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History 316 Fall 2020: "Interpreting American History"



"Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past."

--Karl Marx

"Only now is the child finally divested of all that he has been. His origins are become remote as is his destiny and not again in all the world's turning will there be terrains so wild and barbarous to try whether the stuff of creation may be shaped to man's will or whether his own heart is not another kind of clay."

-- Cormac McCarthy, *Blood Meridian* (1985)

This course is required for students seeking secondary social studies licensure and is open to students seeking licensure in the middle grade.

Course Philosophy and Rationale:

Historical Writing. The class grapples with a range of changing and competing interpretations of the past, principally among **historians** who revise old stories:

1. When they discover new evidence.
2. When they develop new theories.
3. When they ask new questions reflecting new concerns of the day.
4. When they focus on people deemed by earlier writers to be unimportant.

Thinking and writing about how historians' interpretations change is called historiography.

Historical Thinking about Original Primary Sources. In every era, we also discover competing or contradictory stories and explanations among **historical actors**. These accounts reflect cultural or political conflicts; their

language can be very revealing of past actors' values and perceptions of others. We can also learn much from their "silences."

*Interpreting and contextualizing these accounts is called **historical analysis**.*

Doing and Teaching History. Reading and comparing historians' **secondary sources**, and analyzing and contextualizing **primary sources** that come from historical actors – these support a third purpose of the course, which is to help you develop ways to teach your future students the fine art and rigorous science of interpreting the past, of doing history.

In other words, understanding *historiography* and practicing *historical analysis* can benefit your future *pedagogy*. (Past actors made history, we **do** history in this class, in hopes that you and your future students will **make** better history).

Past actors – ordinary folks and powerful elites alike – *made* history within their own stories of how they fit in time in relation to their ancestors and forbearers, while looking with hopes and fears into a dim future. We call their stories "**collective memory**," a term that also describes today's popular cultural stories of the past. **Past actors' dimly discerned future has become our own poorly understood past. So understanding this and their lives in their context is called "taking historical perspective."** *But what distinguishes memory from self-serving storytelling or ideology, and what distinguishes both from disciplined historical thinking?*

Nations and nationalism have been history's greatest story mills. So have international movements and ideologies like communism or free market capitalism. This class focuses on the peoples and territories who became the United States, so we will attend closely to **national myths and histories, to ideas of American national identity, and to contests over just who should be included in the circle of "We the People."**

There is a lot in this course about how the symbols and sugar-coated myths of the past found in the schools and "cultural curriculum" left out important truths and important people. Our national conflicts often express themselves as competing versions of "our" shared past. These are the "big" stories or meta-narratives that permeate cultures and subcultures. **In other words, are we mainly defined by:** Our lost national greatness? Our democracy corrupted by wealthy corporations or distant bureaucrats? Our common culture enriched, or threatened, by the newcomers to our shores? Our schizoid country that promised equal rights at the same time it spread racial slavery and Native dispossession across the continent? **Or, have we been:** An exceptional beacon of freedom to the world or just another imperial power? A "land of opportunity" or an oligarchy of wealth? A country in which second class citizens have repeatedly struggled to overcome historic oppression, in the words of Langston Hughes, to "make America be America again"?

Historians continually revise their interpretations. So do citizens, often in heated debate akin to Frederick Douglass, who famously told a white audience in 1852:

The rich inheritance of justice, liberty, prosperity and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought life and healing to you, has brought stripes and death to me. This Fourth [of] July is yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in joyous anthems, [would be] inhuman mockery and sacrilegious irony. (suppl: [Helena](#), [Helena](#))

Disciplined historical thinking and research can challenge both popular and elite interpretations of the past, overturning "conventional wisdom," inviting us to seek real wisdom. We will examine many cases in which historians challenge their own and popular understandings of the past. **Bringing suppressed or neglected voices into the national narrative can give us a more accurate sense of the conflicts as well as the consensus values that shaped the national identity.** Up Front. I am an historian of the African American Freedom Struggle.

My own path taught me that ideological thinking must give way to nuance, contradiction, and willingness to encounter uncomfortable truths. It involved the realization that some things cannot be known with certitude; at best they can only be inferred with plausible and incomplete evidence. These habits of evidence-based reasoning and interpretation are what I hope to demonstrate and wish for you to improve. These habits will help us guide our students to fuller and more accurate understandings of how we got here, why we are at odds with each other, and where we might go.

