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[Spring 2022 Required Syllabus Language](#)  
[Library Course Page](#) and Maggie Murphy

## **HIS 411A-01, Spring 2022: Seminar in Historical Research and Writing "Cold War Civil Rights: The United States, 1962-1965" (WI, SI)**

**In this class, you will research and write an original 20-25 page paper which poses and answers questions, analyzes primary sources, situates your research in a historical context, and engages with relevant historical scholarship. That's a tall order, but if you break it down and take it step by step, it is entirely achievable!**

Along the way, you will be refining skills of research, comparative source analysis, writing, discussion, peer collaboration, and formal oral presentation. As the "capstone" course of the history major, this seminar asks you to research a "burning question" that can carry you through several months. According to educational research on student learning, this is a "high impact" educational experience – *if* you sustain the commitment.

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, guided by selected works of rigorous historical scholarship. The best way to form questions and hypotheses and develop interpretations is to consider and compare the best that has been written on a subject. These writings are indispensable guides to discovering and developing your own insights. They inform, they introduce explanatory concepts, they provide invaluable footnotes and "further readings" essays.

We will move from general group discussion – brainstorming questions on sub-topics I have suggested -- to smaller group discussions and individual conferences. This will culminate in a paper of 20-25 pages (about 6000-8000 words, *excluding* endnotes). A short but formal oral report of 10-15 minutes will precede the final draft, when you can get feedback from your peers. The research question and final product will be uniquely yours. Particular content classes and skills workshops and "show and tells" will keep you on track and educate your peers.

### **The first month of the course serves two vital purposes:**

1. To introduce you all to the common topics that will inform individual research and *informed* peer commentary. Even if you are interested in Kennedy's leadership in the Cuban missile crisis and someone else is working on the Children's March in Birmingham, you will need to ask informed questions of your peers, and comment on their analysis and evidence and context. These two phenomena might have more in common than you think (i.e. President Kennedy had faulty intelligence on each).
2. To "warm up" or refine key skills of research and source analysis in a way that also gives me a clear idea of the kinds of skills you might need to work on. My conclusions about individual needs and class needs will shape conferences and class meetings in the second half of the course.

### **Broad Course Themes – Keep in Mind as You Pursue Individual Projects -- The Class is Your Audience**

Please stay within chronological and topical boundaries. The class thereby shares common ground, and each of you thereby connects with important and rich sources close to my own research interests and qualifications. Below are areas I am especially equipped to guide you in researching.

Please consult early the "[Burning Questions You Can Have](#)" to give you a sense of questions and research that can launch you on your journey quickly. See also the more in-depth [Suggested Questions and Sources in the Black Freedom Struggle of the Early 1960s](#). The document "[First Rate Introductions to the Era](#)" contains references and links to online and published sources, all of them comparable to the excellent introductory reading by Kevin Boyle, *The Shattering: America in the 1960s*. Once you settle on a topic, consult a couple of these general histories for differences of interpretation, and "follow the footnotes." Boyle's final essay on sources is especially useful.

**The social and political and cultural ecology of this course:** The veritable explosion of digital history makes possible now some innovative exploring of connections between

1. **Media** (through massive ProQuest newspaper, magazine, television news archives),
2. **Government** (through digitized Congressional as well as Kennedy and Johnson Administration records and audio recordings), and
3. **Social movements** (television documentaries and oral histories and ProQuest History Vault digitized organizational records of all the major national civil rights organizations).

**1. The African-American Freedom Movement -- Media and Public Policy Responses from the Kennedy and Johnson Administrations.** The struggles for access to public spaces and voting rights have been at the core of U.S. history since the Civil War. Yet these were months (1962-1965) of the "Negro Revolution" in the parlance of the day. *The months between the desegregation of the University of Mississippi in September 1962 and the Selma marches of March 1965 constitute the most extensive and intensive mobilization of Black political energies in the twentieth century.* Nonviolent insurgents working from outside the political parties innovated on tactics of protest and disruption to advance democracy. Allies within the parties, national government, media, labor, church, and entertainment circles lent resources and favorable publicity. Some of them were problematic allies, however, seeking to restrain as well as support. The unconventional, often defiant methods employed by activists elicited strong reactions among politicians and policymakers, leading to landmark rights legislation, but also efforts to contain and channel radical energies.

