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

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

History is not just the sum of past events, but the process whereby historians in dialog with each other and with the past **reconstruct** plausible and compelling accounts and interpretations out of the raw materials created by past actors and preserved by others, called “primary sources.” In ancient Greek, the root word for history translates to, simply, “what the observer saw.” Analyzing and contextualizing these primary sources is a primary skill for historians, and usually, a lot of fun, since it can bring past actors alive and challenge us to make sense of their world through their eyes and our own backwardly-directed telescopes. We will spend a lot of time learning how to discern a scholar’s thesis, main points, and evidence, so you may appreciate her frame of reference or his biases, as well as the questions they help clarify for your own inquiry.

This is a demanding course and requires the full time commitment of a 3 c.hr. course. The more you put into it, the better you will do in all of your history courses, the richer the group experience will be, and the better prepared you will be do conduct research for HIS 511, the capstone research course.

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

Consider the recently revised History Department goals for your education. What do they mean? These generalizations encompass the many time periods, locales, questions, and methods that you find in this department and in historical writing generally. History Graduates will be able to:

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

This class focuses on Department goals LG2 and LG3, with a significant exercise in LG4. Since these aren’t abstracted from the sense you make of the past, LG1 will be relevant to the degree that 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. Key words: evidence-based reasoning; warranted inferences; continuity and change; multiple causality; context (taking historical perspective); biases and appropriate frames of reference. 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.

### **STUDENT LEARNING OUTCOMES:**

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

**1. Information Literacy.** Search, identify, and evaluate primary and secondary sources. This goes far beyond your familiar Google Searches or reliance on Wikipedia or any .com web site. Historians record their best work in journals and books and encyclopedias that stand up to evaluation by other 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.**

Varieties of historical investigation and explanation include quantitative and qualitative analysis, visual rhetoric, and a repeated theme here, comparison of the symbols and substance of politics. Historical analysis involves testing theories and narratives to see if they can be held up by facts and evidence or topple for lack of support. Define and illustrate keywords and concepts in the sub-fields of social, political, and cultural history. Make valid inferences (inductive reasoning) from limited evidence.

**As a Practice, Historical thinking also includes:**

**4. Primary Source Analysis.** Locate and contextualize primary sources. Make **inferences** from limited or ambiguous sources when conclusive evidence is lacking. Evaluate these historical sources in terms of plausibility, trustworthiness, and accuracy. **Corroborate** facts and points of view by comparing primary sources with 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. Accurately summarize the thesis, or argument, or “limited interpretive generalization.” Identify and analyze their concepts, methods, sources (as seen in their footnotes), conclusions, possible biases or “frames of reference,” and narrative accuracy.

**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. Interpret the past in ways that explain change, causation, context, contingency, agency.** 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.

**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. 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. Be able to summarize the **thesis** and **supportive ideas and evidence**. Understand the questions they are asking and paraphrase them for yourself. Especially preview *first* the conclusion, which is meant often to wrap up the puzzles and contradictions and offer an at least partial resolution. If the reading is long and time is short, *skim* and *scan* for details that answer a question. See also ch. 8 on reading in the text.

**Time Commitment:** Generally the University assumes that you will spend two hours for every one hour of class time. Officially I can ask you to spend six hours outside of class per week preparing and producing. *Block that time out in your calendar.* **I guarantee that your time investment will reap dividends far beyond this course or grade.** Be clear on the questions we are asking and the results that might satisfy you and others, and you will do well! **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.

**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 writing the formal papers. Learn these rules. The best short guide to references is a chapter from Rampolla's *Student Guide*, which will remain at the top of Canvas syllabus page. Papers should be double spaced unless otherwise indicated, 1" or .75" margins and no more than 12 pt. font, Times New Roman or equivalent.

All assignments that I ask to be submitted electronically *must* be named:

**Your Last Name HIS391 Assignment 1 Slave Narratives.** Don't just title them "History Paper." (I.E. please don't make me rename them if I download them.

