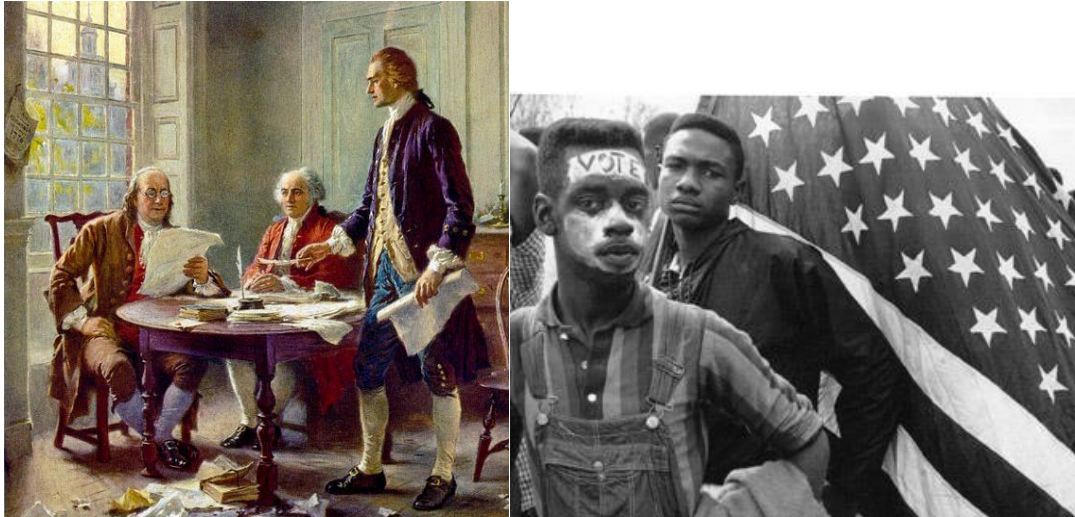


Professor Thomas Jackson
History Dept.: 334-5992
Office Hours: M, W. 1-2:30--Schedule [Via Calendar](#) and by appointment Office: MHRA 2141

T, Th, 12:30-1:45, SOEB 102
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History 316 Fall 2021: "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.

[Required Covid Syllabus Language](#)

Course Philosophy and Rationale:

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

1. Historical Writing, Historiography, or "Secondary Sources". The class grapples with a range of changing and competing interpretations of the past, principally among **historians** who revise old stories: (1) When we discover new evidence. (2) When we develop new theories or apply theories from other disciplines like archeology or sociology. (3) When we ask new questions reflecting new concerns of the day or a fresh sense of possibility or danger. (4) When we focus on people deemed unimportant by earlier writers or dominant cultures.

*Thinking and writing about how **Historians' Interpretations** change is called **Historiography**.*

2. Historical Analysis of Original, or "Primary" Sources. Our Own Interpretations also come from historical thinking about original primary sources. The first primary sources we encounter in life are stories from our parents, siblings, or communities. Those called to study and teach history professionally extend their reach and understanding much further and wider. But all interpretation rests on foundations of past preserved observation.

Every era reveals 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**.*

3. Doing and Teaching History, or Pedagogy. Reading and comparing historians' secondary sources, and analyzing and contextualizing primary sources produced by historical actors – these support a third purpose of the course, which is to help you teach your future students the fine art and rigorous science of interpreting the past, of doing history.

4. In Summary! 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).

5. Further Reflections.

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 "original sins" of African enslavement and Indian dispossession, in contradiction to our "national creed" of equality? Our democracy corrupted by wealthy corporations or distant bureaucrats? Our common culture enriched, or threatened, by the newcomers to our shores? 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 that we may have internalized, inviting us to seek real wisdom. We will examine many cases in which historians challenge 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 values that shaped the national identity.**

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 foster in you and refine in myself. 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 -- the restoration of a lost moral code, a national identity and narrative, or a commitment to law and order? Should we re-commit to active promotion of middle class security? Or a restructuring of the racial and economic order? Or the overthrow of any number of inherited exclusions and hierarchies? 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.**

Canvas and the Google Drive: Canvas is the learning system where you will find all assignments and rubrics and links to sources. They will also have clear links to some **Google Drive folders with optional readings and some sign up sheets and study aids.** Always check Canvas for the *authoritative and complete* assignments. The paper syllabus is available for your convenient perusal, but some assignments may change. You will have plenty of advance warning if any change is merited.

