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

Philosophy

This course is meant to sharpen your tools of historical thinking, investigation, and writing. We all start with 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 forebears 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. 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 both with other elites and ordinary people, who have their own ideas about power and its legitimate uses.

Learning Goals for History Majors: Thinking in Time

Consider the recently revised History Department goals for your education. What do they mean? These generalizations encompass the many time periods, locales, questions, and methods that you find in this department and in historical writing generally. [Key skills for this course are in bold].

History Graduates will be able to:

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

This class focuses on Department goals LG2 and LG3, with a significant exercise in LG4. Since these aren’t abstracted from the sense you make of the past, LG1 will be relevant to the degree that context matters. Judgments about causation, continuity and change, the scope of human agency and the power of systems and structures are all, of course, *analytical* judgments, involving thinking with evidence. We just won’t be concerned that much with long range changes.

STUDENT LEARNING OUTCOMES:

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

1. **Information Literacy.** Search, identify, evaluate the reliability of primary and secondary sources. The

quality of your thinking and reliability of your insights is highly dependent on your ability to master the very best methods of discovery. This goes far beyond your familiar Google Searches or reliance on Wikipedia or any .com web site that is not peer reviewed by experts in the relevant knowledge field. Would you let a salesman of surgical instruments take out your appendix? What if your life depended on getting history right? Historians record their best work in journals and books and encyclopedias that stand up to evaluation by other experts and committed students. Know these sources and search engines. Learn the most reliable sources for primary documents. Consistently practice full and accurate citation.

2. Distinguishing “Genres” of Historical Consciousness, or Ways of Knowing the Past. These include: “collective memory” in popular culture and official 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.

Evaluate varieties of historical investigation and explanation, including quantitative and qualitative analysis, visual rhetoric and the comparison of the symbols and substance of politics. Historical analysis involves testing theories and narratives by exposure to facts and evidence. Define and illustrate keywords and concepts in the sub-fields of social, political, and cultural history. Identify major historical fallacies, such as oversimplification, confusions of contiguity and causation, and “presentism.” Make valid inferences (inductive reasoning) from limited evidence.

As a Practice, 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, 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 that have addressed clear questions. Identify and analyze their concepts, methods, sources (as seen in their footnotes), conclusions and narrative accuracy. Employ evidence-based reasoning to improve your questions and approaches.

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

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

8. Writing Up Research Findings. 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.

This course has been revised as a result of a competitive award issued by Jackson library for the University’s best proposal to promote Information Literacy on an ongoing basis.

A note on strategic skills: I am convinced that the better you read, with close attention to how authors assemble argument and evidence, the better you will research and write. A lot of “student guides to writing” function at a rather abstract level. I am assigning a fairly practical hands on guide. 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 are that 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 that 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 and/or on Canvas, with full citations in endnote style when I ask. Learn these rules. Best short reference is a chapter from Rampolla's *Student Guide*, which will remain at the top of Canvas syllabus page. Papers should be double spaced unless otherwise indicated, 1" 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 your weekly preparation: Approach the week or module as a whole in advance, by surveying the readings and questions first. Then allocate hours of preparation. Otherwise you risk shortchanging your performance in Wednesday classes.

Class Management System

Canvas works so much better than Blackboard! Canvas assignment pages will have clear links to Google Drive folders.

Electronic Devices:

Because some our class period will be devoted to the evaluation of web sites and online information, I encourage you to bring your laptops and tablets. Put away all phones and don't text. "Lids down" should signal: "time to give the face to face class 100% attention." 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 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/> I will report violations of the honor code to the Dean of Students through one of the two paths explained on the website, both of which involve conferences with me, agreed penalties or mediation of the Academic Integrity Board.

Watch: Plagiarism 2.0: Information Ethics in the Digital Age [Plagiarism 2.0 Video](#) (Beware specifically "Patch Writing" a form of plagiarism that plagues undergraduates, starting at 4:30 in the video).

Grading Scale:

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

Course Requirements:

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

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

Presnell, Jenny L. *The Information-Literate Historian*. 2nd ed. New York: Oxford University Press, 2012.

Short Excerpted Selections Digitized for You in PDF form (in Canvas Files and linked to assignments Canvas and Google Drive):

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

Storey, William Kelleher. *Writing History: A Guide for Students*. 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. An inspiring and clear pamphlet.

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

A Course Reader of paper versions of supplementary readings can be made available at Copy King (and may be required), since electronic devices have not caught up to the ease of use of paper.