### **Class Management System**

Canvas assignment pages will have clear links to Google Drive folders. **Worksheets from your textbook will be uploaded for you to fill out if you don't want to rip out the pages and hand them in.**

### **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." In the last 10 years I have seen a growing tendency among some students to bury their heads in their laptops and fail to engage in real time ideas of the professor and other students. Those screens can suck the attention and energy right out of a class, and they have the potential if misused, to distract others.

### **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.

**Citations:** In formal writing that reflects your discoveries, you will be using full citations in Chicago Style FOOTNOTES (same thing as Turabian). You should learn them as you go along or try to memorize as much as you can from any of three sources. **See THREE guides to citing sources at the top of Canvas syllabus page.**

### **Plagiarism:**

Plagiarism is a serious offense of the academic code and is treated as such by faculty. Do your own work and clearly cite any sources you rely upon for your information. 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). See also chapter from Rampolla at top of Canvas page.

**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 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.

Salevouris, Michael J., and Conal Furay. *The Methods and Skills of History: A Practical Guide*. 4 edition. Chichester, UK: Wiley-Blackwell, 2015. This has a lot of great exercises; I'd like your feedback on its effectiveness, however, as this is the first time I've taught it, under recommendation from Dr. Bolton.

**A Course Reader** of paper versions of supplementary readings can be made available at Copy King. Otherwise, pdfs will be linked in Canvas.

**OPTIONAL BUT RECOMMENDED -- Short Excerpted Selections Digitized for You:**

**These are sources that I cobbled together before evaluating our text book, Google Drive folder link in Canvas:**

Presnell, Jenny. *The Information-Literate Historian*. Second Edition, New to this Edition: Oxford, New York: Oxford University Press, 2012.

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

Storey, William Kelleher. *Writing History: A Guide for Students*. New York: Oxford University Press, 2012.

Elder, Dr Linda, Dr Richard Paul, and Dr Meg Gorzycki. *Student Guide to Historical Thinking*. Tomales, CA: Foundation for Critical Thinking, 2011. An inspiring and clear pamphlet.

Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*. 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.

**Assignments and Point Breakdowns**

**I. Participation and Preparation (20%)—(Categorized and Periodically Updated in Canvas as "Participation" as a Rolling Average)**

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 four absences total, so you need not email me in advance. More than four absences for whatever reason will result in grade reduction. If you have a major prolonged illness or significant personal or family emergency, come talk to me about how to make up classes.

Though this is not a speaking intensive class, I regard regular verbal participation as a crucial skill. Come see me if you are more of a "listener" than a "talker." I make notes right after class. *You will receive points not on the extent of your remarks; indeed I discourage long-winded and especially off-topic comments.* Rather on:

1. *The relevance* to the question under discussion.
2. *Historical thinking*, the application of concepts and principles to cases.
3. Your ability to *cite specific pieces of evidence* to illustrate your points.

Participation can be extended outside of class when I post optional discussion boards. These will be especially helpful if this class breaks down into regular “talkers” and infrequent “listeners.” Here, 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. **Guidelines for “informed” questioning:** 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, or identify actual sources to start?

## **II. Exercises from the Textbook (20%) – (Categorized in Canvas as “Exercises”):**

Sometimes these will be just check-offs when I observe and hear what you are writing in the many exercises the text provides. Other times there will be a quiz format or text box in Canvas that mirrors your textbook.

## **III. Short Written Papers—Analysis of Scholarly Argumentation or Primary Sources in Case Studies -- 1-2 pages (20%) (Categorized in Canvas as “Writings”)**

These will be more formal but still short Canvas text box, discussion post, or file upload assignments, asking you to synthesize insights from the case studies covered in *After the Fact* and various sources and articles.

## **IV. Papers (3-4 pp.) (10% each):**

### **1. Written Reports on Independent Research Findings or My Extra Recommended Materials, Accompanied by Short In-Class Presentations (10%).**

**Sign up sheet – sign up for one day when you come having done extra reading or research and can share your insights with the class. (Categorized in Canvas as “Independent Supplemental Writings and Reports”).** These individually tailored assignments adds perspective or insight to one of the case studies. Look at Recommended Readings in Canvas, or more effectively, email me with questions, and I’ll help with the information literacy needed to find your own sources.