In U.S. history, there is a lot of overlap between past and present, though we should not mistake the two! How should we change, who should control change, and what are the legitimate tools of democratic change? Is disruptive protest a legitimate, if risky, tool of democratic change? In our partisan splits, alternate stories can be discerned: Should we return to traditions and ways that guided us in the past, restoration of a lost moral code, commitment to law and order? Or should we re-commit to active promotion of middle class security, or a restructuring of the racial and economic order? Should we innovate and reform, or foster revolution, especially when our traditions have a Revolution at their core?

This course combines in-depth examinations of key episodes -- "post holes" -- and consideration of long-term historical trends -- "the landscape" -- that are only capable of comprehension through concepts and theory. By examining particular decisions in the past, we shed light on human agency and the historical structures constraining agency and action.

History partakes of both art and science. Just as physicists must master gravity, waves, and particles, we must understand periodization and multiple causation, change and continuity, structure and agency, and above all must sort out **settled facts from plausible inferences and misleading half-truths.**

Course Content: A summary of various "modules" and recurring themes (corresponding to assignments and case studies):

How can *archaeology and ecology* change our understanding of European settlement and Indian displacement in the 16th and 17th centuries?

How can *intellectual history* -- reading drafts of the Declaration of Independence -- provide a window into contradictions and hidden events in the American Revolution? How could a Republic dedicated to the proposition that all men are created equal also generate the largest slave system in world history?

How can *oral history* give insight into the experiences of formerly enslaved people who left no written records? How much was their memory shaped by hindsight and the passage of time, and their stories shaped by relations of power between interviewer and interviewee?

How can analysis of *visual culture*, especially photography and film, open up appreciation of experience otherwise not visible to the public? How did pictures galvanize audiences to support social change?

How can *social historians* interpret quantitative census **data** to interpret the multicultural peopling of America and the mythic migrations that became core stories of our culture, such as the great Okie migration?

How can a *new theory* refocus attention on underappreciated regions, people, or causes? What difference does it make to think of the West as a frontier of expanding democracy, as a zone of conquest, or as a "middle ground" of exchange between European and indigenous peoples?

How can "*psychohistory*," the application of contemporary understanding of psychological disorders, help us understand controversial people, such as the accusers of witches in Salem in 1692, or the anti-slavery martyr John Brown in 1859?

How did *famous murder cases* (such as the Sacco-Vanzetti trials of the 1920s) become lightning rods for conflicting ideas and mass anxieties about what America should be, who should belong in the citizenship circle of We the People, and how we should resolve conflicts between public order and the civil liberties?

How can differing *models of decision making* help us re-interpret events like the decision to use the atomic bomb against Japan? Should this world-shattering event be explained mainly with reference to the deliberations of specific "rational actors" -- Harry Truman and his immediate advisors -- or in terms of the

international history of air war against civilians, or with reference to competition among branches of the largest military bureaucracy in human history?

How can placing our heroes and symbols back in the contexts that made them possible change our appreciation of leadership in history: Teddy Roosevelt as the champion of the “public interest” against corporate greed; Martin Luther King as the visionary strategist of nonviolence; Woodrow Wilson as the defeated champion of international cooperation; Rosa Parks whose “tired feet” and quiet dignity started a revolution?

Student Learning Objectives [With Appropriate Key Words]

Upon successful completion of this course, students will demonstrate **skills of historical analysis and interpretation** including:

- **Combine evidence and theory to explain broad patterns of change** – social, economic, cultural, and political – and identify **key watersheds**, transformations, or ruptures. **Key Words: change, continuity, revolution, watersheds, structure.**
- **Analyze and evaluate debates among historians who change their interpretations and questions** in light of new evidence, new questions, new social movements, new theories, and new issues of concern to everyone. Compare these versions of the past to widely shared cultural beliefs (the “cultural curriculum”). **Key Words: Historiography; cultural curriculum; ideology; evidence and interpretation.**
- **Interpret, compare, corroborate, and contextualize competing primary sources.** Extract evidence and make inferences based on contextual knowledge. Evaluate strength and weaknesses of different kinds of evidence – oral history, photographs, cartoons, diaries, speeches, journalism, films and television programs. **Key Words: Historical Analysis; inferences, contextualization, corroboration, inconsistency, “reading the silences.”**
- **Identify and evaluate popular, dominant, and dissenting historical narratives within our culture** and explain why they changed over time. **Key Words: Memory and Ideology.**
- **Analyze and explain cause-and-effect relationships and multiple causation;** distinguish among and evaluate the relative weights of different causes in any given historical explanation.
- Develop a **repertoire of teachable history**, an approach to democratic pedagogy, **and a more inclusive understanding** of past actors. **Key Words: Inclusion, democratic pedagogy.**

