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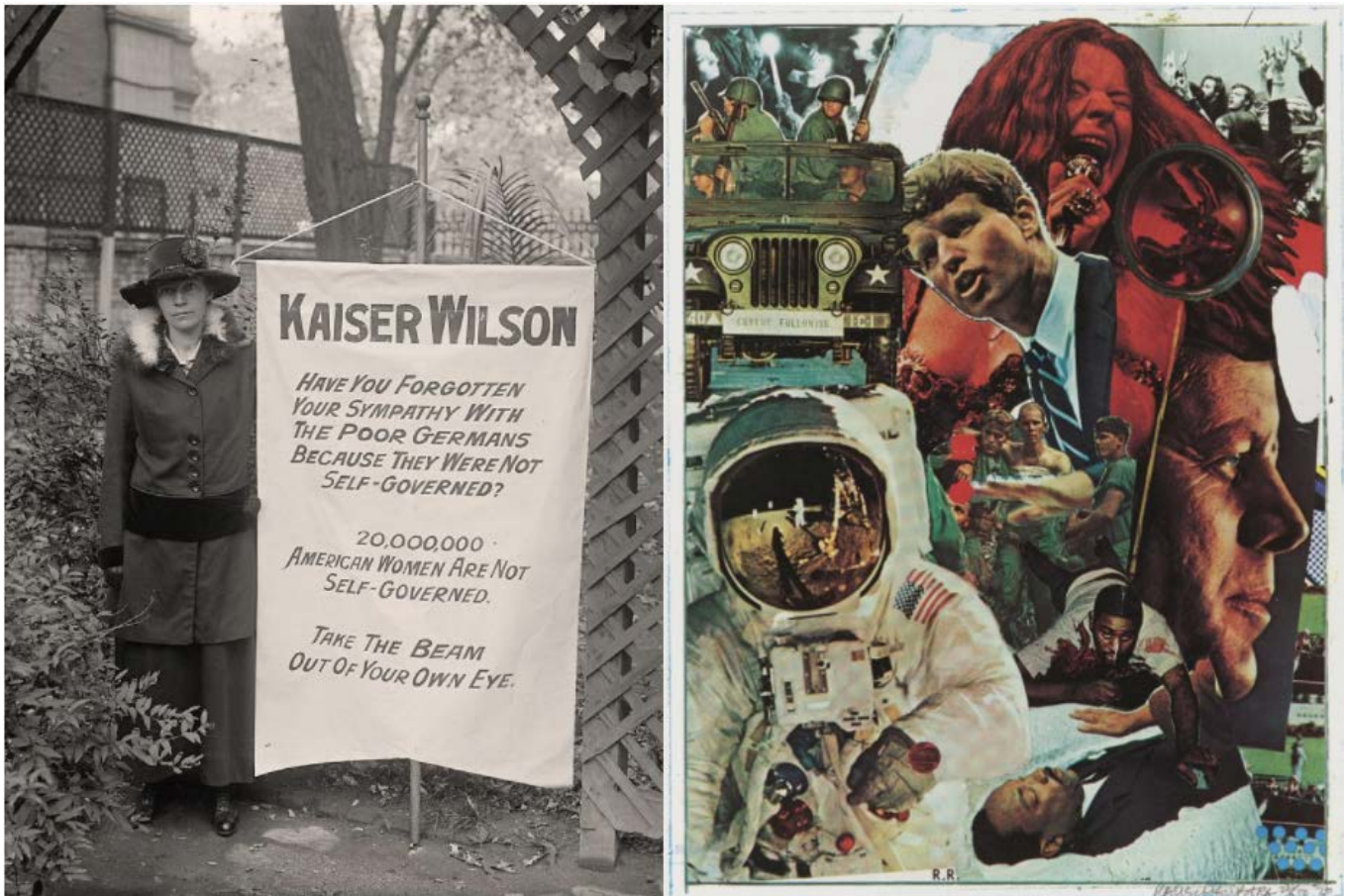
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HIS 411A, Spring 2021: Seminar in Historical Research and Writing "Pivotal Decades: The 1910s and the 1960s in the United States" (WI, SI)



The major project for this class is production of an original research paper which poses and answers questions, analyzes primary sources, situates the material in the appropriate historical context, and engages with relevant historical scholarship. That's a tall order, but if you break it down, it is entirely achievable.

This class will help you refine skills of research, comparative source analysis, discussion, writing, and oral presentation. As the "capstone" course of the history major, this seminar asks you to do original research on a question you care about. Research on student learning demonstrates this is a "high impact" educational experience for those who sustain the commitment. (This is what I remember from my long-ago undergraduate experience, mostly what I learned and learned to do in research papers).