**Sub-topics:**

**Greensboro, 1963:** The Hidden History of Nonviolence and the Local Business Class

**Birmingham, 1963:** National and International Reverberations of a Civil Rights Spectacle. Potential comparison of different news outlets, African American newspapers and mainstream white, news magazines, and the like.

**Local Movements:** Greenwood, Miss., and Voting Rights; Cambridge, Md, and Black Power; **Northern Struggles** for Jobs and Schools

**The March on Washington:** Moderation and Militancy, Women's Fight for Recognition, Economic Justice, Media Distortions and Kennedy Administration "Spin" and Attempts to Define the March Legacy.

**Television and Independent Film Documentaries** by white journalists about a Black movement.

**2. Confronting the Soviets in Cuba, and Confronting Vietnamese Communist "Aggression."** These were also pivotal years in the cold war, when the country experienced sharp debates over the effectiveness of diplomacy and war, the acceptable risks in nuclear confrontation, the need for and dangers of secrecy, and how much freedom and democracy can and should be promoted abroad.

**Sub-topics:**

**Nuclear Missiles in Cuba, 1962: The Kennedy Response**

**Popular culture and the Cuban Missile Crisis:** Was Nuclear War Winnable? Did DIY fallout shelters make sense anymore?

**Buddhist revolt in South Vietnam** against the Ngo Dinh Diem regime, the role of **Western media**; overthrow of Diem with tacit U.S. support.

**Lyndon Johnson's Decisions for War:** Is Fredrik Logevall right that LBJ *chose war*?

**[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 sampling of 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).

**The Course Plan:**

Take the first weeks very seriously. Here we will be going through scholarship and a variety of primary sources and identifying those topics and questions that you can narrow down into something focused and manageable. Students will continually practice posing informed questions, interrogating sources, as a basis for common understandings. Then each of you will develop individual research questions and an annotated bibliography with the help of the professor and of any issue-focused "affinity groups" that emerge in the first weeks. **Keep an open mind regarding your final research "problem," to which you will all commit yourselves by February 9, propose in writing by February 12, and pitch to the class on February 14 and 16.**

**Keep the End in View:** 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.** If you have done previous research in any area under the scope of the class, please show me what you wrote. Students who have written for me in HIS391, and wish to continue, must do the equivalent of at least 20 pages of fresh writing.

**Information literacy** is among the most important skills we can help you learn. The breadth of preserved primary sources is astonishing and a bit daunting -- the sky is the limit, and of course, very high. **Do not hesitate to ask me for guidance into these sources.**

**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. Use PowerPoints to illustrate points, but not to provide a script that you read from. **Keep the audience focused on you as the animating voice. Make eye contact and gesture.** We can have a speaking coach visit the class if the need is there.

**A Writing Intensive Class:** Criteria will change, but the core of the University's expectations will be met by the page length and by serious attempts at revision after the professor's and one or more of your peer's feedback.

**Required Reading**

**ALWAYS CHECK CANVAS FOR DETAILED ASSIGNMENTS, LINKS, AND QUESTIONS.**

**All readings can be found digitally linked in this syllabus or through daily assignments in Canvas.**

**They might be pdfs I have downloaded, or web sites you access directly. There is no text for purchase.** We will begin with a common general text, selections from a great newly published synthesis, and move through a set of case studies, any of which you may adopt for your project. Subsequent readings will be selected in consultation with me, and after browsing through bibliographies and sub-folders in the dedicated [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 (ProQuest Congressional; ProQuest Historical Newspapers; Film Collections; America History and Life; Roper Center's iPoll). Locate, evaluate, and share evidence from

online curated document collections (Presidential libraries; civil rights institutes; PBS; ProQuest History Vault database materials digitized from microfilm collections; HathiTrust.org; curated document collections from archives and research libraries such as the Johnson and Kennedy Presidential Libraries).

