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## **History 391: Historical Skills and Methods** **Case Studies in Social, Political, and Cultural History in the U.S. Since 1865**

This course is meant to sharpen your tools of historical thinking, investigation, and writing.

We all start with the raw materials. In ancient Greek, the root word for history translates to, simply, "what the observer saw." I designed this course to help you evaluate and contextualize the *primary sources* that our forbearers bequeathed to us. Since elites preserved the lion's share of what ended up in museums and archives, we need imagination and resourcefulness if we are to understand the lives of ordinary people who didn't leave written records and didn't build monuments to themselves. The authors of our *Short Guide to Writing about History* put it well: "Since it is hard to resurrect the life of the masses, the problem of answering the why questions of history becomes complex, sometimes uncertain, yet very fascinating." (Marius and Page, 38). Fortunately, we will look at a time period in which popular voices found many new channels of communication.

Nevertheless, those who hold disproportionate power make history in powerful ways. It is incumbent upon us to examine how they shaped the contours of the contemporary world. So we will also examine the words and actions of those who upheld and defended the dominant culture and political economy of their day. History is a fascinating dialectic in which the powerful try to build consensus but often find themselves in conflict with both other elites and ordinary people, who have their own ideas about power and its legitimate uses.

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. [Key skills for this course are in **bold**].

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

#### **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 one exercise in LG4.** Since these aren't abstracted from the sense you make of the past, **LG1** will be relevant to the degree that context matters. Your questions will inevitably talk about causation and change through human agency and changing systems and structures. We just won't be concerned that much with long range changes.

We *will* be concerned with how people produced and preserved the record of the past, how different people (especially historians) think differently about the past, and how you can pose your own questions, investigate answers, organize a research project, and pull together the results in a short research paper.

*Doing History* is a means of empowering you as independent thinkers and investigators. But as with any skill --

music or poetry for example – we benefit by following where others have blazed trails; and it takes a fair amount of *practice* to do it well.

### STUDENT LEARNING OUTCOMES:

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

1. **Source Evaluation and Citation.** Distinguish, identify, **find, evaluate, and use** an array of primary and secondary sources (see below). Consistently practice full and accurate **citation**. (Pretty soon you'll do this as easily as you tie your shoes, and we will get on with the dance class. Otherwise, you'll be tripping all over your evidence).
2. **Ways of Knowing the Past.** Recognize different forms of historical consciousness, including: “collective memory” in popular culture and official commemoration: individual remembrance in memoir and oral history; for-profit history (books and films); public history in museums and other venues; the “cultural curriculum” promoted in families and community settings, including schools; and maybe the least popular but arguably most important, (and the focus of much of this class) *original scholarship written by professionally trained historians*.
3. **Historical Thinking.** Identify and evaluate varieties of historical thinking and explanation, including quantitative and qualitative analysis. Define and illustrate keywords and concepts in the genres of social, political, and cultural history. Distinguish narration, description, persuasion, and exposition. Identify major historical fallacies, such as oversimplification, the confusion of contiguity and causation, and “presentism.” Make valid inferences (inductive reasoning) from limited evidence. **Historical thinking also includes:**
4. **Primary Source Analysis.** Identify, locate, and contextualize primary source documents and interpret different types of primary sources. Make inferences from limited or ambiguous sources when conclusive evidence is lacking. Evaluate these historical sources in terms of plausibility, trustworthiness, and accuracy. Corroborate facts and points of view by comparing primary sources with other sources. Pose research questions. Extract useful *evidence* from sources through careful note taking (evidence is more than data), through summary, paraphrase, selective quotation, and commentary, with the *purpose* of answering a *clear question*, solving a *problem of interpretation*. Avoid plagiarism.
5. **Secondary Source Analysis.** Locate and evaluate scholarly sources for investigating different questions. Identify and analyze their concepts, methods, cited sources, and evidence-based reasoning to improve your questions and approaches.
6. **Historiography.** Explain how historical understanding has advanced through testing old interpretations against new evidence, reinterpreting old evidence in light of new questions and theories, and debating interpretation and evidence openly and ethically. Recognize valid and invalid *revisionism*. Explain how scholarly point of view can shape interpretations and research methods (our first exercise will involve appreciating a new trend, “internationalizing U.S. history.”)
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 primary source documents and other sources, including historians’ interpretations, examination of your own inherited assumptions, and ideas and myths present in the culture.
8. **Writing Up Research Findings.** Synthesize evidence and communicate research findings effectively in writing and orally. Take useful notes guided by clear questions, mixing summary, paraphrase, and careful quotation. ALWAYS cite sources in full.

If you are confused about the meaning of some of these terms, your professor, the Graduate Assistant, Ms. Williams, and our excellent *Short Guide* will help you understand them as the semester progresses.

**A note on strategic skills:** I am convinced that the better you read, with close attention to how authors assemble

argument and evidence, the better you will research and write. A lot of “student guides to writing” function at a rather abstract level. So I have selected excerpts when I think they will be useful. You should really be aware of how we talk about higher-level historical thinking. Then decide what is useful in terms of assessing your own learning. Doing history actually involves a high degree of self-reflection.

Throughout the course, we will have a series of exercises and discussions that solidify your sense of what matters in history, what makes for good historical writing and presentation, and what the major pitfalls students encounter in their search for valuable insights and fascinating stories from the past.

**Strategic Reading:** Practice strategic reading, i.e. *preview* and *highlight* main ideas and turning points evident in paragraph transitions and sub-headings. Find the paragraph early on that encapsulates the structure of the whole. Understand the questions they are asking and paraphrase them for yourself. Especially preview 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.

**Time Commitment:** Generally the University expects two hours for every one hour of class time. So that means officially I can ask you to spend six hours outside of class per week preparing and producing. Block that time out in your calendar. Be clear on the questions we are asking and the results that might satisfy you and others, and you will do well.

