Constituencies in the 1963 March on Washington – Oral Reports and 4-5 page Paper (1200-1500 words) is Due

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.

11/19: 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. Ex Secretary of State, Presidential candidate, decorated Vietnam War veteran and anti-war veteran.

Optional: Kerry: See the televised part: <http://www.youtube.com/watch?v=ucY7JOfg6G4>

Questions for discussion: 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?

11/21: Strategizing Final Research Papers Due December 9– 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, Discussion of Questions and Research Strategies, Summing Up, Evaluations

12/2 One page Question and Topic Description with Sources

12/9 Final Paper Due 8-10 pages, with citations, 12 PM Noon on Canvas and Paper Copy in My Office (Except those who have to spend fossil fuels to deliver).