Hybrid Format and Technology Requirements and Support

This is a “hybrid” course, in which half the class will be physically present one day a week, while the other half monitors a webcast and participates in live “chat” rooms. You must attend every class, and keep your camera on and your microphone muted until you speak. Much of the “content” is available to you digitally, but I ask that you “buy in” to the challenges of maintaining the best features of face-to-face learning while making use of the latest technology to participate in an online community of learners. Due to the uncertainties of COVID-19, I have been asked to be prepared to take the course entirely online for part of the semester, but I will do so only in accordance with University policies that protect everyone here.

Canvas and the Google Drive: Canvas is the learning system where you will find all assignments and rubrics and links to sources.

Electronic Devices: Laptops and tablets should be used only for designated purposes. We will do searching and experiment with Zoom break out sessions linking off-site students and in class students, but you should be willing to join in this experiment and be ready for some mistakes.

Technology Requirements and Support: You will need access to a computer to work with Canvas as well as [Zoom](#) (including a webcam and microphone) and access Google Docs through your [Google Drive](#). [Ready to Learn](#) is a great resource for online learning. Assess your [Technology](#) situation (Equipment, Computing Skills, and Technology@UNCG). The [Online Classroom](#) page addresses Learning Styles, Communication, and Online

Classwork. The [Lifestyle](#) page will help you be a better online learner. The [Canvas Student Tour](#) tells you more about our online learning platform.

For information about and help with using technology at UNCG, visit the ITS ([Information Technology Services](#)) homepage. You can get support at [6-TECH](#) (336-256-8324) or use the [6-TECH Online service portal](#). On campus, you can get walk-in support at the [6-TECH Service Center](#) in the McNutt Building or in the Superlab at Jackson Library. The [ITS Getting Help](#) page describes all the support ITS provides. Zoom is relatively intuitive, but the Zoom Help Center gives advice on [how to join a meeting](#). The University Libraries provide [extensive help with research](#) (including digital literacy skills).

Dr. Jackson's Favorite External Links on Videoconferencing. We are more reliant on technology than ever, even though half your class time will be face to face. Strive for a dedicated webcam setup with good lighting, video, and audio. I recommend an independent microphone, and headset or earbuds. [Here \(Links to an external site.\)](#) is a basic introduction. [Here \(Links to an external site.\)](#) is a site that goes truly into the professional world. But you can google dozens. Your [smartphone \(Links to an external site.\)](#) actually has a good enough camera, and you can get free software that streams to your computer via wifi or usb. Just be sure to [mount \(Links to an external site.\)](#) it correctly. While I wait for my backordered Logitech webcam, I am using Iriun webcam software with my phone through usb cord for a 1080p picture. I also use a bluetooth headset, expensive, but [here \(Links to an external site.\)](#) and [here \(Links to an external site.\)](#) and [here \(Links to an external site.\)](#) are reputedly good options. Even my professional colleagues make basic mistakes, so be aware of: echoes from a room, or worse, from speakers in front of your mic; interruptions like creaks in a chair or room-mates getting out of bed behind you (yup, seen it): backlighting so intense your face is dark. Avoid using only one direct light source that creates shadows and contrasts. Finally, remove the parsley from your teeth. Here is a humorous video that demonstrates good lighting, sound, and elements of [netiquette](#).

Writing Assignments: All assignments must be submitted on Canvas using either .rtf, .docx, or .pdf format, so I may download, comment, and upload your writings. Use full citations in endnote style when writing the formal papers. Learn these rules. See Rampolla's *Student Guide*, chs. 6-7, 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 or equivalent**. (Block quotes, used sparingly, should be single spaced). This yields an average of 300 words per page.

Feedback and assessment: I use voice dictation software to comment directly on student papers, in addition to any comments or rubrics that you find on Canvas. All assignments that I ask to be submitted as .pdf or .doc or .rtf files *must* be named as I need to download, comment, and upload these: **Your Last Name_HIS391_Date_Subject (like "Slave Narratives")**. Don't just title them "History Paper."