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

**Writing Assignments:** All assignments must be submitted, in paper or Blackboard, with full citations in footnote style. A number of guides exist and this is your responsibility to learn these rules. Papers should be double spaced unless otherwise indicated, 1" margins and no more than 12 pt. font, Times New Roman or equivalent. All assignments that I ask to be submitted electronically *must* be named in a way that doesn't compel me to retype and rename:

**Your Last Name\_HIS391\_Assignment 1\_Slave Narratives.** I will not accept any others.

**Helpful tip on timing preparation:** Thursday classes will be no less demanding than Tuesday classes. Approach the week as a whole in advance, by surveying the readings and questions first. Then allocate at least three hours of preparation to each. Otherwise you risk shortchanging your performance in Thursday classes.

### **Class Management System**

The University is dumping Blackboard. I'll use it for limited things. **The Go-To place for all course documents and all updated assignments will be Google Drive in the UNCG domain.** I suggest you bookmark this or better, download Google Drive. Check your email for the following link and look for this folder in your Drive: <https://drive.google.com/a/uncg.edu/folderview?id=0B2mDj18oeQqFTWgzX0dFNnM1eDQ&usp=sharing>

### **Course Requirements:**

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

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

#### **Required Excerpted Selections Digitized for You in PDF form (in Unit folders on Google Drive):**

Marius, Richard, and Melvin E. Page. *A Short Guide to Writing About History*. 8<sup>th</sup> ed. Boston: Pearson, 2012, or

7th ed. New York: Longman, 2010. This is one of the best!  
Presnell, Jenny L. *The Information-Literate Historian*. 2nd ed. New York: Oxford University Press, 2012.  
Storey, William Kelleher. *Writing History: A Guide for Students*. 4 edition. 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.  
Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. Seventh Edition edition. Boston: Bedford/St. Martin's, 2012.

**If you do not yet know:** Listen to Jackson Library's video tutorial "Primary and Secondary Sources Tutorial – U.S. History" <http://uncg.libguides.com/his>

### **Electronic Devices:**

Because a part of our class period will sometimes be devoted to the evaluation of web sites and online information, I encourage you to bring your laptops and tablets. Put away all phones and don't text. If we see you on Facebook or texting, we will politely ask you to put your electronics on a table at the front of the class. I have seen over my 14 years at UNCG class members increasingly bury their heads in their laptops and fail to engage in real time ideas of the professor and other students.

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

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

### **Plagiarism:**

Plagiarism is a serious offense of the academic code and is treated as such by faculty. Do your own work and clearly cite any sources you rely upon for your information. You may view the university's academic integrity policy for further information. Familiarize yourself with the responsibilities of the instructor and the options I have: <http://sa.uncg.edu/handbook/academic-integritypolicy/>

**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)

### **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.

## **Assignments and Point Breakdowns**

### **I. Participation and Attendance (15%):**

Regular and punctual attendance is required. Preparation as demonstrated by active speaking, cooperation, and respectful debate, is essential. I allow three absences with or without an excuse. I take one point off your final aggregate grade per excessive absence.

Ms. Williams will be taking notes on your participation, so please speak each week if you want to stay ahead in the point tally. *You will receive points not on the extent of your remarks; indeed I discourage long-winded or off-topic comments.* We will grade you on

1. *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 or prove your points, especially *voices* of those who lived the history.

**II. “Informed Questions” Journal (10%). On Blackboard Discussion Board. Once a week for ten weeks.**

At the end of each week, in one paragraph, pose an *informed* and researchable question, and justify its significance in terms of what you have learned and what remains a mystery that week. Ten entries must be on blackboard by the end of the semester. Posing questions is a keystone skill (an early assignment discusses this). These will be graded with point awards corresponding to A, B, C, and F, for ten weeks running. After we discuss the class, Ms. Williams will keep these numbers, so address interim inquiries to her. Failure to write anything will result in a “0.00” which will wreak havoc with the final grade on this, unless you avail yourself of various opportunities to earn bonus points.

What problems of explanation capture your enthusiasm? Evaluated on simple criteria: 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 speculate on where you would begin to answer it? That is, does it mention further sources worth investigating?

**III. Primary and Secondary Source Synopses, Evaluations, and Comparisons—Short Weekly Written Exercises (40%)**

These exercises in formative assessment will take the form either of worksheets you will hand in to me or Blackboard Discussion Board submissions. Source analysis will proceed from simple to complex, so it is essential that you learn from early assignments (it is just like a math class in this respect). Look for full assignments in the Unit Folders in Google Drive. Eight exercises must be completed for full credit.

**The main types of assignments:**

**Primary Source Single Analysis**

**Primary Source Comparison Analysis**

**Secondary Source Single Analysis**

**Secondary Source Comparison (Historiography)**

**“Finding Sources” Assignments using search engines we will show you.**

**IV. Doing History: Reconstructing the Hidden History of the March on Washington for Jobs and Freedom From Primary Sources. (15%)**

At the end of a two week unit on the civil rights movement of the early 1960s, you will write a 5-6 pp. paper that reconstructs a neglected piece of the past, answering a question that you choose about the meaning of civil rights, or about the relation between protest and reform, at a crucial moment in the Movement. I will supply a raft of great sources, and you will find some of your own.

**V. Final Project: Research Proposal and Annotated Bibliography of Primary and Secondary Sources 20%**

Choose one of the ten topics that we will examine. Commit yourself by April 9 to a topic and a focused researchable question, one that is informed by reading both secondary and primary sources. You will begin with assigned readings, but also practice your skills of locating, identifying and evaluating both primary and secondary sources.

**Writing:** 5 pp Research Prospectus about a focused event or person or decision in the past, PLUS annotated Bibliography with five scholarly secondary sources (other than or in addition *After the Fact*) and at least four primary sources (the *New York Times* counts as one source, not individual articles). You must pose a focused question or problem of interpretation, outline a working hypothesis, and justify the research project in terms of what historians know and/or what is commonly thought.(See the last page for criteria).