- **Pose Informed 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 ideas,
  - 4. Questioning narratives present in the media or popular culture,
  - 5. Considering your classmates and professor's interpretations.
- **Find and 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 possible avenues of inquiry.
- **Find and 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 your summary, paraphrase, and carefully selected quotations. Always cite sources in full upon first citation, abbreviating thereafter. **Integrate writing into all phases of the research process**, to break the misconception that writing only happens at the end! Avoid plagiarism. Incorporate the professor's and your peers' comments and suggestions into revisions.
- **Critically evaluate the work of your peers.** Constructively criticize the work of your peers while also utilizing feedback from others to revise your own project.
- **Deliver Oral Reports (Speaking Intensive Requirement, throughout the Semester, Improving with Feedback):** 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 Class Discussions, Online Threads, and Peer Reviews, Cumulative All Semester, Updated Three Times. 15%**

**II. Groundwork Before the Proposal: Topics and Sources Survey, Posing Informed Questions, Historiographical Review, Primary Source Review 15%**

**III. Proposal and Oral Pitch to Class! 3 pages minimum written (double-spaced) plus a 2-3 page (single-spaced) annotated bibliography of primary sources. Total 5-6 pp. proposals due February 13, with pitches on February 14-16. The Most important assignment—your roadmap—Professor's approval required to proceed. 10%**

**IV. Post-Proposal Skills Exercises -- Thesis Development -- To Be Determined Based on My Assessments of What You Need. 10%**

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

**V. Final Draft after Serious Revision, With Formal Presentation (If this score is higher than any of III-V, one lowest earlier score will be raised to the level of the final paper score). 40%**

### **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 (Participation Grade Revised after Each Unit). 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." Mix appreciation and honest constructive criticism, and both require clear communication and rapt attention. **Peer review:** *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. Topical Groundwork and Skills Refinement, January to Mid-February, Writing and Speaking, Cumulative Grade 15% ALWAYS CHECK CANVAS FOR PARTICULAR ASSIGNMENTS.**

See the initial assignments from now to February 10. Consult Canvas by the end of the first week for a detailed progression from shared secondary and primary source readings to individual literature reviews and source searches. The "case studies" will introduce you to topical areas as well as approaches to source searching and source criticism.

### **III. Proposal! 3 pages written plus 2-3 pages annotated bibliography of primary and secondary sources. Total 5-6 pp. This is Your Road Map! Due due February 13, with 10-15 minute pitches on February 14-16. FIRM deadline. HOLY TRIAD: FOCUSED, SIGNIFICANT, RESEARCHABLE. 10%.**

Write a fully-fleshed out 3-page written *proposal* (double-spaced) with attached annotated bibliography (single-spaced) of no more than 3 pages, (total 6 pp. max) 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** in the sources, and pertinent to your questions (NOT general summaries). [Rubric and Proposal Guidelines](#) (also in Canvas).

### **IV. Post-Proposal Research and Writing Steps. Students will be asked to summarize scholarly arguments they encounter during research. You will "show and tell" at least twice about especially significant sources. Depending on student need, I envision workshops on citation, outlining and mind mapping, writing and/or presenting. Mix of workshops, conference sessions, days off. 10%**

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

Due April 4 for professor and peer feedback and discussion April 6. Shoot for a minimum of **15 pages** with endnotes (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 an outline and a "rough" draft, which most of the time is not ready for other eyes.

### **V. Final Draft after Serious Revision, 40%.**

This assignment is preceded by a 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. **See Final Draft Canvas Rubric.**

**Upward Revision of Final Grade:** Should your paper reflect excellence and exceed any of the previous exercise grades of 10%, your paper grade will substitute for the lower, effectively bringing the paper weight to 50%. There will be no downward revisions.

**Some Rules and Resources:**

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

**Dean of Students ([sa.uncg.edu/dean/support/](http://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/](http://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/](http://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/](http://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. Make sure your Google Calendar is not on GMT (That's England!)

**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” and a Hint of Content**  
Please address questions to me via email regarding assignments, appointments, mishaps. **Subject line:** “HIS 411A question.” Or HIS 411A Absence.” 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 (including Covid isolation, per University policies), not competing work obligations, travel plans, or extra-curricular conflicts). **Email me in advance if you will miss class. I don't need explanations or notes. You are adults.**

**Plagiarism:** Plagiarism is a serious offense of the academic integrity code. Do your own work and clearly cite any sources you rely upon for your information. Don't quote phrases verbatim without quotation marks and citations. 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 the links in this syllabus to Rampolla, chs. 6-7.**

**Zotero!** This is a powerful records and bibliographic management software that allows for cloud-based collaboration of research "Groups." 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 bibliography in Canvas titled "[Skills Guides Digitized for You By Chapter and Topic With Links](#)." I may ask you to read selections as I understand your proficiencies.