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>

Assignments and Point Breakdowns

I. Participation and Preparation (20%):

Regular and punctual attendance is required. Preparation as demonstrated by active speaking, cooperation, and respectful debate, is essential. **Peer reviews of classmates final projects also counts toward participation.** I allow three absences with or without an excuse. I take one point off your final aggregate grade per excessive absence.

I make notes right after class and keep a participation point tally. *You will receive points not on the extent of your remarks; indeed I discourage long-winded and especially off-topic comments.* I will evaluate 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. Weekly Quizzes including “Informed Questions” (10%). On Canvas. Once a week for ten weeks.

Generally about five questions will constitute “formative assessment” of how much of the main ideas you are getting. Multiple choice or identification, but there will never be meaningless facts or dates separate from interpretations and evidence that *matters*. Then, in a few sentences, I will ask you to pose an *informed* and researchable question, and justify its significance in terms of what you have learned and what remains a mystery that week. One of these may well mushroom into your final project.

What problems of explanation capture your enthusiasm? 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 Discoveries, 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 Canvas submissions. Source analysis should roughly 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 Canvas at the end of each Module.

The main types of assignments:

Primary Source Single Analysis

Primary Source Comparison Analysis

Secondary Source Single Analysis

Secondary Source Comparison (Historiography)

“Finding Sources” or Information Literacy Assignments using search engines we will show you, and employing critical standards for evaluating different sources.

V. Final Project: EITHER: Research Proposal and Annotated Bibliography of Primary and Secondary Sources OR: Focused Research Paper Reconstructing an Event or Proving a Point with Primary Sources 30%

Choose one of the nine topics that we will examine (nothing outside the framework of questions we have all discussed, please. Commit yourself by **April 9** to a topic and a focused researchable question (**1 page draft prospectus due then**), 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 option 1: 5 pp Research Prospectus about a focused event or person or decision in the past, PLUS 3-4 pp. 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).

Writing Option 2: 8-10 page thoroughly researched, clearly narrated, deftly explained examination of a more focused problem.

EXAMPLES: Writing Option 1 would envision “Explaining How the Sit-Ins Spread in 1960: A Look at Three Cities,” whereas writing option 2 would encompass “Greensboro Business Response to the Civil Rights Crisis of June 1963.”

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 any of three sources.

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. Canvas at top of syllabus page.

OR

Rampolla, *Pocket Guide*, ch. 7, “Quoting and Documenting Sources,” 106-147 (more complete). Canvas at top of syllabus page.

ASSIGNMENTS AND DUE DATES: CLASS SCHEDULE

NB: THOUGH COMPLETE, THIS SCHEDULE IS SUBJECT TO SOME MODIFICATION, SO THE PLACE TO LOOK FOR EACH WEEK’S AGENDA WILL CANVAS!!

1/11: Introductions

Module 1: From Personal History to the Discipline of Historical Thinking

1/13: History Ain’t What It Used to Be: Taking History Personally

Core Skills: Thinking about Thinking and Learning, or “Meta-Cognition,” Fearless Honesty

Readings: “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).

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?

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). Practice extracting the MAIN idea. Preview, skim, and read this article with a view to understanding 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 made-up “memory” to persist, what had she been asked to forget? (Hint: it has to do with the reality and fear of sexual violence). **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)?**

1/18: Martin Luther King Day No Class

But in the intervening week, please introduce yourself to me in a freewheeling way on Canvas: San Diego State University developed the most concise statement of standards for historical thinking I have seen. Read the entire, cut and pasted on Canvas, or at <http://worldhistoryforall.sdsu.edu/foundations/standards.php>

Writing Assignment 1: 1-2 pp. Answer in Canvas: 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 we read last week, answer a couple of those questions about your background and the influences on your thinking, anything you feel comfortable sharing at this point about how our groups of origin shape individual identity, but also confine people to limited roles.

1/20: Past Imperfect: Recovering Slavery and Emancipation from the Bottom Up

Subfields: social history; oral history

Key concepts: Resistance; accommodation; brutality; kindness, the “economy of deception”

Core skills: Interpreting and Contextualizing Primary Sources

Davidson and Lytle, *After the Fact*, 8. The View from the Bottom Rail, 171-199 (28). **Read the two ex-slave narratives first. What plausible inferences can you draw from two very different narratives?** How do they compare in the pictures they paint of how slaves, especially families and children were treated; compare especially the “collective memory” of the African and African-American past they embody (also relations with Indians)? **Then read the chapter.** What surprised you the most? What caused the divided consciousness so evident in the two narratives? Make sure you understand the social relationships that produced the sources, the role of questions, and the VERY key idea of an “**economy of deception**” that permeated slavery and post-Reconstruction white supremacy.