**NB Citations:** On Week 4 you will begin using full citations in Chicago Style FOOTNOTES (same thing as Turabian) in all writing assignments. You should learn them as you go along or try to memorize as much as you can from two sources, and the library's quick guides: <http://uncg.libguides.com/c.php?g=83079&p=537078>  
**Storey, *Writing History*, ch. 3, "Writing History Faithfully," 33-51. In Google Drive under "Skills Guides" OR**  
**Rampolla, *Pocket Guide*, ch. 7, "Quoting and Documenting Sources," 106-147 (more complete). "Skills Guides" in Google Drive.**

**NB: THOUGH LARGELY COMPLETE, THIS SCHEDULE IS SUBJECT TO SOME MODIFICATION, SO THE PLACE TO LOOK FOR EACH WEEK'S AGENDA WILL BE A DOCUMENT LABELED "ASSIGNMENT" IN GOOGLE DRIVE.**

## Schedule of Meetings and Assignments

### Week 1

#### Introductions – Personal and Collective History

##### 1/13: Introduction to the Course: the Syllabus as Contract

##### 1/15: History Ain't What It Used to Be: Taking History Personally

**Core Skills:** Thinking about Thinking and Learning, or "Meta-Cognition," Fearless Honesty

"Understanding and Taking Command of Your Personal History," in *Student Guide to Historical Thinking*, edited by Linda Elder and Richard Paul. Foundation for Critical Thinking, 2011, **10-11 (2)**.

##### **Read and be prepared to discuss:**

Jacquelyn Dowd Hall, "You Must Remember This": Autobiography as Social Critique," *Journal of American History*, Vol. 85, No. 2 (Sep., 1998), pp. 439-465 (25).

Understand just what Katherine Lumpkin challenged when she rejected her father William's (and her sister's and mother's) "Lost Cause" story of the slave and post-Civil War South (446). For such "memory" to persist, what had she been asked to *forget*? (Hint: it has to do with the reality and fear of sexual violence). How was her sister Elizabeth a political leader? How did Katherine's own experiences, and the autobiography they compelled, lead her to reject that version of history, and the identity it clothed (459)?

San Diego State University developed the most concise statement of standards for historical thinking I have seen. Read the entire, cut and pasted on the Google Drive, or at <http://worldhistoryforusall.sdsu.edu/foundations/standards.php>

##### **Writing Assignment: By way of introduction, write me a 1 page single spaced essay, two or three**

**paragraphs.** What in the San Diego State Standards seems newest or most eye opening? What rings truest, and what sounds mysterious? In response to the "Understanding and Taking Command of Your Personal History" selection, answer a couple of the questions about your background and influences on your thinking, any questions that sparked recognition or that you feel comfortable sharing at this point.

##### **Read this condensed news article by a nonfiction historical writer Rachel Swarns, and (OPTIONAL but recommended) the review of her book by Edward Ball:**

Rachel L. Swarns, "Meet Your Cousin the First Lady: A Family Story, Long Hidden," *New York Times* (June 16, 2012). URL: <http://www.nytimes.com> (Accessed August 16, 2012)

Edward Ball, "The First Lady's Family, review of 'American Tapestry': The Story of the Black, White, and Multiracial Ancestors of Michelle Obama, by Rachel L. Swarns, *New York Times* June 14, 2012. URL:

<http://www.nytimes.com> (Accessed August 16, 2012). Book reviews rock; there is simply nothing like them to help distill research results and crystallize questions.

How do people come to terms, or avoid, a difficult past? Everybody knows why African Americans show shades of skin tone. Or do they? Why is this so hard to deal with openly? Why would both whites and blacks suppress discussion, if not memory, of their mixed-racial past?

## Week 2

### Past Imperfect: Recovering Slavery and Emancipation from the Bottom Up

**Genres:** social history; oral history

**Key concepts for the week:** Resistance; accommodation; brutality; kindness, “heathens,” Christians; the “economy of deception”

**Core skills:** Interpreting and Contextualizing Primary Sources

#### 1/20: Conflicting Sources – Interpreting Voices from the WPA Ex-Slave Narratives

##### Writing Assignment 02:

**In Google Drive Week 02**, locate two documents that I downloaded from The Library of Congress website, *Born in Slavery: Slave Narratives from the Federal Writers' Project, 1936-1938*. [Note the dates]. (If one of these is illegible, an unauthorized transcription is also provided. I'd like you to read the originals).

**Read both:** “Interview with Ex-Slave,” by Jessie Butler, and “Ex-Slave 101 Years of Age Has Never Shaken Hands since 1863,” by Augustus Ladson.

**Assignment:** fill in the **worksheet “Assignment 1: Evaluating Ex-Slave Narratives from the WPA.”** Type or handwrite (.doc document). Phrases are acceptable as long as they are intelligible. **Print it out and hand it in.**

**Bonus points:** As a last sentence, venture a generalization that might be turned into a research question, “Whereas it was possible to represent the slave past as \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_, the best inferences we can make suggest \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ might have been more common. What makes generalization difficult?”

**Methodological Guides:** Marius and Page, *Short Guide to Writing about History*, **Making Inferences**, 42-47, and **Evaluating Materials**, 48-53. How might you apply the criteria outlined by Marius and Page, regarding plausibility, trustworthiness accuracy and corroboration?

**See also:** Storey, *Writing History*, Ch. 4, “**Use Sources to Make Inferences**,” 53-67, especially 4.A. to 4.H. (section 4.H. has a fascinating example of making inferences based on juxtaposing primary sources with knowledge from scholarship, i.e. “Crossroads Blues.”

**NB:** In writing, the ratio of paraphrase and summary to direct quotation varies, but don't quote more than 25% to 30% directly. Pick only the quotes that have unique language that vividly convey (as paraphrase cannot) the consciousness of the historical subject.

#### 1/22: Resolving Mysteries by Contextualizing Sources

**Davidson and Lytle, *After the Fact*, 8. The View from the Bottom Rail, 171-199 (28).** What surprised you the most? What caused the divided consciousness so evident in the two narratives? Many of students over the years have echoed the testimony that freed people had known little freedom, so could not imagine it concretely (p. 201 in the fifth edition but deleted from the sixth—see Drive for the scanned quote). From the evidence in the chapter, can we **infer** how they understood their freedom through **both their words and their actions**?