You will each learn how to select a topic, turn that topic into a focused research problem that will be compelling to readers, identify pertinent secondary and primary sources, and present your hypotheses and findings both orally and in writing. I expect you also to constructively criticize the work of your peers. In this case, "original" research does not connote studying something someone has never examined before. Rather, the effort will reflect your interpretation of original

primary sources. The best way to form questions, hypotheses, and interpretations is to consider the best that has been written by others on the subject, while discerning and sharing your own insights.

We will move from general group discussion – brainstorming questions -- to smaller subgroup discussion and individual inquiry. This will culminate in a paper of 20-22 pages (about 6000 words, excluding endnotes) and a short but formal oral report. The research question and final product will be uniquely yours.

Dramatic Decades of Change: The 1910s and the 1960s were both decades in which mass movements for women's and minority rights interacted with important progressive and liberal reforms that had enduring impacts on American society, politics, and daily life. Culturally, both were decades in which young people challenged traditional norms and social roles, seeking "liberation" in sexuality, personal relationships, and artistic expression. Each represents a major advance in environmental consciousness and government regulation of business. In each case, social mobilization and political reform was severely constrained by the presidential decisions for war in Europe and Southeast Asia. Each decade generated significant peace movements and massive government repression of dissent. Each gave way to decades of conservative retrenchment, though social and cultural movements endured.

Of course, there are significant differences. In the 1910s, women were struggling for the vote, and in the 1960s southern Blacks took up that mantle. In the 1910s, prohibition of alcohol, prostitution, and limits on immigration defined the right wing of the reform movements. In the 1960s, immigration had been relatively low for 40 years, a sexual revolution and mass experimentation with drugs defined the experience of a generation, though the criminalization of drugs took root as well. In the 1910s, socialists and socialism played more central roles in politics, though they suffered severe repression in World War I. In 1960s, a "New Left" took up the mantle of racial justice and civil liberties and contributed to a much wider societal antiwar movement against US intervention in Southeast Asia. In the 1910s, print culture and the new medium of film dominated the channels of public discourse. In the 1960s, radio, television, film, recorded music, and the profusion of cheap "mimeograph" and copy machines enriched popular culture and provided channels for dissident voices. In 1917 and 1919, race riots ripped through cities, as the great Black migration commenced to transform the nation. Between 1964 and 1968, new levels of conflict between entrenched in segregated black communities and police especially polarized the country. In the 1910s, waging war in Europe, the government took control of propaganda and suppressed media and debate. In the 1960s, waging war in Southeast Asia, government propaganda and surveillance continued, but independent journalism and pervasive dissent could not be so effectively suppressed. In the 1910s, local and state governments exercised near total control over free speech. In the 1960s, the federal courts gave wider latitude and protections for protest and free speech. In the 1910s, handing out information on birth control could get you imprisoned. In the 1960s, not only birth control but unconventional forms of sexuality -- same-sex, interracial -- shook up old ways.

Broad Course Themes – Keep in Mind as You Pursue Individual Projects that the Class is Your Audience

The following are areas I am especially equipped to guide you in researching:

1. African-American History as American History. African Americans have historically exposed the flaws and hypocrisies of American democracy that was formally dedicated to equality but in practice entrenched in racial privilege, subordination, and exclusion. People in social movements and powerful allies have had to actively bend the historical "arc of justice." The struggle for voting rights and participation in power have been at the core of this history, intersecting with issues of women's participation and citizenship generally.

2. The search for gender equality, in voting, work, and family, and the related struggle for gay rights, revealed deep ideological divides, both within rights movements, and within society, over sex roles and sexuality, mutual obligations, and scope of freedom men and women should enjoy. They have exposed sharp differences over the centrality of family to individual and national health.

3. Nonviolence and Violence, Protest and Democracy. In both decades, nonviolent insurgents working from outside the political parties innovated on tactics of protest and disruption to advance democracy. Their identities and their

unconventional, often defiant methods elicited strong reactions among liberals and conservatives. But their ways of cultivating media, as well as their tendency to confront in public spaces at boundaries of nonviolence and violence, guaranteed an enduring impact and enduring controversy. Examples: suffragists picketing the white house; protesters at the HUAC hearings in San Francisco 1960; civil rights protesters across the South, including Greensboro; feminists and welfare rights activists occupying various offices of patriarchal power in government and media; "rioter" and "counter-rioters" in the cities.

4. Innovations in social welfare, whether workmen's compensation in the 1910s, or welfare rights in the 1960s. Here we have seen very long-running debates over how much "individual responsibility" and market capitalism can and should govern the distribution of social goods. As well as the extent of social obligation: What do we owe each other? What happens when poor people are enlisted as combatants in their own War on Poverty, as happened in the 1960s? What happens when middle class reformers reverse the dynamic and invite working class people into their spaces? What happens when some groups who are struggling economically react negatively to programs targeted at those less fortunate? This latter question dominated the 1960s and early 1970s, when the welfare state had expanded much more dramatically than the 1910s.