Technology Requirements and Support:

Class materials you will need for discussion include the textbook, the red reader, and a paper notebook. No electronic devices may be open or within your or your classmate's field of vision, *unless* you are tasked with an online assignment, *or* you need a quick reminder of what was assigned. One reason I do not supply digital copies of assigned readings is that online materials are much harder to access for most people, and everything you need for a good discussion is right there in the class and the texts. (Another reason is that for purposes of judging participation, I can quickly see who has engaged the texts). If you take notes on a computer, I request that you print out only what will help you in class in referencing what you have read on paper and on the internet. In small group discussion, you may also use devices to reference what your peers have written to spark discussion. Technology has revolutionized my work, mostly for the better. But in classrooms, laptops and phones have since 2010 dramatically taken students' attention away from matters that require full attention. There is no way that I or your classmates can compete with the stimulation of a screen that offers infinite possibilities to take your mind right out of class, leaving a hopeless hulking shell of a zombie student "present" in body only . . . oh, well, you get the idea.

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).

Face to Face Classes: The semester poses challenges to classes that rely on active learning through pair-share and small group in-class discussions and reports. How to do this while socially distant and masked? Will we be able to hear others while the class is speaking? We will have to play this by ear.

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/> **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. Appropriate accommodations should be registered with SOAR, and Covid illness or quarantine will surely be accommodated.

Learning Resources for Students, Support, Accommodations

My Commitment: I believe in your success as a student and will adapt my instruction to ensure your success. I vary teaching methods to ensure that our courses are accessible to all students. If you need any accommodation, be sure to go through the [Office of Accessibility Resources & Services](#) and communicate with me how the accommodation is going.

I do not shy from difficult topics, but want to promote a safe climate where we examine events and conflicts from multiple cultural perspectives.

How do we do this through Zoom, Canvas, and Masked-Socially-Distant-Face-to-Face classrooms? **I need your help** in gaining insight into what does and does not work for you. So there is a **permanent suggestion thread**, or comment thread.

Campus Resources: There are campus resources for enhanced learning.

[The University Speaking Center](#) Read their invite. Kim Cuny, who runs the place, has created one of the most caring spaces on campus, and her distinguished research and publication record hint at how professionally first-rate they are.

[The University Writing Center](#) Everybody needs help in one way or another. They are open for online sessions. They can help when you might feel intimidated or put off by a professor, and a professor might refer you to them, especially if we see that you need to catch up and refine the basics.

[Office of Accessibility Resources & Services](#) These are the folks to talk to about learning accommodations. From someone who struggled with a "handicapped" identity as a child, and someone whose PhD would not have been possible without Stanford University's Disability Support Office, I know that everyone is a package of flaws and strengths, and that everyone has a right to an environment that fosters their strengths and helps them surmount obstacles.

On Masked Classes. The university requires students to mask and social distance but leaves it up to instructors as to whether they mask or deem it safe and more effective to unmask and avail students of all the nonverbal cues we usually rely upon. There is an anonymous comment board for you to express your views. I will have a room air filter and will lecture without a mask, putting mine on if I get closer than ten feet.

The moment calls us to a new level of self-awareness, new ways of managing our own feelings and expressions, and a new level of social awareness, without all the verbal and nonverbal cues we are used to deploying.

[University Counseling Center](#) Everyone experiences periods of crisis, in physical and mental health. Make use of this University resource. I have referred many students. With the overlapping health, political, and economic stress we are going through, we have seen an uptick in stress, anxiety, and depression. No surprise there. Learn about how to cope with these stresses and support others. The most comprehensive discussion I've seen is [here](#).

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.

A course reader, henceforth referred to as "The Red Reader" will be available Sept 7 or earlier, from [COPY KING, Gate City Blvd](#). This will be required of all, due to my experience with students accessing source materials digitally. Supplemental and optional primary sources, scholarly articles and links to websites related to doing and teaching history will be posted on Canvas, either with links or clear bibliographic information that leads to swift library retrieval and download. Check the Modules in CANVAS. When I ask you to skim, or when different groups have different readings, then links and pdfs become optimal.

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).

Writing Assignments Guidelines--Naming Documents

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."