**Methodological Guides:** “Barriers to Fair-Minded Historical Thinking,” 54-56. And “The Fair-Minded Historian” 56-63. in *Student Guide to Historical Thinking*, edited by Linda Elder and Richard Paul. Foundation for Critical Thinking, 2011. (10)

**Remember the Weekly question blog on Discussion board. Pose your question in such a way as to show you appreciate the main challenges of using these primary sources.**

### Week 3

#### **Interpreting Words and Pictures -- The Immigrant City and the Middle Class Conscience -- Jacob Riis' New York Worlds**

**Genres:** cultural history; visual culture; urban social history

**Key concepts for the week:** Poverty; social mobility; journalistic representation (personification); “framing”; ethnocentrism and bias; “races”; Christian moralism; multiple causation

**Skill focus:** Posing Historical Questions; Visual and Textual analysis; Detection of Bias (or point of view) in Written Sources

#### **1/27: Urban Inequality and the Birth of Photojournalism**

**Reading:** Davidson and Lytle, *After the Fact*, ch. 9. The Mirror with a Memory, 203-228 (25). Who was Jacob Riis? How did he approach his subject? How might his life story affect his social observation? How did he practice a “visual rhetoric” of Christian morality? What kinds of *homes* did he seek to represent, and what were the biggest threats to decent homes?

**Read Riis' Words:** Riis, Jacob A. *How the Other Half Lives: Studies among the Tenements of New York*. New York, NY: Charles Scribner's Sons, 1890. (Digitized by Haithi Trust).

**Introduction;** (4) . ch. 3, **The Mixed Crowd;** (7). **Then, if time permits: ch. 21.** Pauperism in the Tenements (12). This is the first edition digitized. Notice that many of the photographs that Riis took have been rendered as woodcuts, a less expensive and detailed reproduction method at the time.

**Methodological Guides:** Marius and Page, *Short Guide to Writing about History*, “**Questioning Sources,**” 32-39. Also “**Focusing on Your Topic,**” 82-85 (from 6<sup>th</sup> ed.).

**And:** “**Understanding the Role of Questions,**” in *Student Guide to Historical Thinking*, edited by Linda Elder and Richard Paul. Foundation for Critical Thinking, 2011, 18-21.

**Questions:** As you read Riis and view his pictures this class and next, ask **what (who) causes poverty?** Riis draws upon a toolkit of concepts, symbols, labels, and prejudices – Progressive and Conservative (or “Victorian”). Concerned with the idea that **upward social mobility** may be breaking down, he seems constantly to be trying to sort out when people are being oppressed, and when they are the principal authors of their misfortune. He struggles with these distinctions, and frequently trips himself up. He accepts the rigid categories of Scientific Charity (a movement of Charity Organization Societies that wanted to honor Christian charity but stop its purported corruptions of workers' work ethic). Ch.21 makes it clear that he thinks in terms of the **worthy and unworthy poor** but has to admit that “the tenement” blurs the line between them. Ultimately I find in Riis many powerful causes of poverty in 1890 New York: **tenements and slumlords; exploitative employers; bad characters; warped immigrant sub-cultures; greedy co-ethnics; saloons and politicians; misguided dispensers of soul-corrupting charity!** But in the particular cases that you examine, who did Riis regard as the offenders, who the victims? In other words, how did Riis slice up the **victims and the victimizers, the deserving and undeserving poor? Race and nationality and gender** are all relevant concepts here.

## 1/29: Reading Texts and Pictures -- Comparing Riis' Racial-Ethnic Thinking and Representations

**Written Assignment 03:** (comparing how one author observed and represented different groups). On the worksheet entitled "Riis' Races and Immigrants: Comparative Primary Source Analysis":

Identify the main points and best quotes and images that capture Riis' analysis of each group in the "queer conglomerate mass of heterogenous elements" that was New York City's working class. Why does he make these distinctions? What do we need to know about Riis, New York, and 1890s middle class culture to answer?

**1. Students born from January through April:** Compare 9. Chinatown; 13. The Color Line in New York (compare Chinese and Blacks). **Photo titles:** "Chinese Opium Joint," "Black-And-Tan Dive"

**2. Students born May through August: Compare Jews and Bohemians:** 10. Jewtown, first half; 11. The Sweaters of Jewtown, first half. 12. The Bohemians--Tenement-House Cigarmaking **Photo titles:** "Knee Pants," "Bohemian Cigar Makers"

**3. Students born September through December:** Compare: 20. Working Girls of New York, and 19. The Harvest of Tares [criminals]; **Photo Titles:** "Typical Toughs" "Sewing and Starving," "I Scrubs"

**To Browse the Photographs and Read His Captions:** The best image quality has been reproduced by the Museum of Modern Art in New York: [http://www.moma.org/collection/artist.php?artist\\_id=4928](http://www.moma.org/collection/artist.php?artist_id=4928) and especially by the Museum of the City of New York:

<http://collections.mcny.org/C.aspx?VP3=SearchResult&VBID=24UAYWOHR64E>

Compare the homes and nationalities represented for example in the photos titled: "In Poverty Gap," [I will lecture on this image]; "Knee Pants," "An Italian Rag Picker," "Five Cents a Spot," and "Bohemian Cigar Makers."

**Methodological guide to reading photographs:** Presnell, Jenny L. *The Information-Literate Historian*. 2 edition. New York: Oxford University Press, 2012, ch. 9, "Beyond the Written Word," READ **215-219 ONLY**, although the **whole chapter is valuable for subsequent sections on art, film, and television.**

**Methodological Guide to Taking Good Notes:** Marius and Page, *Short Guide 6e* "Recording Information and Ideas," 110-117.