5. Debates over America's role in the world -- the wisdom of colonies, military alliances, and interventions -- involved disagreements over the effectiveness of diplomacy and war, over whether and how freedom and democracy can and should be promoted abroad, and over how much prosperity at home required promotion of liberal democracy and capitalist development in the world.

The Course Plan:

Take the first weeks very seriously. Here you will be going through scholarship and identifying those topics and questions that you can narrow down into something focused and manageable. We begin with introductory readings in scholarship that **you choose individually** and move to primary document collections on the way to compiling individual working bibliographies. Keep an open mind regarding your final research question, to which you will all commit yourselves on February 19. I will push students toward common understandings of what happened, and clear understandings of how differently you could explain why it happened and what its consequences were. Students will continually practice forming informed questions, then develop individual research questions and an annotated bibliography with the help of the professor and of issue-focused "affinity groups."

Expect to improve your proficiency in speaking, writing, and information literacy, though the planning and production of a 20-22 page research paper. **Use secondary sources and scholarship to guide you to questions and primary sources, but be sure that your final product relies principally on your direct encounter with the evidence in primary sources.** The formal paper will follow a sustained development of an idea or a solution to an interpretive problem. If you have done previous research in any area under the scope of the class, please show me what you wrote.

Information literacy is among the most important skills we can help you learn. In my field, you may quickly feel yourself overwhelmed by sources! The breadth of preserved primary sources is astonishing and a bit daunting: from the digitized National Archives records on the Kennedy Assassination to the complete records of the Black Nationalist League of Revolutionary Black Workers and many online and bound collections from "the Movement" -- the sky is the limit, and of course, very high. **Do not hesitate to ask me for guidance into these sources. I can help you quickly gain access to an immense amount of digital sources through the ProQuest History Vault, Archives Unbound, and ProQuest Historical Newspapers in Jackson Library and through digital collections that I was able to download at the University of Virginia. As long as the "trial subscription" to ProQuest History Vault lasts, along with Archives Unbound, you will have a wealth of digital primary source material to work with!**

A Speaking Intensive Course: Formal University requirements involve repeated practice in oral presentations, with opportunities for feedback from professors and peers. Presentations will count in each of the graded assignments. Speak to us and connect with the audience. Use PowerPoints to illustrate points, not to provide a script that you read from. As an

online class during a pandemic, this is unique, and calls upon you to develop on camera presentation skills that will no doubt become a larger part of the work world going forward.

Required Reading

Over the next three weeks, expect to read: General introductory reading of your choosing into broad themes of the decade you choose. **One book of your choosing** that introduces you to the themes or sub-themes you wish to focus upon, **one historiographical review** essay that introduces you to "the conversation" among historians, then **one other book or set of articles** referenced in that historiographical review. This is more specialized work that either covers your topic or represents the kind of writing you would like to do. **Readings will be selected in consultation with me, and after browsing through bibliographies and sub-folders in the course Google Drive folder.**

Student Learning Objectives for HIS 411A

Upon completion of this course, students will demonstrate skills of historical reasoning, written, and oral expression:

- **Exercise Information Literacy.** Master selected relevant historical search engines and databases available through Jackson Library subscriptions (Archives Unbound; **ProQuest Congressional; ProQuest Historical Newspapers**; America History and Life; EBSCO; iPoll—Roper Center). Locate, evaluate, and share evidence from online curated document collections (Presidential libraries; civil rights institutes; PBS; ProQuest database materials digitized from microfilm collections in your professor's possession; HathiTrust.org; curated document collections from archives and research libraries).
- **Pose Research Questions.** Formulate and refine questions that lead to **focused, researchable, significant, and original** writing. Inspiration comes from any point on the compass: 1. reading primary source documents, 2. considering historians' interpretations, 3. examining your own inherited assumptions, 4. questioning narratives present in the culture, 5. considering your classmates and professor's interpretations.
- **Analyze Secondary Sources.** Locate and evaluate scholarly sources that have addressed clear questions. Identify and analyze their concepts, main ideas, methods, sources, evidence, and conclusions. Employ evidence-based reasoning in historical scholarship to improve your own questions and approaches.
- **Analyze Primary Sources.** Identify, locate, and contextualize primary source documents and interpret different types of primary sources. Make **inferences**. Consider competing interpretations based upon limited or ambiguous sources. Evaluate sources in terms of **plausibility, trustworthiness, and accuracy**. **Corroborate** facts and points of view by comparing sources. **Extract useful evidence** from sources through careful note taking, which involves summary, paraphrase, selective quotation, and commentary, keeping in mind that you are answering a clear question, solving a problem of interpretation.
- **Write Up and Revise Research Findings.** Synthesize evidence and communicate research findings effectively in writing and orally. Mix summary, paraphrase, and careful quotation. ALWAYS cite sources in full upon first citation, abbreviating thereafter. Integrate writing into all phases of the research process, in order to break the undergraduate notion that writing only happens at the end! Avoid plagiarism. Incorporate the professor's and your peers' comments and suggestions into revisions; summarize for us the extent and significance of your final revisions.
- **Critically evaluate the work of your peers.** Constructively criticize the work of your peers while also utilizing feedback from others to revise their own projects.
- **Deliver Oral Reports (Speaking Intensive Requirement, throughout the Semester, Taking Feedback Seriously):** Organize, condense, and deliver clear and engaging spoken presentations, informal and formal, that reflect your understanding of concepts and your discovery of evidence.