Reach me: tjackson@uncg.edu is my University email. That is the best way to get in touch with me. Either email me directly or through Canvas. **Accounts:** You must use your UNCG email account and have an active account to gain access to Canvas and the Library databases. Please do not ask for permission through a @gmail.com or other account.

Email Etiquette and Efficiency – "HIS 316 Question" – SEE CANVAS PAGE "NETIQUETE 101"

Please address questions to me via email regarding assignments, appointments, mishaps. **Subject line: "HIS 316 question."** If you don't hear back from me in 24 hours (weekends excepted), please try me again. If you must hear sooner, use Subject Line: **"URGENT His 316 problem."**

Plagiarism: Plagiarism is a serious offense of the academic code and is treated as such by faculty. Familiarize yourself with the responsibilities of the instructor and the options I have with respect to Academic Integrity:

<http://sa.uncg.edu/handbook/academic-integritypolicy/> **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). 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. More than four absences for any reason will adversely affect your grade. Prolonged illness or personal and family emergencies and setbacks – let me know and I'll work with you. Don't even request an excuse for conflicting work schedules, sports, or early vacation plans.

Required Reading:

Davidson, James West and Mark Hamilton Lytle. *After the Fact: the Art of Historical Detection*, 6th ed. (or 5th, as I have digitized new chapters). New York: McGraw-Hill, 2010.

Selections from James Loewen, *Lies My Teacher Told Me: What Your American History Textbooks Got Wrong* (1995, 2007). We will read a few chapters from this book. As it is available for 5 cents plus shipping on Amazon, it is well worth owning, reading and pondering.

Supplemental and optional primary sources, scholarly articles and links to websites related to doing and teaching history will be posted on Canvas. Check the Modules in CANVAS. When I ask you to skim, or when different groups have different readings, then links and pdfs become optimal.

Strategic Reading with a Purpose: Expect to read about 60-70 pages per week – allow quiet time for careful preparation and focused analysis. The quality of your learning rises or falls on students' common fund of insight and individuals' willingness to share, agree, and disagree. **Please make that commitment to reading, preparing, and collaborating on answering weekly questions.** The University states that a 3 credit hour course will involve 6 hours of preparation outside of class.

How to Read: Use the guiding questions in Canvas and at the end of textbook chapters and consider carefully how I help you structure your reading in each of the CANVAS modules. Employ your skills of **previewing, reading, highlighting, note taking**, and of course, **writing**. Good writing consists of accurate **paraphrase, summary, and selective quotation**. **Then in more formal writing you aim for grammatical sentences, coherent paragraphs** (each with a controlling idea), and **essay coherence** (frequently evident in good **transitions** between paragraphs).

Graded Requirements (Summary, Currently This is Draft Form and Might Change by Next Week Somewhat):

- I. Preparation and Participation (15%).
- II. Weekly Sub-Group Coordinated Blog Posts and Comments In "Discussions"-- before and after discussions on focused questions. (25%)
- III. Historiographical Analysis: Changing Interpretations of Woman Suffrage (12.5%) 4-5 pp. Due Oct 3 after Reports Oct 1.
- IV. "Doing History": Primary Source Analysis and Narrative on One of the Constituencies and Perspectives at the March on Washington for Jobs and Freedom August 28, 1963 4-5 pp. (12.5%) Due Nov 3 .
- VI. Periodic Quizzes for Formative Assessment 10%
- V. Final Project – "Reinterpreting the Conventional Story about _" (25%) 10 pp. paper informed by Primary Sources and Scholarship. Due Dec. 3

Graded Requirements (Detailed):

I. Participation and Preparation (15%)

Preparation, active speaking, cooperation, and respectful debate, is essential. I will lecture, but I will also set up a framework of questions, orchestrate small group and general class discussion. **We will have to experiment with the constraints of a remote class and socially distanced face to face class. Groups will rotate members every three weeks or so, and each day will have a different “recorder/reporter” (agreed upon by students) who may be asked to summarize group discussion for the class.** I evaluate the clarity, pertinence, and conciseness of your comments and questions during the general class discussion. Quality is as important as quantity, so long-winded or off-topic comments will not be rewarded. I will support small group discussions, help with presentations, synthesize and counterpoise your statements, spur you to deeper reflection. **Since you all plan to be teachers, I’m not thinking anybody will be too shy to speak!** The more each of you prepares thoroughly and thoughtfully, the more all of you will learn from the elevated level of class discussion. I’ve seen it happen! Thanks.