### Week 4:

#### Progressive Symbolism and the Political Process

**Genres:** political history; legislative history; political culture; business history

**Key Concepts:** political symbolism; progressivism; "corporate arrogance," regulation – **political economy;** legislative process; workers; consumers

**Core Skills:** Comparing different kinds of primary sources: realistic fiction and professional investigative reporting.

This week we will consider the variety of questions you could ask and answer about the Progressive movement in American by referring to the scandalous revelations of unsafe meat and working conditions in the packing houses of the early 1900s. We will discuss the "elements of historical thought" as they pertain to crusaders in the public interest, like Theodore Roosevelt, to champions of workers' rights, like Upton Sinclair, and to back room politicians in Congress, who were dealing with a popular president and a powerful meatpacking industry.

#### 2/3: Tainted Meat: The Crusade and the Legislation

Davidson and Lytle, *After the Fact*, 10. USDA Government Inspected, 229-253 (34).

Upton Sinclair's lurid exposé of horrible working and sanitary conditions in the new mass-produced meatpacking facilities in Chicago lead to a defining crusade of the Progressive Era. President Theodore Roosevelt's charismatic style transformed an expose into a moral crusade in the public interest. How much was

the Meat Inspection Act of 1906 the result of potent symbolism manipulated by muckraking journalists and the colorful popular celebrity president Theodore Roosevelt? Why is it equally important to pay attention to little known Senators and Congressmen, to divisions within the Republican Party, and to the enduring power of decidedly *not* progressive House Committee members? How would Roosevelt's and Senator Beveridge's initial reform proposal have changed the balance of power between the federal government and private corporations? What did the Meatpackers fear most? How did the final legislation differ, and bear the imprint of the meat industry itself? From what angle of vision could the meatpackers be said to be "revolutionaries," in the view of some historians? NB: on Google Drive I put a **power point presentation** with some images and a **legislative process chart** to summarize what came out of each phase of the reform.

**Methodological guides; Marius and Page, *Short Guide*, ch. 2, *Thinking about History*, pp. 29-31**  
"Exploring Key Ideas within History," in *Student Guide to Historical Thinking*, 24-27. "Understanding Critical Thinking As the Key to Historical Thought," and "Additional Thoughts on the Elements of Historical Reasoning," in *Student Guide to Historical Thinking*, 32-35, 40-44.

**2/5: Expose and Investigation – Purposes Determine Questions, Facts, and Interpretation – Just Read!**

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

U.S. Congress. House of Representatives. *Conditions in the Chicago Stock Yards*. Message from the President transmitting the Report of James Bronson Reynolds and Commissioner Charles P. Neill. 59th Congress. 1st Session. Doc 873 (June 4, 1906) (11)

**Questions;** How do Neill and Reynolds reinforce Upton Sinclair's picture of meatpacking houses that so alarmed the nation? What do they overlook that was his principal cause?

**Written Assignment 04:** In 400 words, in good sentences and paragraphs, on Blackboard Discussion Board, compare my excerpts from Upton Sinclair's *The Jungle* to the full Reynolds-Neill Report that President Roosevelt regarded as his "ace in the hole" in promoting the Meat Inspection Act. What do we know of these three men? What were their main concerns in portraying the meat industry and its social impact? Who were they concerned with protecting? Hint: "I aimed at the public's heart and by accident hit its stomach." .. -- Upton Sinclair.

**Methodology (continued) and Intellectual Standards:** "Assessing Historical Thought Using Universal Intellectual Standards," in *Student Guide to Historical Thinking*, 48-53.

**NB: This assignment must use complete footnotes according to the following guides to careful use of sources (Google Drive Skills Guides folder):** Storey, *Writing History*, ch. 3, "Writing History Faithfully," 33-51. OR

Rampolla, *Pocket Guide*, ch. 7, "Quoting and Documenting Sources," 106-147 (more complete). [You admitted you needed to work on this—best to teach yourself as you need the skill].

## Week 5

### Sacco and Vanzetti: Americanization and Nativism

[NB: Thursday's is a big assignment, involving a newspaper search in addition to reading scholarship; push yourself and start it early].

**Genres:** legal history; social history; cultural history; ethnic history; "internationalizing American history"

**Key Concepts:** Nativism; anti-radicalism; anarchism; civil liberties and criminal procedure; pluralism/ethnocentrism; historical significance: the case and context of "two nations;" multi-causality

**Core Skills:** Secondary Source Analysis; appreciating historiography

## 2/10: The Case and the Cause

Davidson and Lytle, *After the Fact*, 11. Sacco and Vanzetti, 256-280 (24).

Attorney General A. Mitchell Palmer, "The Case Against the 'Reds.'" *Forum (1886-1930)*, February 1920.

Lucian Parrish, Rep Tx, Rep Rosedale, NY, Rep. Raker, Tx April 20, 1921, debating immigration restriction *Congressional Record* (Apr 20, 1921), 511-14.

**Questions:** The trial of the century, pitting civil libertarians and immigrant advocates against defenders of an older Anglo-Saxon America. How could a murder trial of two obscure radical Italian immigrants become an international cause célèbre? What social divisions, and conflicting ideas about America, did such a highly publicized trial reveal about the country in the 1920s? Why were Representatives Parish and Raker of Texas, and the Attorney General of the United States, A. Mitchell Palmer, so motivated to exclude and deport un-naturalized immigrants?

## 2/12: Shifting Points of View: From Nation to Globe, Elites to Working Classes

McGirr, Lisa. "The Passion of Sacco and Vanzetti: A Global History." *Journal of American History* 93, no. 4 (2007): 1085–1115. (My 2pp per page version is on Drive). Try to do with this what we did in class with the "Autobiography as Social Critique" article: identify its key words, structure, main points, and implications.

**Methodological Guides:** Presnell, "Evaluating your Sources," 104-111. (on secondary source analyses)

**Written Assignment 05:** Fill out the "Secondary Source Analysis" worksheet for this scholarly article, paraphrasing main ideas, noting the best examples, quotable statements by the historian and historical players, historiographical contribution (purpose), persuasiveness, question for further research.