### **2. Interpretive essay generated from primary sources alone, on either 4/9 or 4/11, the 1963 “Negro Revolution.” (10%) Individual conferences with the professor will probe your interests and he will share his archival research in film, television, newspaper, and movement organizational records.**

## **V. Final Project: (20%) 8-10 pp. Due Wed May 2 at Noon, on Canvas and Hard Copy to My Office.**

A thoroughly researched, clearly narrated, deftly explained examination of a more focused problem. This is negotiable, as long as it incorporates scholarship and primary source analysis. You may want to pursue something in greater depth that we have looked at (like the Dust Bowl or the Atomic Bomb).

OR pursue a possible class project: “Trumped: Perspectives on Why President Trump Won the White House, 2017.” I think this would only work if there was substantial class buy-in. Members of this project would create a massive shared annotated bibliography organized around agreed upon classifications. At any rate, the basic requirements are that you mix primary and secondary sources, have a manageable focus and clear argument that you are testing and developing.

## **ASSIGNMENTS AND DUE DATES: CLASS SCHEDULE** [This is detailed to permit you to see the class whole, But ALWAYS look at Canvas for links and inevitable tweaks]

### **1/8: Introductions**

### **1/10: Why Study History? The Uses of History and the Biases of Historians**

Do all three:

1. Salevouris and Furay, *Methods and Skills of History*, Preface and ch. 1, Uses of History, 1-11

Do Exercises A or B in your book (and post a short essay on “What is the most important reason for studying history?” on CANVAS).

2. Salevouris and Furay, *Methods and Skills of History*, ch. 2, Nature of History as Reconstruction, 13-26.

**Exercises:** Do Set A or B in your book. They ask you to distinguish between the past and our accounts of it, facts and opinions and interpretations. Come prepared to discuss in groups. [NB: Please keep track of the time it takes you to do these exercises; I will record and factor into future assignments].

3. Also read: “The Stages of Historical Consciousness,” 32-35. At what stage are you?

**1/14: [No Class on MLK Day, but do this to sustain momentum on your general preliminary preparation]  
Reading for the Thesis, Identifying Bias, Taking Accurate Notes**

1. Salevouris and Furay, *Methods and Skills of History*, ch. 8, Reading History 131-150. Learn to read strategically and selectively, identifying the main points of the thesis early in your readings. Do Exercise 1 in either Set A or B, (bring your answers for brief discussion Wednesday; these ask you to consider whether book descriptions are either Content rich or Thesis rich. But you should highlight thesis passages, and be ready to explain). Which book interests you most? I will look at these as you discuss them in groups. This assignment should take an hour.

**2. CANVAS Assignment:** Taking good notes. The middle of the book offers two sets of exercises in taking good notes from secondary readings (scholarship). Salevouris and Furay, *Methods and Skills of History*, ch. 7, 120-123, 127-129. Read examples and follow form of Sample Note #2 on p. 121, choose any combination of 5 passages from Set A (pp. 120-123) and/or Set B (pp. 127-129). In the CANVAS TEXT BOX, write up accurate and succinct notes along the guidelines provided in the first pages. This should take an hour.

**1/15: NO CLASS – MLK DAY -- EXTRA CREDIT: Dr. Jackson will lecture at the International Civil Rights Museum:**

<https://www.facebook.com/events/671253706598417/> "Embattled Leader, Contested Icon: The Dream According to King." 2 PM 134 South Elm Street, Free and Open to the Public. Write a page response and get an extra point on your final grade.

**1/22 Evidence and Inference—Exercises and 2 Page Paper on Kent State 1970**

Salevouris and Furay, *Methods and Skills of History*, ch. 10. 169-177. Evidence and inference. Selected

**Exercises** in and out of class: Bring in Set A. Exercise. 3: A, B and D. pp. 181-184. Set B. Exercise 3, 189-192, AND Exercise 4, pp. 193-196 in the book. (These are extremely interesting set of sources on Kent State 1970-class will be split to examine evidence for conflicts and corroborations on both sides of the issue of National Guard vs. student responsibility for violence).

**Canvas Writings: 400 words or 2 pp:** Write a paper based on Set B. Exercise 5 which should be uploaded to Canvas. For guidelines see "Integrating Quotations," p. 97.