II. “Blog Posts and Discussion Comments” Once a Week On Canvas (25%)

Weekly reflections before and after class meetings on Canvas --- these are always focused on questions about changing and competing interpretations of the past. I will assigned you to groups of 4 or 5, and will reshuffle the groups every 3-4 weeks. **For each of the 2 classes each week, at least one person of the 4 will write before each class, and at least one of the 4 will write after each class.** Each person writes 400-500 words once a week, feeding into and out of your group discussion: prompting before; reporting and responding after (two people writing therefore for each class, all four writing once a week). These are informal but substantial.

Everyone will write about an **interpretation** that they favor, and why, in terms of **concepts that make sense to them and the evidence that supports interpretation.** You will expand upon, give other supportive examples, challenge an interpretation with other evidence. Those who write after the class period will reflect both your views and those of your peers. (Example: “I argued that witchcraft accusations emerged from x, and y, because of z and q. But Stacey presented x and y evidence for s interpretation.”) Use “I” and “we” if you wish, as long as your statements reflect evidence-based reasoning rather than generic emotions or outrage.

Prompts will vary, depending on your sub-group and the nature of the readings. You will either: Note how historians changed their interpretations of the past. Or you will evaluate, contrast, contextualize the “voices” of past actors. **Generic examples:** What was the **most interesting piece of evidence or line of new inquiry a scholar employed** to cast the past in a new light? Or again, **contrast the perspectives of past actors** on the same events.

Be selective, not exhaustive, but be substantial! [NB: I will let you know if you are being too granular and missing aspects of the big picture, OR if you seem to be just generalizing without reference to the actual topics, people, and events].

III. Historiographical Analysis: Changing Interpretations and Evidence on the Women’s Suffrage Movement 5 pp. (12.5%)

Online you will access influential substantial scholarly articles (based on research, not another “lit review” that doesn’t present evidence and people and “cases”). Were woman suffragists truly the disciples of Democracy they claimed to be as Progressives in the Progressive Era? **Your report and your essay must be about published peer reviewed scholarship, not textbook or website material.**

On Historiography: Getting on top of historiography is an *absolutely essential core skill* you must acquire if you are to be an effective history teacher. As James Loewen amply demonstrates, textbooks cannot be relied upon to give you the freshest material for effective pedagogy. They contain too much poorly curated information and inadequate interpretation or controversy. Hint: the *OAH Magazine of History* is perhaps the most accessible and important **scholarly journal for history teachers**. But don’t neglect websites with scholarly articles and links, such as BackStory With the American History Guys, or PBS Video’s “American Experience.”

IV. Primary Source Analysis, or “Doing History”: Constituencies and Perspectives at the March on Washington for Jobs and Freedom August 28, 1963. 5 pp. (12.5%).

The March on Washington is commonly commemorated as the mass platform for Martin Luther King's "I Have a Dream" Speech, almost as if there were not more than a quarter million people and 30 other speakers at the event, each bringing common but distinctive understandings of civil rights and demands for economic justice. On the Linked Google Drive you will find folders with a range of primary sources that I have collected. (See the bibliography that accompanies this assignment on Canvas). **What you want to find and capture is the March on Washington in two or three dimensions beyond the Dream Speech and the simplistic half-truth that it was a march to support the Kennedy civil rights bill.** Several **constituencies** had different reasons for coming to Washington, different levels of satisfaction with the outcome, different understandings of whether the March was supposed to "support" John Kennedy's civil rights Bill, or propose radically more far-reaching legislation and action. Compare and contrast them. (See Canvas Guidelines).

V. Periodic Quizzes for Formative Assessment 10%

These will never be frivolous or rely on rote memorization. Research has shown that retention of knowledge doesn't happen in short term memory but through review of material. Accordingly, these quizzes will mainly be multiple choice and short essay response, for me to see what "sticks" and how well you are reflecting individually on key concepts and interpretations of the past.

VI. Final Research Project. (20%) Due December 3 -- 10 pages.

You will have plenty of time. But it is your responsibility to clear your topic early with me, and to make progress during the lighter final third of the course!