## Week 6

### --- The Dust Bowl, the California Migrations, and Social Documentary

**Genres:** Cultural history (photography and fiction); environmental history; migration; quantitative social history; ethnic history; Western history

**Key Concepts:** "Parts and wholes" (inductive reasoning from particulars to generalities); cultural symbols and lived experience; freedom and coercion in Mexican-American repatriation and deportation; citizenship

**Core Skills:** Generating questions from secondary source explanations, oral history, documentary film; quantitative analysis; analyzing journalism and photography in context

## 2/17: Okies, Arkies, and the Unsung Californians

*After the Fact*, 12. Dust Bowl Odyssey, 284-308 (24)

The popular fiction of John Steinbeck and photography of Dorothea Lange created a symbolic landscape for understanding 1930s Dust Bowl migrants to California. What can quantitative social history and scholarship tell us about the majority of new Californians who fell outside that symbolic framework?

Then focus on the hidden history of the California deportations of Mexicans and American born Mexican Americans:

Hernandez, Kelly Lytle. "Mexican Immigration to the United States." *OAH Magazine of History* 23, no. 4 (October 2009): 25–29, esp. 25-26. Compare Hernandez' summary of the Mexican American labor and repatriation situation in the 1930s to Lytle and Davidson's discussion of "the other migrants." (304-308). *This is a great example of a short but very informative historiographical article, intended for high school teachers, but very rich as an introduction to issues and scholarship.*

View the Short PBS film from "Latino Americans," "Deportations," about repatriation, including an interview with someone who was deported: <http://www.pbslearningmedia.org/resource/03aba0cf-1bfa-4443-b049-e27ed718ede7/deportations/>

Are there mysteries that spark your curiosity? What mixture of coercion, inducement, and voluntarism accounts for the deportation/repatriation of 400,000 Mexicans and Mexican-Americans to Mexico?

**2/19: The 1930s – Artists as Activists – Steinbeck and Lange – Pick One or Both**

[Focus and write on either John Steinbeck or Dorothea Lange, A. or B. or both if you really like this topic!]

**A. John Steinbeck**, “The Harvest Gypsies,” *San Francisco News*, Oct 6-12, 1936. [Selections excerpted for you by Prof. Jackson on Google Drive]

**B. Gordon, Linda**. “Dorothea Lange: The Photographer as Agricultural Sociologist.” *The Journal of American History* 93, no. 3 (December 1, 2006): 698–727.

**Optional:** Lange's Farm Security Administration photos are on line at the "Library of Congress Prints and Photographs Online Catalog." <http://www.loc.gov/pictures/>

**Written Assignment 06 options 400 words Blackboard Discussion Board**

See Google Drive ASSIGNMENT WEEK 04 for full instructions and options

**Week 7**

**The Atomic Bomb: Ending WWII and Commencing the Cold War**

**Genres:** political history; military history; political science models of decision making; historical “memory” and commemoration

**Key Concepts:** The contest between traditionalist historians (bomb saved lives) and revisionists (“atomic diplomacy”); presidential responsibility versus bureaucratic decision making; suppressed historical alternatives; nationalism and historical memory

**Core Skills:** Assessing conflicting historical interpretations in light of evidence; “following the footnotes” to locate and evaluate secondary sources and primary documents

**2/24: The “Decision” to Drop the Bomb: Individual Agency and Bureaucratic Power**

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

**Also:** Harry Truman's diary entries for July 17-18, and July 25, 1945, on Google Drive. From “Notes by Harry S. Truman on the Potsdam Conference, July 17-30, 1945,” Harry S. Truman Presidential Library, [http://www.trumanlibrary.org/whistlestop/study\\_collections/bomb/large/index.php](http://www.trumanlibrary.org/whistlestop/study_collections/bomb/large/index.php)  
EXCERPTED ON GOOGLE DRIVE WITH AN AMATEUR TRANSCRIPTION.

**Also: Read also, at least the “Summary” at the end, if not the entire excerpted selection:**

“Memorandum from Arthur B. Compton to the Secretary of War, enclosing 'Memorandum on 'Political and Social Problems,' from Members of the 'Metallurgical Laboratory' of the University of Chicago," June 12, 1945, Secret downloaded from the National Security Archive at George Washington University  
<http://www2.gwu.edu/~nsarchiv/NSAEBB/NSAEBB162/> accessed Jan 11, 2015.

**Questions:** The authors argue that a long string of decisions and bureaucratic politics, not just Harry Truman’s decision making, accounts for dropping the bomb. Was dropping the bomb necessary? On what terms did Truman justify it? Were there alternatives? Did Truman feel that dropping the bomb was in particular need of justification? Did he see it as a morally distinct kind of “winning weapon” vis a vis Japan and/or the Soviet Union? Did he or anyone calculate the long-term consequences in terms of unleashing a global nuclear arms race? Might the war have been ended without the “winning weapon,” through a combination of diplomacy and the cooperation of Soviet military forces? “Atomic Diplomacy” -- is it possible that Truman dropped the bomb at least in part to *intimidate* the Soviets in the *post-war world* and not simply to end *World War II* against Japan as soon as possible, thereby saving American troops’ lives? Was it the decision that of a rational actor (in the political science definition) to seize or something more complicated, a whole machinery of bureaucratic decision-

making with considerable momentum before Truman even assumed office in April 1945? As you move from consideration of Truman's "rational actor" role ("The Buck Stops Here") to a model of bureaucratic organizational rivalry and "sop's," how does your appreciation of wartime leadership change, if at all? *Where did the power to use and not use the weapon really reside?* Students are introduced to the concept of modeling in decision-making.

### **2/26: Scholars Polarize in the 50<sup>th</sup> Anniversary Year of the Atomic Bombing**

(Context: Smithsonian *Enola Gay* exhibit fiasco).