FORMAL GRADED REQUIREMENTS

I. Participation in Discussions and Peer Reviews, cumulative all semester. 15%

II. Groundwork: Informed Questions, Historiographical Reports, Book Review, Primary Source Collection Review 15%

III. Proposal and Oral Pitch to Class! 3-4 page minimum written PLUS 2-3 page annotated bibliography of primary sources. Total 5-6 pp. **SEPTEMBER 30: 10%**

THE Most important assignment—your roadmap—Professor's approval required to proceed.

IV. "Second" Draft for Feedback and Peer Review (with oral progress reports). 10%

V. Final Draft after Serious Revision, With Formal Presentation 50%

EXTRA CREDIT: Students who learn and perform a relevant song from their chosen era and topic will receive 1 added point to their final grade. I will lead off with Tom Paxton, *Lyndon Johnson Told the Nation*.

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).

I. Participation and Peer Review, cumulative all semester 15%

This class works best when everybody prepares and contributes to common understandings and clear appreciation of different interpretations. *So be concise, stay informed and on topic, and respond to each other as much as to me. Don't be afraid to respectfully disagree, but don't be disagreeable.* Individual projects benefit enormously from group discussion and evaluation by members of smaller "affinity groups." Breakout Zoom sessions facilitate this well. Students will fill out short feedback forms on both of the formal presentations required in class. The idea is to mix appreciation and honest constructive criticism, both of which depend on clear communication and rapt attention. *Expect to supply written critiques of one other student's proposal, draft, and final paper, in addition to the oral feedback, so the writer can have something concrete and the professor can benefit from your evaluation. This is an invaluable second set of "eyes" on each project.*

II. Groundwork and Skills Development, January and February, Writing and Speaking, Cumulative Grade 15%

See Canvas and this syllabus for a detailed progression from secondary source readings that gain increased focus, and an important exercise in diving into primary source digital collections, mainly ProQuest History Vault and Archives Unbound.

III. Proposal! 3-4 page written PLUS 2-3 p. annotated bibliography of primary and secondary sources. Total 5-6 pp: This is Your Road Map! 10%. Due Feb 19, 3 days ahead of your "pitch" to the class. This is a firm deadline. Those who miss will lose 5 points on their final grade. TEN weeks to final draft.

Write fully-fledged 3-4 page written *proposal* with attached annotated bibliography of no more than 3 pages, outlining a sharp set of questions that can be answered with *readily available secondary and primary sources*. The ideal proposal also states a *working hypothesis*, justifies the research in terms of what we don't know and should care about, and is followed by an annotated bibliography of *selected* secondary and primary sources.

Annotations should not provide general or exhaustive summaries, rather **focused synopses of key claims and evidence** discernible in the sources, and pertinent to your questions (NOT general summaries). Again, please don't provide generic summaries that don't help with focused informed questions. (See elaboration below).

Proposals should reflect serious immersion in a topic-as-problem.

Rubric and Proposal Guidelines (also in Canvas). In carefully written prose, organize in a way that makes sense to you, but touch on the following. These are the **elements** of a good proposal, but there is plenty of overlap between them such that *you need not follow this rigid six-part organization*, except insofar as you should separate the body from the bibliography:

1. State a **problem** needing explanation, **not** a topic you are exploring. Proposals often open with a compelling "hook," a question, mystery, anomaly that creates curiosity, and gives the reader a sense of the people involved and what is at stake. The statement of your problem should cover the standard journalistic questions – who, what, when, where – and suggest an interpretive problem – why? "Contrary to popular misconceptions," or "overlooked in historical writing," are good phrases to have in your introductory paragraph. Or simply, "is this true, false, or incomplete?"

2. **Justify** the significance, considering interpretations in the scholarship and possible (but not required) relevance to

today. Have different scholars looked at this differently, with different sources, controlling ideas, narratives, or interpretations? Do you want to take issue with anybody's interpretation? Are we grappling with similar challenges today? If not, what scholarly writing helped to formulate your questions especially? What mysteries remain, and are there lines of investigation unexplored? Suggest its **significance** in terms of what was recognized to be an important public issue then, one that may or may not have implications for today, one that historians will recognize speaks to ongoing debates. (It is okay if you have not read a lot of histories or cannot nail down historiography, but it helps).