Presnell, *Information Literate Historian*, ch. 6, entire, but especially 148-150, 160-161. Does this help with your critical reading of primary sources?

Optional: Marius and Page, *Short Guide to Writing about History*, Making Inferences, 42-44. A FACINATING two page discussion of how vastly contradictory pictures of the American wilderness during Hernando DeSoto’s expedition and French explorers one hundred years later led historians to make inferences about native peoples and the land. **Lesson:** Find the contradictions and resolve them. I will summarize in class.

Module 2: Recovering the Past through Journalism and Photography—Looking in Front of and Behind the Lens

1/25: Urban Inequality and the Birth of Photojournalism

Subfields: cultural history; visual culture; urban social history, journalism history

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

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

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

Questions: Who was Jacob Riis? How might his life story affect his social observation? How did he practice a “visual rhetoric” of Christian morality? What were the biggest threats to decent homes for the other half? Was it really true as our authors suggest, that he understood poverty and urban squalor in terms of individual moral failings? (Hint: I disagree somewhat). Context: he wrote when the Gilded Age and its dominant ideologies of “laissez faire” and “Social Darwinism” yielded to the debates of the Progressive era regarding how “environment” and injustice beyond the control of any family or individual might be responsible for mass poverty, not just individual failings. But you’ll also see him blaming some of the victims.

Also Read A Sample of Riis' Words and Images: Riis, Jacob A. *How the Other Half Lives: Studies among the Tenements of New York*. New York, NY: Charles Scribner's Sons, 1890. (Digitized by **Haithi Trust**). READ: ch 14. "The Common Herd" (focus on central families). ALL RIIS CHAPTERS FOR THIS WEEK ARE DIGITIZED WITH CANVAS LINKS.

Questions: What did Riis mean by "the Tenement." Who was "the Tenement"? What were the KEY causes of poverty, at least in this chapter. Are there virtues among the poor? Are there ethnic groups that seem especially worthy, temperate, or "honest?" (see especially the story, picture, and caption of the several families profiled around page 169, especially the family that goes along with "**In Poverty Gap, West Twenty-Eighth St. An English Coal-Heaver's Home.**" Photo [here](#) credit Museum of the City of New York. Click on the picture to blow it up. What are we supposed to SEE?

Methodological guide: "Exploring Key Ideas within History," in Student Guide to Historical Thinking, 24-27. Apply this probing analysis also to the idea of "individual and societal causes of poverty."

1/27: Comparing Jacob Riis' Racial-Ethnic Thinking and Representations – Identify and Resolve the Contradictions

It is plain that Riis saw some people as more "honest," temperate, and capable of American mobility than others, that he tried to sort out the true victims of oppression from those whose character or culture kept them down. Sometimes he even talks about the "line" between honest poverty and degraded morals, but there are definitely "deserving" and "undeserving" poor in his portraits.

Written Assignment 02: (comparing how one author observed and represented different groups). Fill out 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 heterogeneous elements" that was New York City's working class. Why does he make these distinctions? What do we need to know about Riis, New York, and 1890s middle class culture to answer?

1. Students last names A through F: 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 last names H through L: 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 last names S: 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 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: "Knee Pants," "An Italian Rag Picker," "Five Cents a Spot," and "Bohemian Cigar Makers."

Methodological guide to reading photographs, REQUIRED: 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. We will return to this later

Module 3: The Symbols of a Progressive Crusade and the Politics of Legislative Compromise

Subfields: 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.

Investigation: ProQuest Congressional Universe

2/1: Tainted Meat: The Crusade

Davidson and Lytle, *After the Fact*, 10. USDA Government Inspected, 229-242 HALF the chapter (13). Upton Sinclair’s lurid exposé of horrible working and sanitary conditions in the new mass-produced meatpacking facilities in Chicago lead to a defining crusade of the Progressive Era. President Theodore Roosevelt’s charismatic style transformed an expose into a moral crusade in the public interest. How much was the Meat Inspection Act of 1906 the result of potent symbolism manipulated by muckraking journalists and the colorful popular celebrity president Theodore Roosevelt? Or (Next class) how much did complicated Congressional horse trading shape the final contours of the Act?

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 [along with the report]. 59th Congress. 1st Session. Doc 873 (June 4, 1906) (11) **ON CANVAS BUT: this is from ProQuest Congressional Universe which you will be using to find and download some Congressional debate in the Spring and early Summer of 1906.**

Questions: 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 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.