**1/24: Past Imperfect: Recovering Slavery and Emancipation from the Bottom Up**

**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 full text of the two ex-slave narratives on pages 188-190 first. What plausible inferences can you draw from two very different narratives?** Download the form in CANVAS, fill it out, and bring to class. I want to see you select best passages that are worth quoting, things that are so rich with the past that meaning would be lost without direct quotes. Mix with some paraphrase. 1. How were slaves, especially families and children, treated? 2. How did they respond? 3. What “collective memory” or basic narratives of African American history in Africa and America, in the contexts of white, Indian, and Black relations are evident in each slave narrative?

**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**” still at work in the 1930s that permeated slavery and post-Reconstruction white supremacy.

**Optional:** 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)

**1/29: Urban Inequality and the Birth of Photojournalism**

**Key concepts for the week:** Poverty; social mobility; journalistic representation and "framing"; ethnocentrism; the 19<sup>th</sup> century meaning of "races"; Christian moralism; multiple causation

**Skills 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).

Quick: Salevouris and Furay, *Methods and Skills of History*, 207-210 on Gen. Grant's fake photo, and see briefly "The Case of the Moved Body," Library of Congress Prints and Photographs

Division: <https://www.loc.gov/collections/civil-war-glass-negatives/articles-and-essays/does-the-camera-ever-lie/the-case-of-the-moved-body/?loclr=blogpic>

**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 **HathiTrust**). READ: Introduction; ch. 3. "The Mixed Crowd," ch 14. "The Common Herd" excerpts.

**Questions:** Who was Jacob Riis? How might his life story affect his social observation? How did he practice a "visual rhetoric" of Christian morality, a sacralization of home? What were the biggest threats to decent homes for the "other half" of impoverished New Yorkers? From the excerpts I assigned, is 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.

What did Riis mean by "the Tenement." Who was "the Tenement"? What were the KEY causes of poverty, at least in these chapters? 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?

**1/27: Comparing Jacob Riis' Racial-Ethnic Thinking and Representations – Identify and Resolve the Contradictions--Worksheet due -- Assignment subject to revision, so check Canvas, and use Canvas links to sources**

It is plain that Riis saw some people as more "honest," temperate, and capable of American assimilation and social mobility than others, and 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:** 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? You can find these at HathiTrust.org (searchable) AND in the Google Drive folder linked in Canvas.

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."

### **2/5 Historical Thinking: Continuity, Change, Causation**

Salevouris and Furay, *Methods and Skills of History*, ch. 3, 27-32. Introduces concepts of change continuity multiple causation and context. Do exercises 37-42 , A, items 1-4; B. items 1-5. Code them and be prepared to discuss.

Multiple Causality: Salevouris and Furay, *Methods and Skills of History*, ch. 4, 43-54. Do Set A.1, 55-7 (Sixties Environmentalism: identify various factors, ideas, technologies, groups, individuals, contingencies.) AND Set B.2., 61-63 (Wilson and the Versailles Treaty).

### **2/7 Historical Thinking: Contextualization**

Salevouris and Furay, *Methods and Skills of History*, ch. 5, 65-71. Interesting exercise on Britain, Germany and 1939, Appeasement, 77-81: Do Set B.1. to discuss in class and to help prepare to write the introduction described on p. 76. **Submit B.2. on CANVAS.**

### **2/14 Writing for the Story -- German Soldiers in WWI**

Salevouris and Furay, *Methods and Skills of History*, ch. 6, 83-100. Everything you read will have a focus and organization, a logical or chronological progression of main ideas, supportive ideas and evidence. So too with everything you write. I disagree with the authors on the need for thorough outlines in advance of any writing. They are more on target when they say you start analysis on Day One (with the question that makes your topic interesting).

**Do the exercises from ch. 12: Biases and the Historians' Frames of Reference, A.4., 1-5, pp. 232-234, and B.4., just 1, 2, 5, pp. 238-239.** Take special care to accurately classify and characterize the bias with highlighted or written examples and key words.