3. Describe the **method** and **boundaries**. Method refers to how you plan to bring key concepts and evidence into fruitful interaction. Convince the audience or reader that your problem is sufficiently **focused** and **researchable** as to be achievable within a standard article length format aiming at a 6000 word draft. Mention the body of primary sources that are likely to provide evidence, facts, and data (but save details for the annotated bibliography).

4. Identify 3-4 elements of a "**working hypothesis**" or a framework of **informed questions** that clearly relates to the problem and has **coherence** (i.e. avoid posing separate, unconnected questions). This should incorporate your key concepts, as well as assumptions that you feel should be made explicit at the outset, ideas that might be confirmed or disconfirmed through study.

6. Attach an annotated **bibliography** of 2- 3 pp. single spaced whose annotations are brief but **specific** and **related** to the questions they pose and answer or evidence they are likely to provide. Give "Secondary Sources" first, then "Primary Sources." Do not give a book summary. Do not put "filler" words in there such as "this source will be useful to me to understand the facts." Do not cite individual news articles. Do not provide long URLs. Provide accurate bibliographic citations (you may embed urls in conventional citations, as do I). Rather share a specific quote, a paraphrase, or a claim made by an author. Be as specific as you can regarding the subject matter in primary sources relevant to the questions you have posed (no, you have not done the depth research, but you have previewed the material and know it has rich evidence). **Example:** *Greensboro Daily News*, October 1962-November 1962, and May 11, 1963-June 15, 1963. Editorials will be consulted to test William Chafe's hypothesis that local corporate news organizations disparaged protest. Daily Reports will be consulted to appreciate how individual white reporters balanced attention to the goals and nonviolent methods of Black protesters, the objections of the segregationists, the actions of the Governor and Mayor, and the "celebrity leaders" Jesse Jackson and James Farmer.

Outline: A graded outline may be inserted here after I confer with my peers who have taught this course.

IV. "Second" Draft for Feedback and Peer Review (with oral progress reports). 10%

See canvas rubric. Due March 30 for peer feedback and discussion April 1. Shoot for a minimum of 15-18 pages with notes (which should be as complete as possible, since best practice calls for keeping citations tightly tied to writing. "Second" Draft is what you write after you hammer out your ideas in a "rough" draft, which often is not ready for other eyes.

V. Final Draft after Serious Revision, 50%. Due December 12 at 3:30 PM in My Office 2141 MHRA AND Online in Canvas

This assignment includes REVISIONS AGREEMENT sketched with peer reviewer and professor. I will make as explicit as I can just how much revision is necessary. Please be aware that a good grade on the "second" draft does not mean that you have done all the work. Individual conferences of one-half hour minimum will help clarify expectations for revision, expansion, focus and editing. The revisions agreement consists of a rough checklist of intended revisions, which will provide the standard for raising or lowering the draft grade.

Some Rules and Resources:

History Department (his.uncg.edu/ and www.facebook.com/UNCGDepartmentofHistory/): Keep up with departmental activities and fellow history majors!

Dean of Students (sa.uncg.edu/dean/support/): Supports and advocates for students in crisis, including those with family emergencies, extended illness, trauma, etc.

Office of Accessibility Resources and Services (ods.uncg.edu): Students who have documented disabilities that require accommodation should register with OARS and bring in the required paperwork during the first week of class. No accommodations can be made without this paperwork.

Information Technology Services (its.uncg.edu): Your source for all tech problems, including computer malfunctions, issues with Canvas, etc. The professor cannot help you with these!

Get Help: University Writing Center (www.uncg.edu/eng/writingcenter/; tel: 4-3125): An excellent place to get help with paper structure, grammar, style, etc. **University Speaking Center** (<http://speakingcenter.uncg.edu>): The place to go for help with all oral presentations, whether individual or group.

Office Hours and Appointments: Appointment slots will be posted and sent via email periodically. Be aware, **many** students using Google calendars are on GMT (That's England!) time and have in the past arrived 5 hours late! Don't. **Self-evaluation.** Self-evaluation will be integral to the course. As you learn, "meta-cognition," learning about how you think and learn, can be powerfully insightful and motivating.

Time Commitment: Generally, the University expects two hours for every one hour of class time. **Block that time out in your calendar.** Be clear on the questions we are asking and the results that might satisfy you and others.

Email Etiquette and Efficiency – Required Subject Line "HIS 411A Question"

Please address questions to me via email regarding assignments, appointments, mishaps. **Subject line:** "HIS 411A question." If you don't hear back from me in 24 hours, please try me again! Use your UNCG account only, for email and Zoom.

Attendance and Participation:

This class has a strong collaborative dimension, though we do not meet every session. Attendance is mandatory (any unexcused absences will hurt your grade, and any absences will deprive you of participation credit – excuses are limited to medical or family emergency, not competing work obligations, travel plans, or extra-curricular conflicts). **You must have an adequate webcam and microphone and give attention to an environment and lighting conducive to our seeing your face clearly, free of distractions.**

Plagiarism: Plagiarism is a serious offense of the academic code. Do your own work and clearly cite any sources you rely upon for your information. Don't quote even phrases verbatim without quotes and attribution. 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).**

[The Google Drive Folder](#) (Central Repository for everything I've been able to digitize for the class).