MINI-TUTORIAL: FINDING CONGRESSIONAL DEBATE IN PROQUEST CONGRESSIONAL

2/3: Meat Inspection: the Congressional Horse Trading in the “Legislative Jungle”

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

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

Written Assignment 03: Use *After the Fact*’s recommendations for congressional documents, and the search engine *ProQuest Congressional Universe* to find a moment of **debate** on one or more of the key provisions of the Meat Inspection Act. The first recommendation, *Congressional Record*, is good on the Senate side, especially June 23. The second, *Hearings on the So-Called Beveridge Amendment*, has extensive testimony from the meat industry to counteract Neill and Reynolds grim view of conditions. But show some enterprise here! When were the main debates? Be clear on just what the issues were in the debate you select. Be prepared to skim debates that don’t seem central. This may be frustrating, but these are essential sources, and there is no good index or “research guide.” 3 pp. synopsis of key arguments pro and con.

Optional: on loopholes in the law that menaced American meat eaters into the 1960s: Lyndon B. Johnson: "Remarks Upon Signing Bill Amending the Meat Inspection Act.," December 15, 1967. Online by Gerhard Peters and John T. Woolley, The American Presidency Project. <http://www.presidency.ucsb.edu/ws/?pid=28607>.

Module 4 Sacco and Vanzetti: Americanization, Anti-Radicalism and Nativism

Subfields: 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

2/8: 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.

Statements of Nicolo Sacco and Bartolomeo Vanzetti upon Sentencing (1927)

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?

2/10: Searching for Good Scholarship – Sacco and Vanzetti Will Live Forever

Presnell, *Information Literate Historian*, chs. 3-5, especially 5.

"Assessing Historical Thought Using Universal Intellectual Standards," in Student Guide to Historical Thinking, 48-53. Clarity Accuracy Precision, fairness and another checklist for evaluating reasoning, concise, p. 53

Coming Assignment for write up over the weekend: FIND a scholarly peer reviewed article on some aspect of the case, legal, political, cultural, international, or FIND a book and related book reviews. We will discuss how to make spot judgments of what is worth investigating, INCLUDING how to use book reviews to orient you in the historiography. Write and be prepared to report next class on the central findings and sources the scholar used to reach his or her conclusions.

2/15: New Angles and Old Insights on Sacco and Vanzetti and their International Impact

Written Assignment 04: Fill out the "Secondary Source Analysis" worksheet for the scholarly article or book that you found, paraphrasing main ideas, noting the best examples, quotable statements by the historian and historical players, historiographical contribution (purpose), persuasiveness, and a question for further research.

Be ready to report on your findings.

Get a jump on the readings for next class too.

Module 5. The Dust Bowl, the California Migrations, and Counting the Great Depression

Subfields: 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 Californios

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

Questions: The popular fiction of John Steinbeck and photography of Dorothea Lange created a symbolic landscape for understanding 1930s Dust Bowl migrants to California. What can quantitative social history and scholarship tell us about the majority of new Californians who fell outside that symbolic framework? What about those who left California because they were deported, making room for whites? What can Lange and Steinbeck convey that numbers cannot?

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." (*ATF*, 304-308).

View the Short PBS film from "Latino Americans," "Deportations," 10 minutes, about repatriation, including an interview with Emilia Castañeda who was deported:

<http://www.pbslearningmedia.org/resource/03aba0cf-1bfa-4443-b049-e27ed718ede7/deportations/>

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

Optional: John Steinbeck, "The Harvest Gypsies," *San Francisco News*, Oct 6-12, 1936. [Selections excerpted for you by Prof. Jackson on Google Drive]. Suggests that *ATF* authors didn't give him enough credit for seeing Mexican Americans. Similarly: Gordon, Linda. "Dorothea Lange: The Photographer as Agricultural Sociologist." *The Journal of American History* 93, no. 3 (December 1, 2006): 698-727.

2/22: Tutorial on Using The Census and Statistical Records (with Library Liaison Lynda Kellam)

Review the quantitative section of *ATF*, 12.

Presnell, *The Information Literate Historian*, ch. 10.

Explore the sections of the Cambridge Millenium Edition of *Historical Statistics of the United States* that might fulfill the next assignment's requirements.

2/24: Student Reports on Quantitative Social History and Americans in the Great Depression

Written Assignment 5 (Details TBA): Generate a graph from the online *Historical Statistics of the United States* that reveals an important trend evident in the 1930s and compares it with decades preceding and following. Can be about a state, city, demographic or educational group. Up to you.