**Strategic Reading of Scholarship:** 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 questions and offer resolution and explanation.** If the reading is long and time is short, *skim* and *scan* for answers to a question.

**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 **are likely to** supply the richest and most diverse perspectives. There is a balance of close and **selective** attention to text and wide awareness of available texts).

### **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 CHECK CANVAS FOR AUTHORITATIVE AND DETAILED SCHEDULE [SUBJECT TO SOME MODIFICATION FROM THIS]**

**Class schedule after Feb 16 will hinge on particular needs of the class. Do not assume any classes will not meet. Optional and required conferences will happen during class time periods so as not to conflict with other obligations you have.**

### **1/10: Student Introductions, Course Introduction and Introduction to Sources, Questions, and Methods**

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

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; archive.org.

**Sometime this week: Fill in the [Intake Questionnaire](#)! Very important for me to know how deeply you have been exposed to various methods of discovery especially.**

**And Read about Method:** Marius and Page, "[Basic Principles for History Essays](#)," 9-23.

### **1/12: When Sources Conflict, Questions Arise! Downtown Greensboro, May 21, 1963**

A Fun and Profitable Source Exercise—Oral History, News Reportage, Local Newspaper, National Television – Bias and Corroboration and Context. Sources on a confrontation, May 21, 1963 between protester Jesse Jackson and restaurant owner and former mayor Boyd Morris, downtown Greensboro.

1. [Boyd Morris Oral History by William Link](#) Dec 9 1986 read page 4, bolded and highlighted 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 Column 2 "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 2<sup>nd</sup> page.**
5. IN CLASS: 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 (WRITE 200 WORDS):** 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?"

**Discussion:** The Vagaries of Memory (And How Most Accounts Serve Present Needs as Much as Past Realities).

### **1/17: Martin Luther King, Jr. Holiday. No class—But take the opportunity to read about the Black Freedom Struggle.**

**Sample "[Burning Questions You Can Have](#)."** Take notes and formulate preliminary questions about what is at stake in different problems and controversies that I have suggested to you.

**Read ahead because the "base text" is over 100 pages.**

### **1/19: Issues and Opportunities in Cold War Civil Rights: October 1962 to March 1965**

**Introductory Reading for Everyone:** Boyle, Kevin. *The Shattering: America in the 1960s*. New York: W. W. Norton & Company, 2021, [selections](#) on the Cold War, Vietnam, Kennedy, Civil Rights. Read this brand-new synthesis with appreciation of his thesis elements and a keen eye to questions and mysteries he presents to you.

**You may skim sections on the 1940s and 1950s, but don't miss Joe Kennedy's humiliation.**

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

**Writing in Discussion Board, 200-300 words:** Can you discern thesis elements in Boyle's narrative? Keep a personal inventory of 6 topics and analytical claims that might be worth pursuing. (Example: JFK in the Cuban Crisis was desperately trying not to be his father). Write on two informed questions that strike you from Boyle's development of his themes on the African American freedom struggle, the Cold War, and/or sexuality.

**1/24: Case Study 1: Missiles in Cuba: The Importance of Historiography ([Dedicated Google Folder](#))  
Capturing the Thesis and Posing Informed Questions—200-300 words in a discussion thread.**



Bernstein, Barton J. "The Week We Almost Went to War." *Bulletin of the Atomic Scientists* 32, no. 2 (February 1976): 12–21.

Dobbs, Michael and United States Institute of Peace. *Why We Should Still Study the Cuban Missile Crisis*. Washington, DC: U.S. Institute of Peace, 2008.

McPherson, Alan. "Cuba." In *A Companion to John F. Kennedy*, edited by Marc J Selverstone, 228–47. Malden, MA: Wiley-Blackwell, 2014.. Just read the section on the Missile Crisis and its context.

Booth, *Craft of Research*, ch. 4, "[From Questions to Problems](#)."

**Writing in Discussion Thread:** Keep a personal inventory of 5 questions and write about your 2 **best** questions, turning them into **problems** of interpretation that *matter*: **250-300 words minimum**. State your problem with adequate contextual detail that another student who has not read this assignment could understand it.