Here you put into practice everything you have learned about interpreting and reinterpreting the past. Identify a commonly accepted or popular interpretation of an event or person that you have learned about **in this class**, as embodied in a news account, public speech, historic site, widely read textbook, or work of scholarship (including, and especially, perhaps, what the whole class has read). Then, based on an equal share of primary sources and secondary sources, write up an alternative explanation that you think more closely corresponds, or more fully captures, what we (and your future students) should learn (or at least consider) as a lesson from the past worth teaching and debating. Almost all the chapters assigned to you have done this in one way or another, so you have a ready model. **And you may pursue one of the historiographic debates we have looked into here. I will help in office hours or in scheduled conferences.**

Using various document collections available in the library, edited online sources referenced in the books, or various links to *scholarly, curated* websites, first gather a set of primary and secondary sources (at least two of each), and get it approved by me. **List of suggestions to be posted** Model your essay on the *After the Fact* authors, or James Loewen, as you mix references to scholarship (secondary sources) and **actual voices from past actors** (primary sources).

All paper ideas must be **cleared** with me two and a half weeks ahead of the due date (**Nov. at latest**), after a conference with me before Thanksgiving, in a one-page annotated bibliography of sources that clearly identifies interpretations at the core of each cited source. Each student will **peer review** one proposal and one paper (I will assign on Canvas before Thanksgiving).

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.

SCHEDULE OF MEETINGS AND ASSIGNMENT DUE DATES ALWAYS CHECK CANVAS FOR READINGS AND REFINED QUESTIONS

DIGITAL READINGS HAVE BLUE LINKS IN CANVAS
PAPER READINGS IN RED READER NO NOT

8/18: [Introduce yourselves via video to the class](#)

- 8/20: [Habits of Mind of Good Historians and History Teachers](#)
- 8/25: [Contact: Archaeology, Demography, and Ecology in the "Columbian Exchange"](#)
- 8/27: ["Nasty, British, and Short": Surviving Colonial Virginia, and the Multiple Causes of Mortality](#)
- 9/1: [New England – Conflict and Transformation – Sorting and Interpreting Multiple Causation in the Salem Witch Trials](#)
- 9/3: [Republicanism and Independence -- Ideological and Social Bases of Revolution](#)
- 9/8: [Westward Expansion – Jacksonian Democracy? Jacksonian Aristocracy? Jacksonian Dispossession?](#)
- 9/10: [Anti-Slavery and Sectional Crisis--John Brown--Madman, or "Good Terrorist"?](#)
- 9/15: [Recovering Slavery and Emancipation from Below, Through Oral History--Interviews, Their Social Context, and "Split" Collective Memory](#)
- 9/17: [The Immigrant City and the Scope of the Middle Class Conscience--Jacob Riis and His Audience](#)
- 9/22: [Progressive Symbolism and the Political Process](#)
- 9/24: [Woman Suffrage--A 72 Year Struggle in One Week](#)
- 9/29: Woman Suffrage: Film and History
- 10/1: Woman Suffrage: 5 page paper on one Constituency
- 10/6: [Everyone: Thesis, Argument, Evidence in a Scholarly Source: The 1918 Flu Pandemic](#)
- 10/8: [A Pertinent Past: John Barry and the Great Influenza--Find and share one more opinion editorial](#)
- 10/13: [Americanization and Nativism in the "Tribal Twenties"](#)
- 10/15: [Acts of God and Man – The Dust Bowl and the Great California Migrations](#)
- 10/20: [Decisions: The Atomic Bomb Debate](#)
- 10/22: [Women and Popular Culture: The Power of the Media](#)
- 10/27: [The Greensboro Sit-Ins, the Diffusion of Protest, and the Structure of Political Opportunities](#)
- 10/29: Greensboro 1963 – Mass Action, Desegregation and Voting Rights
- 11/3: Election Day, No Class (Volunteer in case of shortage poll workers)

11/5: The March on Washington for Jobs and Freedom and the Mississippi Voting Rights Movement

11/10: [Vietnam and American Memory](#)

11/12: Discussion of Final Research Options

11/17: Annotated Bibliography with Working Hypotheses Due

11/19: Discussion and Peer Collaboration on Research

11/24: Student Reports of Interim Findings

12/3: Final projects Due in Canvas