(All articles on Google Drive; but you should really learn to find your own too):

Robert James Maddox, "Why We Had to Drop the Atomic Bomb," *American Heritage* (May/June 1995), 7 pp. Defense of the orthodox explanation. Available html full text or on Google Drive in pdf.

Gar Alperovitz, "Hiroshima: Historians Reassess," *Foreign-Policy* 99 (Summer 1995), 15-34 (20 pp.). Detailed case for "atomic diplomacy" (refined over 35 years).

Barton J. Bernstein, "The Atomic Bombings Reconsidered," *Foreign Affairs* 74, 1 (January 1995), 135-152 (18 pages). Post: who is most persuasive? Why? Who is least persuasive? Why?

Don't shrink from letting one author change your mind. Was it necessary? Was it a real decision? Were there alternatives that might have avoided an arms race?

**Methodological Guide:** Presnell, "Evaluating your Sources," 104-111. (on secondary source analyses)

"Critical Thinking and Historical Revisionism," in *Student Guide to Historical Thinking*, edited by Linda Elder and Richard Paul. Foundation for Critical Thinking, 2011, 76-77.

**WRITTEN ASSIGNMENT WEEK 07: Mapping Major Ideas and Evidence – Fill in the Historiography of the Bomb Grid of Google Drive, identifying at least 3 main areas of controversy, the analytical position of each author, and the evidence they cite.**

## **Week 8**

### **Commemorative Culture and the Search for An Historiographical Middle Ground**

**Skills Focus:** Analysis of historiography; identifying and contextualizing "memory"

### **3/3: Memory in the United States and Japan**

Dower, John. "Three Narratives of Our Humanity." In *History Wars: The Enola Gay and Other Battles for the American Past*, edited by Edward T. Linenthal and Tom Engelhardt. New York: Holt Paperbacks, 1996, 63-96 (36 pp.).

Webb, James. " 'I Want Americans to Know the Facts,' Was It Necessary? An Interview with Maj. Gen. Chuck Sweeney." *Parade Magazine*, July 30, 1995 (2 pp.).

### **Methodological Guide:**

Marius and Page, *Short Guide to Writing about History*, "Stories about the Past Intended to Be True" 1-9

### **3/5: Historiography: Staking Your Ground, Following the Footnotes, Delving Deeper into Scholarship**

Walker, J. Samuel. "Recent Literature on Truman's Atomic Bomb Decision: A Search for Middle Ground." *Diplomatic History* 29, no. 2 (April 2005): 311-34 (23 pages). **Plus one journal article YOU find using Walker's footnotes.**

**Written Assignment 08:** This important historiographical essay carefully examines the research of many historians. Pick a contentious piece of the puzzle about which traditionalists and revisionists have differed, while others explore middle ground positions. First get clear *precisely* what Walker's middle

ground position is. Then, through Walker's footnotes, **track down an article that he cites, using the Jackson library advanced search article option** (skip monographs for now unless you are motivated to track it down in the library; there are enough articles available through the data bases). (For your convenience, I have highlighted in yellow some Journals that are readily available and of key significance). **On Blackboard Discussion Board, write 400 words assessing this extra historian's contribution to the debate, in terms of analysis and evidence.**

SEE GOOGLE DRIVE WEEK 08 FOR A "REFINED CONCEPTUAL SUMMARY" OF THE MAJOR POINTS OF CONTENTION TAKEN UP BY WALKER

## **SPRING BREAK**

### **Week 9**

#### **Gender and Sex Roles in the 1940s and 1950s**

[NB: Reading is LIGHT this week so you may get a jump on the Assignment Due April 2]

**Genres:** women's history; media history; quantitative content analysis

**Key Concepts:** Gender roles; domesticity; labor force participation; mass media manipulation and reflection, propaganda and cultural agency

**Skills Focus:** Film and television analysis; recognition of contradictions in the culture

#### **3/17: Revolution and Reaction in Gender Norms: Media and Popular Culture**

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

How did gender norms for women change from World War II to the Cold War? How much was married women's work during World War II actually considered normative? Do you think the popular media reflected or shaped popular attitudes toward motherhood, housework, and women's paid work outside the home? Within the dominant patriarchal norms of the time, how much room could women like Lucy Ricardo carve for autonomy, even rebellion?

**Watch:** "Betty--Girl Engineer," *Father Knows Best* (1956) on Google Drive. [.mov files viewable with QuickTime]

**Optional:** finish Presnell, ch. 9 from week 03.

**Written Assignment 09 300-400 Words on Blackboard Discussion Board:** Summarize and critically analyze the characters and plot structure of this episode. In asserting her equality and ability as an engineer, is Betty modeling opposition to the norms of domesticity or ultimately succumbing to them? In other words, do Father and Mother know best? Is male chauvinism vindicated or satirized? Are there alternative possible audience responses?

#### **3/19: A Critical Examination of the Women's Magazines**

Was Cold War culture uniformly down on married women's work, as reflected in the women's magazines? Very Short Selections from Nancy A Walker, ed., *Women's Magazines: 1940-1960: Gender Roles and the Popular Press* (New York, Bedford St. Martin's: 1998):

"Meet the Berkman: The Story of a Mother Working on Two Fronts," *Ladies Home Journal* (October 1942)

J Edgar Hoover, "Mothers . . . Our Only Hope," *Woman's Home Companion* (January 1944)

Jennifer Colton, "Why I Quit Working," *Good Housekeeping* (September 1951)

"Women in Flight" *Mademoiselle* (December 1952)

"The Married Woman Goes Back to Work" *Woman's Home Companion* (October 1956)

### **Week 10 From the Student Sit-Ins to the Civil Rights Revolution**

**STUDENTS SHOULD BEGIN WORKING ON THE 5 PP PAPER DUE IN ONE WEEK**

### **3/24: The Greensboro Sit Ins**

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

**Questions:** In explaining why Greensboro in 1960 triggered a phase of mass protest in the black freedom movement, what elements of the "political process" sociological theory best help explain this remarkable revolution?