**Exercises: 91-100. ALL are optional**, though very useful if you find organizing ideas difficult (you can save these for later in the semester), **EXCEPT A.3. 400 words (2 pp) on "The History Paper: German Soldiers' Experiences in World War II"** -- Read instructions: "focus your paper on one prominent theme." And use "Integrating Quotations."

### **2/16 Interpretation and Generalization: Organizing Ideas and Factors of Change**

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

A.1. Classify Confederate states of America into diplomacy and three other categories, 227-229.

A.2. Generalization 229-231. You want to craft a limited and interpretive generalization, not just a summary. Do A and B, skip C.

B.1. on Hitler and Germany (optional), 234-235; B.2. Generalization, A-C on technology, the Versailles Treaty, and rock 'n roll. 236-237

### **2/19: Tainted Meat: The Crusade-- Symbols of Politics and the Legislative Process**

As a brief prelude to Progressivism: *Methods and Skills*, ch 8: Set A. Exercise 2 follow instructions, read questions, fill in the form, tear out or download from canvas pp. 147-8, and hand it to me. David Southern, *The Progressive Era and Race*, summarizes progressivism and gives a different angle than the main readings. A.2. 144-148.

Davidson and Lytle, *After the Fact*, 10. USDA Government Inspected, 229-242 HALF the chapter (13).

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

**Questions:** 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?

**2/21: Meat Inspection: Congressional Horse Trading in the "Legislative Jungle"**

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

View my chart of the issues and committees to help you disentangle the process a bit. 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.

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)

**Questions for Discussion:** Compare my excerpts from Upton Sinclair's *The Jungle* to Teddy Roosevelt's synopsis of the Reynolds-Neill Report that he 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.

**Tutorial on ProQuest Congressional – Find a piece of the debate and post a 1-2 page synopsis after class on**

**Canvas Discussion Board:** We will follow *After the Fact's* recommendations for congressional documents, and the search engine *ProQuest Congressional* 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. Try to quickly find a couple of pages of testimony that sheds light on this complicated debate. Give a synopsis on Canvas.

**2/26 Sacco and Vanzetti: Case, Cause, and Context -- Americanization, Anti-Radicalism and Nativism in the "Tribal Twenties"**

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

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

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

**Questions for discussion and Canvas Discussion post of 200 words (Pick any question):** This is a wonderful example of the importance of context and taking historical perspective, as well as appreciating multiple causation. 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?

**2/28 Jackson Library -- CITI Lab -- The Hunt for Sacco and Vanzetti (and Good Library Skills)**

Salevouris and Furay, *Methods and Skills of History*, ch. 7, 103-119. IN ADVANCE, practice some of the searching techniques and use the exercises in subject headings and other research challenges to become more familiar with the main search engines on the Library Course page. IMPORTANT: Before we hit the library I

want you to be able to distinguish good websites from bad. So fill out and hand in p. 119 (download here). Critique one pair of the following websites:

[martinlutherking.org](http://martinlutherking.org) VS. <https://kinginstitute.stanford.edu/>

OR

"adolf hitler historical museum" <http://www.hitler.org/> VS.

[University Libraries](#) [Research Guides](#) [Primary Sources for History](#) Archives and Online Collections Wider Europe [German History in Documents and Images](#) <http://germanhistorydocs.ghi-dc.org/about.cfm?language=english>

As part of the introduction to Library research, students will locate a source on Sacco and Vanzetti and give a brief synopsis after class of what they found, 1-2 pp in Canvas Discussion.

### **3/12 Dust Bowl, California Migrations, and Counting the Great Depression**

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

Salevouris and Furay, *Methods and Skills of History*, 203-206, "History by the Numbers: Quantitative History," Exercises A.1. and A.2., 211-213.

**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?

**Lecture:** What can Lange and Steinbeck convey that numbers cannot?

### **3/14 The Unsung Californians -- Researching Ethnic History**

Focus on the hidden history of the California deportations of Mexicans and American born Mexican Americans, in the larger history of transnational migration and the creation of the "illegal immigrant":

**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/>

**READ:** 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 Mexican American labor and repatriation in the 1930s to Lytle and Davidson's discussion of "the other migrants." (*ATF*, 304-308).