**Starter Questions:** Although Kennedy did not launch air strikes and an invasion, what evidence is there for Bernstein's assertion that he acted recklessly for reasons little to do with actual national security? What research questions present themselves from these summaries of scholarly research? What "lessons" of the confrontation seem most plausible to you?

**Source Exercise in Class—Final Half hour. This will be a model of what I will ask you to do at least once when we are all ensconced in research projects after approved proposals February 16:** I will demonstrate, and you may follow my links with your laptop. The Film [Thirteen Days](#), dir. Kevin Costner, presents the "hawks" who advocated early bombing and invasion of Cuba as mainly military men, principally General Curtis LeMay. What does a comparison of two different transcriptions of Kennedy's October 22 secretly recorded meetings with Congressional Leaders suggest about Kennedy's posture of "restraint"? And just who did he really have to confront to limit the risks of nuclear war? We will compare the [transcriptions of May and Zelikow](#) for the Miller Center for Public Affairs with those of Sheldon Stern, long time JFK Presidential Librarian and independent scholar. We will examine how each transcribes Kennedy's response to Senator Russell, who is pressuring Kennedy to take "one hell of a gamble," one which at few other times he seems more ready to take. (Hint: an unlucky gamble might have resulted in me being dead at age 4 and you never being born). In this case, you should open the 2 pdfs and search for that term and read around it, just enough to give a synopsis of the different positions. The [actual audiotape segment](#) is at 50:30 minutes.

**TO BE DETAILED IN CANVAS: Case Studies: Students interested in topics after this week should read ahead, and may skip one day's assignment to do so, but must show up and participate.**

**1/26: Case Study 2: Civil Rights, 1963 – Birmingham and the Kennedy Bill**

Was Kennedy a moral leader or a bystander to a Revolution? Sources TBA

**1/31: Case Study 3: Civil Rights, 1963 – The March on Washington**

Was the March corralled into a tame rally for the Kennedy Bill, or did it retain a radical edge and message that looked beyond liberalism to social democracy and Black empowerment? Sources TBA

**2/2: Case Study 4: The Buddhist Protest Movement and the Fall of the Diem Regime in Vietnam**

**2/7: Case Study 5: Lyndon Johnson's Decisions for War**

**2/9: Case Study 6: From Greenwood to Selma – The Struggle for Voting Rights and Visibility**

**2/10: Online Discussion and Commitments to Focused, Significant, Researchable Problems of Inquiry**

**2/12: Saturday: PROPOSALS are due! By 11:59 PM**, in CANVAS, before your pitch to the class, to give your professor and peer reviewer time to read [NB: This is a Saturday night, so block out some time Sunday or early Monday or work with your peer reviewer]. (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.](#)

### **2/14: Proposal Pitches, Questions, Critiques, Feedback on Refinements and Resubmissions**

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).

### **2/16: Proposal Pitches, Questions, Critiques, Feedback on Refinements and Resubmissions**

#### **2/21: Conferences**

#### **2/23: Workshop: Taking Good Notes – Share Your Best Note**

#### **2/28: Conferences**

#### **3/2: Workshop: Tracking Sources – Student Show and Tell**

**Spring break: no class**

#### **3/14: Conferences and/or Speaking Center**

#### **3/16: Workshop: The Literature Review and Introduction**

#### **3/21: Conferences and Research**

#### **3/23: Primary Source Searching and Analysis – Student Show and Tell and Common Reading**

#### **3/28: Analyzing Historical TV Documentary and Film**

#### **3/30: Models of Good Writing – Preparing for Peer Review**

**4/4: Rough "Second Drafts" are Due – 15 pages minimum, coherent paragraphs and sentences with evidence**

**4/6: Revisions Conferences with Peers and Professor in Class—Students must submit written peer review to professor and peer.**

**4/8: Friday online (Revisions Agreement will be due after conferences with Peers and Professor)**

**4/11: Revisions – Review of Basic Elements of the History Essay**

**4/13: Revisions – Citing Sources and Avoiding Plagiarism**

**4/18: Workshop – Organization and Coherent Development**

**4/20: Revisions**

**4/25: Formal Presentations of Findings**

**4/27: Formal Presentations of Findings – Final Class Wrap Up**

**5/4: Wednesday 6:30 PM, The End of Final Exam Period: All Papers Due in Canvas.**