**Methodological Guide:** Marius and Page, *Short Guide to Writing about History 6e*, Basic Principles for History Essays," pp. 9-23, and "Modes of Historical Writing," 55-78, and "Simple and Direct Writing," 151-63.

### **3/26: Visit to the University Archives:**

**Short Written Assignment: summary, paraphrase, quotation.** Read one of the "Civil Rights Greensboro" Oral histories compiled by UNCG's Jackson Library:

<http://libcdm1.uncg.edu/cdm/landingpage/collection/CivilRights>

Put it into a context that helps explain it and that it also sheds light upon. Does it shed light on one of the important factors that help explain "Why Greensboro?" "Why 1960?" **Suggestions will be posted with some questions as I work my way through.**

## **Week 11**

### **The March on Washington – From Civil Rights to Human Rights**

#### **3/31: The March on Washington for Jobs and Freedom**

**On Google Drive, select one of the sub-topics in sub folders. Start searching for your own sources to supplement mine. Tutorial: Searching *New York Times Historical***

**4/2: 5-6 pp. Paper is Due using Primary Sources to Reconstruct a Piece of the March on Washington. A mix of sources that I provide and sources that you find. Guidelines and options in Google Drive Unit 11 folder. Evaluation criteria: 1. Does the essay pose a clear question or problem? 2. Is it coherent? 3. Does it mix description, narrative, and exposition well?**

Students will construct a focused narrative from selected primary sources in the area of television coverage, memoirs, Presidential tapes and files, and journalism. Potential Angles of Vision: 1. Militant Critiques, Malcolm X and the radical students; 2. Was John Lewis really censored? 3. Analyzing the television coverage—media "frames." 4. Women's bid for recognition. 5. Economic Demands: Genesis and Outcomes. 6. President Kennedy's response and efforts at containment. 7. Memory and Forgetting: the 50<sup>th</sup> Anniversary Commemorations

## **Week 12**

### **Deciding Your Research Project – From Topics to Questions to Sources**

#### **4/7: Focus on Student Research Skills – Locating and Assessing Primary and Secondary Sources**

Meeting at the CITI lab with Dr. Kathryn Crowe on library research.

#### **4/9: How Things Go Wrong: Fallacies of Historical Thinking and Avoiding Plagiarism**

Marius and Page, "Historical Fallacies," 4-42

Rampolla, *Pocket Guide*, ch. 7 "Avoiding Plagiarism."

**ASSIGNMENT DUE: 1 page precis of your research question and preliminary sources**

## Week 13 SEQUENCING AND ASSIGNMENT TBA ON GOOGLE DRIVE

### Vietnam and American Memory

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

**Questions:** Why did it take over 15 years to have a realistic film made about Vietnam combat? What does the progression from *The Green Berets* to *Rambo: First Blood* to *Apocalypse Now* to *Platoon* say about our capacity to confront our own history? How was the Army able to keep details of the 1968 Son My massacre from the public for a year and a half, and how did it come to light? Does the story have any heroes and where did ultimate responsibility lie for the killing of over 300 unarmed civilians? Do the actions of Hugh Thompson and Ron Ridenhour and Ronald Haebler vindicate the openness of the system? Was Son My (My Lai) an aberration, an extreme exception of what can happen in warfare? What did John Kerry think about this question?

“Statement By John Kerry,” Vietnam Veterans Against The War, April 23, 1971, Senate Committee on Foreign Relations, reprinted in Steven Cohen, ed., *Vietnam: Anthology and Guide to A Television History* (NY: Knopf, 1983), 366-370. Our current Secretary of State, decorated Vietnam War veteran and anti-war veteran.

### PBS Frontline Documentary: Remember My Lai—URL AND TIME GUIDE AVAILABLE ON GOOGLE

Hal Wingo and Ronald Haebler (Photographer), “The Massacre at Mylai: Exclusive Pictures, Eyewitness Accounts,” *Life* (December 5, 1969) pp. 36-45. Google Books

Wineburg, Sam, et.al., “Common Belief and the Cultural Curriculum: An Intergenerational Study of Historical Consciousness.” *American Educational Research Journal* 44, no. 1 (2007), 40-76. How is historical knowledge about Vietnam transmitted across generations and within popular culture? What do people choose to avoid and why? What assumptions about the Vietnam War are commonly held, what experiences have been suppressed, what divides people still? Why is *Forest Gump* the single most popular source people mention when they reference the anti-Vietnam War Movement? Why does the film never mention Vietnam Veterans Against the War?

## Week 14

### Student Collaboration on Research Projects; Presentations of Working Hypotheses; Peer Reviews; Conferences with Professor

### May 5, Tuesday, 6:30 PM, Final Project – Proposal and Annotated Bibliography is Due -- Hard Copy in My Office, Electronic Copy in SafeAssign

#### Evaluation Criteria

In carefully written prose:

1. State a *problem* needing explanation. Proposals often open with a compelling “hook” that creates curiosity, embodies the question or mystery, and gives the reader a sense of the people involved and what is at stake.
2. *Justify* in light of interpretation in secondary source scholarship and current debate. Has someone looked at this differently, with different sources? What mysteries remain, lines of investigation unexplored? Optional: Suggest its *significance* in terms of what many would recognize was an important public issue then, one that may or may not have implications for today.
3. Convince the audience or reader that it is sufficiently *focused* and *researchable* as to be achievable within a standard article length format aiming at a 12,000 word draft (this is the imagined end product, NOT what I am asking for here). Outline the primary sources that are likely to provide evidence, facts, data.
4. Give a “working hypothesis” or a framework of *informed* questions that clearly relates to the problem and has come coherence (i.e. don't ask wildly ranging separate, unconnected questions). This should incorporate your key concepts or theories, as well as assumptions and warrants that you feel should be made explicit at the outset.
6. Attach a bibliography whose annotations are brief but *specific* and *related* to the questions they are likely to answer or evidence they are likely to provide. Don't give a book summary, rather a specific quote, paraphrase, or reference to a claim made by an author or the subject matter in a primary testimony relevant to the questions you have posed.