Sánchez, George J. *Becoming Mexican American: Ethnicity, Culture, and Identity in Chicano Los Angeles, 1900-1945*. New York: Oxford University Press, 1995. ch. 10.

McWilliams, Carey. *Factories in the Field; the Story of Migratory Farm Labor in California*. Boston: Little, Brown and Company, 1939. excerpts.

**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?

Compare the three scholars in Canvas and be ready to discuss their points of view, content, and compare with the brief synopsis in *After the Fact*.

### **3/19 The Atomic Bomb-Whose Decision?**

Assignment: 1. Davidson and Lytle, *After the Fact*, 13. The Decision to Drop the Bomb, 310-334 (24).

2. Read Harry Truman's diary entries for July 17-18, and July 25, 1945, link is on Canvas. From "Notes by Harry S. Truman on the Potsdam Conference, July 17-30, 1945," [Harry S. Truman Presidential Library](#),

EDITED AND HIGHLIGHTED VERSION: Barton Bernstein, ed., "Truman at Potsdam: His Secret Diary," *Foreign Service Journal* (July/August 1980), 92-36. (Google Folder and link in Canvas).

**Questions:** How can differing *models of decision making* re-focus our understanding of world-changing events like the use of the atomic bomb against Japan? What happens when we relocate aspects of "the decision" from the deliberations of specific "rational actors" in 1945 -- Harry Truman and his immediate advisors -- and consider the international history of air war, or competition among branches of the largest military bureaucracy in human history? But wasn't it Truman who said "the buck stops here"? What can a careful reading of Truman's diary tell us about his framework of thinking and decision making, especially with respect to the claim that Russian entry into the war might be enough to end the war without atomic weapons, and that Truman still felt restrained from inflicting "inhuman barbarism" on civilians through terror bombing.

### **3/21 Atomic Bomb Historiography and the Search for Middle Ground**

Gar Alperovitz, "Hiroshima: Historians Reassess," *Foreign-Policy* 99 (Summer 1995). Making the case for "atomic diplomacy."

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). Searching for valid points on both sides.

**Find and report on** a third scholarly article cited in Walker's footnotes or discovered in a Catalog/EBSCO Search on a significant sub-question that interests you. Report to the class on your third scholar.

**Historiography Paper Due a Day Later:** 2-3 page review of this assignment. "Follow the Footnotes!" Don't quote Walker but read for yourself the scholar he cites and summarizes. What is the strongest line of argument, best evidence, and how does it compare to other scholars we have read?! See Canvas for a breakdown of the major questions that will help you zero in on a third scholar.

### **3/26 Women and Popular Culture: The Power of the Media**

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

View "Betty: Girl Engineer" a famous *Father Knows Best* episode.

**Salevouris and Furay, *Methods and Skills of History*, reread 224-225.**

**Questions:** How did gender norms for women change from World War II to the Cold War? Do you think the popular media reflected or shaped popular attitudes toward motherhood, housework, and women's paid work outside the home? How can we know? Women were certainly torn between old norms and new imperatives. Just at the time the culture seemed to reinforce domesticity (identification of women as wives and mothers first) in the 1950s unprecedented numbers of married women entered the labor force and stayed there. Why? Within the dominant patriarchal norms of the time, how much room could women like Lucy Ricardo carve for autonomy, even rebellion? Was Cold War culture uniformly down on married women's work, as reflected in the women's magazines and TV shows like *Father Knows Best*?

### **3/28 Married Women's Work and the Women's Magazines – Library Class in the CITI Lab on Locating Non-Digitized Sources**

Selections from Nancy A Walker, ed., *Women's Magazines: 1940-1960: Gender Roles and the Popular Press* (New York, Bedford St. Martin's: 1998). Were working women subjected to so much "symbolic annihilation" in popular magazines as Betty Friedan and Gaye Tuchman may have suggested?

**Library Assignment:** Look up "Married Women -- Employment" in "Readers' Guide Retrospective," identify an article in a women's magazine (*Ladies Home Journal*, *Redbook*, *Good Housekeeping*). **Go find the article in the library stacks, the bound copies of the magazines gathering dust up there.**

**Write up after class:** after reading the article in the library or at home, write a 1 page precis and evaluation of the article that puts it in the context of the ambivalence we discussed in the culture about women's homemaking and wage and salary labor.