In many cases, Ebooks, review essays, and a good start with primary documents can be found in the sub-folders (Link at top of Canvas Syllabus Page). Browse around! In these subject folders you will find a mix of all three sources: historiographical essays; articles and chapters of cutting-edge scholarship; and primary sources (autobiographical writings, journalism, government reports, speeches). **See especially "[Jackson's 1960s Burning Questions That You Can Have](#)" and "[Teasers to Topics Primary Sources](#)" (for those who like to plunge into primary sources and then connect to burning questions).**

Zotero! This is a powerful records and bibliographic management software that allows for cloud based collaboration of research "Groups." **See [All My Zotero Groups](#) which you are free to join and contribute to.** Much of my primary research on several of these topics, especially my newspaper databases and my growing bibliography of books and

articles, can be transferred to a Group, once you settle on a topic. This is OPTIONAL but potentially very powerful for you, curated by me and past students.

Skills Guides Digitized for You (Google Drive – compendium of pdfs and library ebooks):

The following sources have proven quite valuable. Check the Google Drive folder for those and more (Titled Skills Guides" and linked to a master contents document through Canvas titled "[Skills Guides Digitized for You By Chapter and Topic With Links.](#)" **In addition to assignments in the syllabus, I may require individuals or the class to read selections as I get a clear picture of your proficiencies.**

A note on Strategic Reading: Practice strategic reading of secondary sources, 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 of any writing, which is meant often to restate 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.

A note on strategic previewing, reading, and note taking of primary sources. It helps with any source or collection to do a quick skim and preview of the whole thing, noting the documents, articles, speeches, etc. that seem especially rich and pertinent. If you are working with PDFs, you can bookmark or put a Post-it comment on a page and then compile a summary list of the sources that will supply the richest and most diverse perspectives. (I had a student once who was interested in Congressional debate over criminalizing LSD in 1966 and 1968. Rather than get an overview of more than a dozen pieces of testimony, he plunged in with the first, and half of his paper was an exhaustive repetition of an overly detailed argument. Had he gotten an overview with bullet points that were possibly relevant, he would've been able to be more comprehensive. There is a balance of close and **selective** attention to text and wide awareness of available texts). For a good exercise on note taking click [here](#).

Grading Scale:

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

SCHEDULE OF MEETINGS AND DUE DATES

1/19: Student Introductions, Course Introduction and Introduction to Sources, Questions, and Methods

Review of syllabus and requirements. Introduction to suggested research questions.

Now online via Videos (More to Come): Demonstrations of the most productive on-line search engines (active student contributions welcome): Red box, *America History and Life*, JSTOR, EBSCO, HathiTrust.org, ProQuest Historical Newspapers, ProQuest History Vault (digitized microfilm); Archives Unbound.

Tonight or Tomorrow: Post an introductory video introducing yourself to the class, with optional text.

1/21: Continued Introduction to the Course

Sample both documents on "burning questions you can have." [On the 1960s.](#) [On the 1910s.](#) Come with questions about what is at stake in different problems and controversies that I have suggested to you.

A Fun and Profitable Source Exercise—Oral History, Reportage, Bias, Corroboration. Sources on a confrontation, May 21, 1963 between Jesse Jackson and Boyd Morris, downtown Greensboro. Using oral history and journalism.

1. [Boyd Morris Oral History by William Link](#) Dec 9 1986 read page 4, bolded section.

2. Eric Ginsburg, "[Jesse Jackson](#)," *YES! Weekly*, July 17, 2013. Read highlighted portion beginning "The confrontation that led to Jackson's arrest is far . ." [pdf version](#)
3. "[More Demonstrators Arrested](#)," *Greensboro Daily News*, May 22, 1963. Second page, Bottom column 1, "Sing Songs," through "Continue Chant." [Full page](#) available.
4. "[Silent March is Staged by Negroes](#)." *Greensboro Daily News*, May 23, 1963. Second confrontation, bottom column 1 continues to 2nd page.
5. CBS News, "Eyewitness: Week of Decision," aired May 24, 1963, Library of Congress Audiovisual Division. View the [segment](#). Or the [full program](#) (confrontation at 5:00).

Questions: How does each man remember their confrontation? Its context? Their own position in relation to their Christianity? Love? Like? Dislike? Did Morris honestly explain why Jackson "will not be admitted?" Who did he say he would not allow to enter "today, tomorrow, or any day?" **Bonus:** Why might that matter considering a Supreme Court decision earlier that week? What research questions does this collection of primary sources raise?
final version.