Module 6. The Atomic Bomb: Ending WWII and Commencing the Cold War

Subfields: political history; military history; political science models of decision making; historical "memory" and commemoration

Key Concepts: Orthodox historians (bomb saved lives) and revisionists ("atomic diplomacy"); presidential responsibility versus bureaucratic decision making; "suppressed historical alternatives"; nationalism and historical memory

Core Skills: Appreciating historiography; Assessing conflicting historical interpretations in light of evidence; "following the footnotes" to locate and evaluate secondary sources and primary documents

2/29: 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

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.

3/2: Scholars Polarize in the 50th Anniversary Year of the Atomic Bombing—State of the Field 1995

Robert James Maddox, "Why We Had to Drop the Atomic Bomb," *American Heritage* (May/June 1995), 7 pp. Defense of the orthodox explanation.

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).

Questions: Who is most persuasive? Why? Who is least persuasive? Why? Why do you think in 1995 that orthodox and revisionist had become so entrenched? 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?

Optional: 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.).

Spring Break!

3/14: 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). FIND THIS USING AMERICA HISTORY AND LIFE: DOWNLOAD AND HIGHLIGHT!! READ IT TWICE IF YOU HAVE TO.

"The Fairminded Historian," in *Student Guide to Historical Thinking*, edited by Linda Elder and Richard Paul. Foundation for Critical Thinking, 2011, 56-63.

Questions: According to Walker, what elements of the Revisionist interpretation are no longer supportable? What elements of the orthodox interpretation must also be jettisoned to gain a full picture of the bombing? What are the central areas of uncertainty that remain, to be honest? Are the casualty estimates any longer relevant to explaining why Truman dropped the bomb as soon as it was ready? Are calculations regarding Soviet power in East Asia still relevant? How?

Written Assignment 06, due Thursday, with Oral Reports, 2-3 pp.: 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. SEE MY OUTLINE OF THE MAJOR QUESTIONS RAISED BY WALKER AND PICK ONE (1) AND ONLY ONE OF THEM! First get clear precisely what Walker's middle ground position is. **Then, through Walker's footnotes, track down an article or influential monograph that he cites, using the Jackson library advanced search article option. OR find one directly that is authoritative and peer reviewed. What you select must be peer reviewed, footnoted, addressed to professional historians and students. [Students must plan ahead and must email me the scholarship citation in advance so that you truly engage with this debate at the highest levels researchers have reached. Some people are just ideologues who have done no original research and make plainly tendentious arguments]. Write a review of the main points and evidence.**

3/16: Discussion of Written Reports on Most Recent Historical Scholarship on the Bombing—Middle Ground Interpretations

Students will discuss the findings of their chosen historians and honestly **reflect on how their interpretation of the bombing has changed over the past weeks.** We will also discuss best practices for locating the most thoughtful scholarship.

Module 7 Gender and Sex Roles in the 1940s and 1950s

Subfields: 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; using scholarly footnotes and magazine search engines to zero in on a thesis!

3/21: Revolution and Reaction in Gender Norms: Media and Popular Culture [Advice: get going early on these with a view to writing well for Thursday after a visit to the Library Stacks to read *Ladies Home Journal*]

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? Could different audience members who watched "Betty—Girl Engineer" have reached different conclusions about the possibility and desirability of breaking into sex-typed "men's jobs"?

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

Researchers: finish Presnell, ch. 9 from week 03.

3/23: A Critical Examination of the Women's Magazines

Joanne Meyerowitz. "Beyond the Feminine Mystique: A Reassessment of Postwar Mass Culture, 1946-1958." *Not June Cleaver: Women and Gender in Postwar America, 1945-1960*. Temple University Press,

Philadelphia: 1994, 229-252 (23). **Questions:** Was Cold War culture uniformly down on married women's work, as reflected in the women's magazines? Meyerowitz takes Betty Friedan to task for missing positive images, especially late in the 1950s, of married women working, though the messages were surely mixed, no?

"You Can't Have a Career and Be a Good Wife," *Ladies Home Journal* (January 1944).