Graded Requirements (Summary)

1. Preparation and Participation (20%).
2. Group "Discussion, Comments, and Dialog Blogs"-- Once a Week on Canvas – Each Student Must Accumulate 8 Grades over the Possible 10 Weeks We are Doing This (30%).
3. Two Short Papers (3 pp. each) and "Three Minute Thesis" Presentations to the Class on Extra "Optional" Reading (20%).
4. Final Project -- Primary Source Analysis, Guided by Scholarship and Your Individual Curiosity: "Interpreting History: Constituencies and Perspectives at the March on Washington for Jobs and

Freedom August 28, 1963, in the Context of the "Negro Revolution" of 1963. 8 pp. Due December 9 (30%). There will be staggered assignments: bibliography with questions, outline, final draft.

Graded Requirements (Detailed):

1. Participation and Preparation (20%)

Preparation, active speaking, cooperation, and respectful debate in class and on line, 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 a socially distanced face to face class.

This grade is based on my in-class observations and notations of how much you come prepared with the course materials marked up or with notes, how much you remain focused in groups, and how you speak up in general discussion.

Quality is as important as quantity, so long-winded or off-topic comments will not be rewarded. I evaluate the clarity, pertinence, and conciseness of your comments and questions during the general class discussion. I will support small group discussions, help with your presentations as an "interested interlocutor," 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. [Note: Some of the brightest students tend to hold back. I will work with you to bring out your voice].

Pertinent comments online on a day you are not writing, in specific response to one of your peers, will count for participation. If you get credit for a substantial comment, you will get a "like" from me.

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.

2. Group "Discussion, Comments, and Dialog Blogs"-- Once a Week On Canvas – Each Student Must Accumulate 8 Grades over the Possible 10 Weeks We are Doing This (30%)

Weekly reflections before and after class meetings on Canvas --- these are always focused on questions about changing and competing interpretations of the past. These posts inform, supplement, and record the best points of oral discussion. If done well in cooperation, you will end the semester with a substantial body of reflections, arguments, and evidence, that will aid you going forward when you teach.

I will assign you to groups of 5 or 6. *This requirement most often generates confusion, so ask me until it is clear, but understand much of it also depends on your serious engagement with your peers.* The weekly assignment registers the quality of your responses to the readings and materials, in a group format that works through "Discussions" assignments for each day.

How does this work? I am in a hiking club. We always have at least one "lead" and a "sweep" who has the crucial role of making sure everyone makes it. The sweep is the last person in the group who motivates the tired and dispirited. And the lead . . . knows where to go.

Each class, Tues and Thus, will have a different lead. Two different members of your five-person group will lead off these separate classes by writing a 300-400 word discussion post the night before class, something your classmates can quickly review that responds to one or more of the prompts. This will give the group something to start with, in addition to whatever discussion questions that I highlight for that day.

On each day, after the class and discussion session, one of you will respond to the Tuesday or Thursday thread with your own observations. Being a good listener, you will also record in the Discussion Reply box at least one of the better points made by your group mates. Again 300-400 words at minimum.

(In this informal but substantive discussion format, there is room for all to comment, but you are only required to write on one day a week, and one of your members may skip, especially perhaps if he, she, or they is giving one of the "three minute thesis" summaries of extra reading for that class. The group decides who writes when the week before).

Grades will be posted for the days you are lead or sweep, and entries must be 300-400 words. Since there are 10 weeks and 20 days when we will follow this format, a minority of students will get a grade each day, but most of you should get a grade each week on either day.

Your participation grade will be enhanced if you comment on one of the posts outside of the "lead" or "sweep" role. But understand, I have to tick through each post, so just "I agree" or "you go!" won't be useful to you or me. Comment if you have a substantive point that adds meaning or evidence

I will reshuffle the groups every 3-4 weeks. Again, 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 cumulatively 300- 400 words a week, feeding into and out of your group discussion: prompting before; reporting and responding after. These are informal but substantial.

Make sure it is substantial, and not a comment on a small piece of the puzzle. 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. At their best, group members 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. Your statements must of course reflect evidence-based reasoning rather than self-referential statements of generic reactions 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].

3. Two Short Papers (3 pp. each) and "Three Minute Thesis" Presentations to the Class on Extra "Optional" Reading (20%)

Sign-up sheets coming soon. Each day lists required readings and options for deeper inquiry. Almost all days will present the opportunity for one student to investigate more deeply and report to the class, on either:

1. A significant work of scholarship of article or chapter length.
2. A "Past and Present" controversy conducted by historians in the nation's newspapers, magazines, and online media, comprising at least 2 substantial and differing "takes" on how the past is relevant to a present issue, such as Confederate monuments, the coronavirus pandemic, or the January 6 insurrection.
3. A significant primary source that sheds important light on the issues of their day, quite apart from our present frames of reference.