1/26: Thesis Identification and Posing Informed Questions

1. For Class Discussion: Identifying a Thesis, Finding Critical Frames of Reference

James Patterson, [Grand Expectations, 15: "The Polarized 60s: an Overview](#)," 442-457. [Folder](#) with more chapters, incl.15 with notes.

Tim Lacy, "[James T. Patterson's Grand Expectations: A 10-Year Retrospective](#) Appreciation and Critical Review," *Columbia Journal of American Studies* (abridged by T. Jackson)

This is a great example of a couple of things: 1. A chapter where an author basically tries to tie threads of his book together around a **thesis or framework of explanation**, in Patterson's case, that "Grand Expectations" are behind much of the decade's conflict and changing political culture, from Vietnam to welfare rights. **Tim Lacy is sharply critical of Patterson's explanatory framework. Why?** (Nota Bene: "Frames of reference," or "thesis" are best captured by **identifying key words first**, then finding those examples or areas of life the author sees the concepts to be most powerful in explaining a mystery. *In this case, why was one of the most prosperous decades in U.S. history also the most rebellious?*)

Write: Give me 250 words on where you think Patterson's thesis works best and works least well. Pose an informed question.

2. On Method, for Discussion, and to Guide You: [Booth, Craft of Research, ch. 3, "From Topics to Questions," and ch. 4, "From Questions to Problems."](#) **Essential** on how to focus and where to find questions. Elegant framework **for defining topics, questions, rationales, and significance.**

1/28: Individually Selected General Introductions to Problem Areas – Capturing the Thesis and Posing Informed Questions

Select 200-300 pages (or more, if you have not been exposed to this history) from approved historical surveys of the era. See Canvas and [Google Drive](#) for "[First Rate Introductions to the Era](#)" with hyperlinks. **Or see suggestions on [1910s topics](#). This bibliography is less well developed.**

A. Identify the author's or authors' "frame of reference," which is the basic analytical or explanatory framework for presenting patterns of change and continuity, causation, and contemporary meaning or "lessons" for us interpreting the past and charting the future. In other words, what do they argue?

B. Identify two researchable questions from different events, decisions, trends, or movements and pose *informed* questions based on more focused events, persons, or decisions.

C. Identify the *sources* that your author based their conclusions upon; **bonus:** find at least one source that they did not consult.

Write: Share your summary of the thesis and the evidence you examined; share your two informed questions.

Read Ahead in Your Historiographical Essay, Chosen from Canvas list, for next week.

2/2: Using Historiographical Reviews and Book Reviews to Identify Questions and Sources

Select one or two of the historiographical essays collected in the [Google Drive](#) folder 000_1960s Historiography and Collections. [For the 1910s, ask me or see [here](#) – Johnston and Couvares provide good overviews]. They describe how different historians brought different frames or reference or interpretations to bear on a topic or sub-field over time.

The most useful historiographical essays do not overwhelm the reader with zillions of references; rather they clearly identify how earlier interpretations have been revised or expanded considering new questions, new sources, new theories, or new frames of reference. Consult cited sources in Canvas, under the title "[Historiographical Essays By Topic](#)." You might need to read 2-3 until you find one that poses substantial questions of interest to you that are worth pursuing. Don't just comply with this assignment by picking something and reproducing the review essay.

Write: 200 words on how the basic terms of explanation have changed over time, or a significant point of disagreement between authors and historians.

Method: Marius and Page, "[Basic Principles for History Essays](#)," 9-23. Booth, ch. 5, "[From Problems to Sources](#)."

For Thursday: From the footnotes in these essays, go ahead and identify and locate a work of scholarship to review and report on. You may consult book reviews, but you must locate the more specialized scholarship and give it critical attention. Read at least 100 pages in something you are pretty sure you want to research further, OR, something that looks like it could be a model for what you might like to write.

2/4: Your "Deeper Dive" into a Cited Source (Book Chapters and Articles)

Select one of the referenced books in Tuesday's exercise, and write a 400-word review of its major claims and evidence. You obviously cannot read an entire book, so be selective of those chapters that most directly address something you might investigate.

2/9: On PRIMARY Sources Informal Student Reports and Brief Essays on Primary Source Document Collections in Your Area of Interest

See List of [Archives Unbound](#) and [ProQuest History Vault Document Collections](#). Browse the History Vault [Here](#). **Select a collection pertinent to your research interests.** Other curated archival online websites like UVA's Miller Center Presidential Recordings project also count. I will not hesitate to criticize selection of websites that offer fragmented, shallow, or high school "classroom exercise" documents. You are plunging into substantial and curated collections here.

Answer in 200 words: Where do these sources come from? How are they organized? Who curated them? **What subset of the collection promises to be rewarding?**

Share a document, with notes on its content and significance. Go ahead and locate an especially pertinent document and make it available through a link or attachment (sometimes this involves "extracting" pages from a pdf. Just make sure a classmate can see the source).

2/11: PRIMARY SOURCES – Finding and Interpreting News.