**Optional:** For a sophisticated treatment of this issue, and for **footnotes** that might help you select a good article, see 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).

### **3/28: The Greensboro Sit Ins: Change, Continuity, 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? What about the structure of opportunity and leadership in Greensboro helps explain the protest and its rapid diffusion?

### **4/4 The Mass Civil Rights Movement Hidden Right Under Our Eyes: Greensboro 1963 -- An Oral History Dive**

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

In class Viewing CBS Reports: Decision: Breakthrough in Birmingham (also about Greensboro)

**Assignment:** Read Chafe's chapter and one of the oral histories collected in the Greensboro Voices collection curated by Jackson Library (I will have sign ups and recommendations). Report on how an excerpt or set of notes from an oral history helps answer the questions of the week. Either the 1960 question or 2) Why 1963? What did it take to finally force the issue with the Mayor and the downtown business elite?

**Greensboro Voices:** University of North Carolina at Greensboro, Libraries, Hege Library, Greensboro Historical Museum, David M. Rubenstein Rare Book & Manuscript Library, Greensboro College (N.C.), and N.C.)  
Greensboro Public Library (Greensboro. *Civil rights Greensboro.*, 2009.

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

[oh001 greensboro voices collection](#): Civil Rights Greensboro

### **4/6 Tracking the 1963 "Negro Revolution" Through News and Television**

**3-4 page paper due today or Wednesday, depending on sources you choose.**

See Canvas for assignments, and meet with or email the professor for good primary sources. Students will choose a mix of surviving television coverage and newspaper or magazine coverage to bring alive the "summer of discontent," when about 700 protests across the country shook the government and the party system to its foundations. Students will report findings either today or Wednesday.

### **4/8 Constituencies in the 1963 March on Washington**

See Canvas for assignments, and meet with or email the professor for good primary sources. The March brought so many different people on the liberal/left end of the political spectrum, and elicited so much fear and condemnation on the right, that it becomes a fascinating microcosm of the whole decade at a moment when coalition was most powerful. (As with *After the Fact*, so much scholarly attention has focused on why that civil rights coalition fragmented, rather than how it was possible to come together in the first place!)

### **4/6: Vietnam, American Amnesia, and Filmic Narrative**

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

Salevouris and Furay, *Methods and Skills of History*, ch. 9, 151-64.

"Statement By John Kerry," Vietnam Veterans Against The War, April 23, 1971, Senate Committee on Foreign Relations, 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?

**4/18: Incident at Son My – Atrocity, Accountability, and American Public Memory-- Feature Film and Documentary Film**

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

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.

PBS Frontline Documentary: Remember My Lai—URL and time guide is available on Canvas—The most emotionally powerful and morally challenging documentary film on the Vietnam War I have ever seen. Features interview with Varnado Simpson ten years after is *Life Magazine* feature.

**Professor Show and Tell: Manuscript Microfilm Collections Digitized By ProQuest on the Peers My Lai Army Inquiry**

**Discussion Board Questions:** 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 open-ness 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?

**4/23 Strategizing Final Research Papers**

Depending on class choices, this will be an organizational meeting for "Trumped: Multiple Causation and Historical Perspective in the Election of President Trump, 2017"

Otherwise, students will meet with instructor to craft another topic, an expansion on one of the units covered. ALL these papers will deal with change and continuity, multiple causality, and context. They will draw on at least two scholarly sources and at least 100 pages of primary sources.

"How Many Primary Sources Do I Need?" is the most frequent legitimate question. Answer: as many as needed to make your case but at least several, depending on depth. If you are looking at journalism, you may look at 30 articles and cite 20; if you are looking at memoirs or Congressional Debates, then the number of sources will be fewer but the richness will be greater.

Salevouris and Furay, *Methods and Skills of History*, ch. 13 Writing for Your Reader.

Consult the Mary Lynn Rampola *Student's Guide to Writing in History*, on plagiarism and accurate citation.

4/25 Interpretation -- Working Hypotheses and Research and Writing Strategies

5/2 Final Paper Due 8-10 pages, with citations.