Writing Assignment 07: Test Meyerowitz's conclusions about the later 1950s and mixed messages in the magazines regarding married women's work by finding your own article in a women's magazine. Go to the library and find *Ladies Home Journal* or something Meyerowitz cites in her footnotes. Use **Readers' Guide Retrospective** to browse the titles or search in the late 1950s (Hint: the first subject term I saw of interest was "Married Women—Employment." Several enticing titles popped up). Read it. Give a critical synopsis of the writer's views of the pros and cons of married women and mothers working outside the home. **Does your example support or throw into some doubt Meyerowitz's main argument? 2-3 pp.**

Methodological Reading: Presnell, *Information Literate Historian*, ch 4. "Finding Journals, Magazines, and Newspapers." Review with respect to distinguishing popular magazines from magazines of opinion from newspapers, etc.

Module 8: From the Student Sit-Ins to the Civil Rights Revolution of 1963

Subfields: long civil rights movement; sociology of protest; local history

Key Concepts: Spontaneity vs. continuity, "diffusion" of protest, multi-causation, "insurgent consciousness," "structure of political opportunity."

Skills Focus: narrative and comparative analysis, interpretation of oral history and news reporting

3/28: The Greensboro Sit Ins: Origins, Distinctiveness, and the Puzzle of Timing and Place

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

Questions: Why Greensboro? Why 1960? Was this a watershed in the movement, or the most famous rapid in a string of cascades? In explaining why Greensboro in 1960 triggered a phase of mass protest in the black freedom movement, what elements of the "political process" sociological theory best help explain this remarkable revolution?

3/30: Visit to the University Archives and its Sources on Greensboro Civil Rights

Familiarize yourselves with Civil Rights Greensboro first!

William Chafe, *Civilities and Civil Rights*, ch. 6 "My Feet Took Wings" – class will collaborate on a chronology and cast of characters for this monumental Spring, much more consequential for the city than 1960.

4/4: Discussion of Greensboro's Direct Action Protest Movements From the Standpoint of Primary Research

Writing Assignment 8 is Due: Compare two sources on the same event, with a view to shedding light on any of the analytical questions raised by *ATF* and *Civilities and Civil Rights*. **3 pp.** Use Chafe's footnotes to guide you to important oral histories; consult the news collection at the Archives. Oral histories: <http://libcdm1.uncg.edu/cdm/landingpage/collection/CivilRights>

1) Why Greensboro? Why 1960? What about the structure of opportunity and leadership in Greensboro helps explain the protest and its rapid diffusion? 2) Why 1963? What did it take to finally force the issue with the Mayor and the downtown business elite?

Module 9: Vietnam and American Memory

Subfields: Military history, journalism history, popular culture, legal history

Key concepts: Amnesia, memory, Accountability,
Skills focus: Filmic narrative analysis; extracting evidence from journalism and documentary film,
including television

4/6: American Amnesia and Filmic Narrative

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

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

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

Presnell, *Information Literate Historian*, 221-228 on moving images and film searching.

4/11: Incident at Son My – Atrocity, Accountability, and American Public Memory

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

PBS Frontline Documentary: Remember My Lai—URL AND TIME GUIDE AVAILABLE ON Canvas—The most emotionally powerful and morally challenging documentary film on the Vietnam War I have ever seen.

Questions; 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 Haerberle 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? Did journalism and the legal system right a wrong?

4/13: Manuscript Microfilm Collections Digitized Like Crazy By ProQuest

This for-profit information corporation has cornered the market on digitizing microfilm as diverse as the FBI files on Martin Luther King to the Peers Inquiry into the My Lai Massacre conducted by the Army.

Skim: Lester, Robert. *A Guide to the Microfilm Edition of Vietnam War Research Collections: The Peers Inquiry of the Massacre at My Lai*. Bethesda, MD: University Publications of America, 1997. Google Docs folder.

View: Digitized copies of the manuscript folders therein.

Select: a document that makes sense and adds to your understanding of this tragedy in its many dimensions.

Writing Assignment 09: and final: 2-3 pp. critical synopsis of a document in context from the Peers Inquiry.

Examples (Don't Write About These: Find Some Yourself):

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

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

4/14-4/15: Required Scheduled Conferences with the Professor and Consultation with a Librarian

4/14: Committing Yourself to a Topic (Hopefully not to an Institution)—20 Days to Finish This!!!

1 page proposal for your final project. This should be peer reviewed. I will assign reviewers based on affinity.

4/18: Pitching Your Topic to the Class

Presnell, *Information Literate Historian*, ch. 1, 11.

Class content will depend entirely on what people need.

4/20: Pitching Your Topic to the Class -- 14 Days to Finish

4/25: LAST CLASS – Reports on Research Findings—Nine days to finish

5/4: at 6:30 PM Final Project is Due! Peer Review due 24 hours later!