Find a **New York Times** or other [ProQuest Historical Newspaper](#) article that centrally deals with a topic of interest. Is it informative, biased, exhibiting a discernible "frame", or a trustworthy interpretation in its own right?

Around now -- Student Commitments to Topics and Questions –

2/16: Working on Proposals in Affinity Groups

2/18: Working on Proposals in Affinity Groups

2/20: PROPOSALS are due! By 11:59 PM, in CANVAS, 2.5 days before your pitch to the class, to give your professor and peer reviewer time to read [NB: This is a Saturday night]. (You must submit something. These are subject to my

approval before you go to the next stage. I sometimes must ask students to re-submit within a week. Get your *road map* in the best shape it can be at this point). See detailed rubric.

Key words: Focused, significant, researchable. The rubric above identifies ELEMENTS of a great proposal, which can be sequenced as you see fit. But all elements must be present: hook, topical definitions (who, what, when where), questions, mysteries, and hypotheses, due credit to scholars who have visited these issues and who helped you formulate questions, method and mode of analysis, broader implications. See above.

2/23: Proposal Pitches

These will take the form of a "Research Grant Sales Pitch" in which students make the case to the entire class for funding one project (\$50,000) and a "runner up" (\$20,000, play money, of course). Criteria: Focused Questions on a Problem of Interpretation, Researchability, Significance to History and Possible Contemporary Relevance.

Introductions often best follow the format outlined by Booth, et. al. *The Craft of Research*

1. I am working on the topic of . . . (posed as questions or mysteries)

2. Because I want to find out . . . (what you don't know or what we should learn in addition to what we know)

3. In order to help my reader understand better . . . (why you want your reader to know and care about it— the rationale and the bigger implications and the answers to the "so what" question).

2/25: Proposal Pitches

UNDER CONSTRUCTION—THERE WILL BE SOME EXERCISES AND DISCUSSIONS WITHIN THIS PERIOD LARGELY DESIGNED TO ALLOW ROOM FOR RESEARCH

With an approved proposal, you have about a month to do most of your research. Writers usually incorporate maybe 10-20% of what they discover. It makes sense to step back every week or so and "free write" about the main insights and pieces of evidence that you saw in that time. Don't let yourself forget something only to re-discover it later, or lose it.

3/2: Conferences and Affinity Groups

3/4: Conferences and Affinity Groups

3/9: Conferences and Affinity Groups

Writing Due: 300-500 words, with footnote(s) in which you analyze a primary source from your research, mixing paraphrase, direct quotation of only the most revealing language. Provide context that helps your reader understand its full significance (in terms of who it is challenging, persuading, etc.), making clear its explicit meaning (text) and implicit meanings or "silences" (subtext).

3/11: Conferences and Affinity Groups

3/16-3/18: Status Updates and Affinity Groups—Reports to Class and 1-2 page Summaries

What to date are your most solid and interesting findings? 1) Analytical: is your working hypothesis being *confirmed* by evidence you are examining, or *complicated, even contradicted* by it? Or have the basic terms of one of your claims changed in light of evidence and counterargument? 2) Evidentiary: discuss the piece of evidence, what it clearly shows, and how you found it. 3) Field questions from your peers.

Discussion: Keeping the end in view: Good History Essays and Good Writing:

Read: Marius and Page, *Short Guide to Writing about History* 6e, "Modes of Historical Writing," 55-78, and "Simple and Direct Writing," 151-63.

3/23: Outlines

3/25: Working With and Citing Sources

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

Rampolla, *Pocket Guide*, ch. 7, "Quoting and Documenting Sources," 106-147 (more complete).

Extraordinarily valuable section on when, why, and how much to quote! Think also about how professors have evaluated your use of quotes in the past according to the guidelines. Write several sentences about how you have used quotes well and poorly in the past.

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

3/28: "Second" Drafts due to me and peer reviewer. Peer reviews posted by class time on Tuesday. 15-18 pages with notes. 10%

3/30-4/1: Discussions on Second Drafts

"Revisions Agreement" in 1 page bullet point form after feedback from peers and conference with professor. Yardstick for evaluating the final paper. Repeat: a good grade on the draft does NOT guarantee a good grade on the final paper, though it does suggest you are making good progress. Too many students in the past just replicated flaws identified and apparent in the Draft without seriously undertaking revisions. Revisions are the defining requirements for Writing Intensive classes.

4/6: Revisions

4/8: Revisions

4/13: Conferences

4/15: Conferences

4/20: Final Presentations

4/22: Final Presentations

Friday, April 30 Final Paper Due at 3:30 PM Canvas (Where you should look for feedback through the evaluation rubric for the final paper). This is the absolute latest I can accept these, as I pushed deadlines for other classes forward to accommodate this class.

Monday, May 3: Peer reviews of final papers due. To the greatest extent possible, you should comment on the revisions and achievements of your peer's

May 7 Commencement