Students may not do the same kind of exercise twice. In other words, for example, I expect one scholarship and/or one "past and present" report, and/or one primary source report, not two primary source or any other.

4. Final Project -- Primary Source Analysis, Guided by Scholarship and Your Individual Curiosity: "Interpreting History: Constituencies and Perspectives at the March on Washington for Jobs and Freedom August 28, 1963, in the Context of the "Negro Revolution" of 1963. 8 pp. Due December 9 (30%).

Your final paper, due the day of the final exam after classes, will put into practice some of the interpretation skills you have refined in this class. Part of this grade will include a final oral presentation in the last couple classes.

Grading Scale:

A (93.3 and above), A- (90-93.2); B+ (87-90), 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).

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

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| Mon Aug 16, 2021 | Dr. Jackson's Welcome -- How I "Came to History" |
| Tue Aug 17, 2021 | Introduce yourselves via video to the class in Two minutes or less! Tell us how you "came to History." Learn everyone's names, masked and unmasked. Welcome each other with comments. |
| Thu Aug 19, 2021 | American Heroes, American History -- Everyone write something, at least 200 words on this, so I can see how you write and think. |
| Tue Aug 24, 2021 | Demography and Ecology in the "Columbian Exchange" |
| Thu Aug 26, 2021 | Surviving Colonial Virginia, and the Multiple Causes of Mass Mortality |
| Tue Aug 31, 2021 | New England – Conflict and Transformation – Sorting and Interpreting Multiple Causation in the Salem Witch Trials |
| Thu Sep 2, 2021 | Republicanism and Independence -- Ideological and Social Bases of Revolution |
| Tue Sep 7, 2021 | The 1619 Project: The New York Times, Slavery, a new Anti-Racist Curriculum, and Historical Criticism |
| Thu Sep 9, 2021 | Recovering Enslavement and Emancipation from Below, Through Oral History--Interviews, Their Social Context, and "Splits" in Collective Memory |
| Tue Sep 14, 2021 | Anti-Slavery and Sectional Crisis--John Brown, Sanity, and Revolutionary Violence in Context |
| Thu Sep 16, 2021 | Lincoln, Reconstruction, and Black Political Agency |
| Tue Sep 21, 2021 | Westward Expansion – Jacksonian Democracy? Jacksonian Aristocracy? Jacksonian Dispossession? |
| Thu Sep 23, 2021 | The Long and the Short of Indian-White Relations and Cherokee Removal--UNDER CONSTRUCTION |

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| Tue Sep 28, 2021 | <u>19th Century Class Formation and Its Legacies</u> |
| Thu Sep 30, 2021 | <u>The Immigrant City and the Scope of the Middle Class Conscience--Jacob Riis and His Audience</u> |
| Tue Oct 5, 2021 | <u>Progressive Symbolism and the Political Process--Upton Sinclair, TR, and Congress Take on the Meat Trusts</u> |
| Thu Oct 7, 2021 | <u>Progressive Boundaries and Progressive Hearts: Woodrow Wilson and Helen Keller--Under Construction</u> |
| Thu Oct 14, 2021 | <u>Make up day-- no class</u> |
| Tue Oct 19, 2021 | <u>Sacco and Vanzetti: Americanization and Nativism in the "Tribal Twenties"</u> |
| Thu Oct 21, 2021 | <u>Acts of God and Man – The Dust Bowl and the Great California Migrations</u> |
| Tue Oct 26, 2021 | <u>Presidential Authority and Military Bureucracy: The Atomic Bomb Debate</u> |
| Thu Oct 28, 2021 | <u>Did Father Know Best? Women and Popular Culture: TV, Magazines, The Power of the Media</u> |
| Tue Nov 2, 2021 | <u>Vietnam and American Memory in Film and Oral History</u> |
| Thu Nov 4, 2021 | <u>The Greensboro Sit Ins: Change, Continuity, Timing, and Place</u> |
| Tue Nov 9, 2021 | <u>Nov 9-23 Graduated Assignments on Civil Rights Movement and Policy leading to final project-- To Be Announced Soon!</u> |
| Tue Nov 23, 2021 | <u>Preliminary Bibliography and Questions for the 8-10 page paper on 1963-1965 "Negro Revolution" Due</u> |
| Thu Dec 9, 2021 | <u>8-10 page paper on 1963 "Negro Revolution" Due</u> |