

This course teaches how historians think about historical research and create historical scholarship. Students will spend the semester designing and completing a research project. This will involve identifying a research topic (a question that can be answered using historical evidence), conducting primary historical research to gather that evidence, and placing this research in a historiographic context.

Students in the class will also complete weekly reading assignments to enhance understanding of the research and writing methods of historians. They will participate in class discussions and develop written composition skills. This class will be conducted in a workshop format in which students share their evolving research plans, discuss challenges and successes, and interact collaboratively in class. Attendance and participation in this class is required. All readings must be completed in advance of the class to which they are assigned.

Students will choose one of the following options, in consultation with the professor:

Option 1: Students writing complete research paper. Must be 25-35 pages in length.

Class participation 20%

Book review 20%

Project proposal (not graded)

Final Paper (including preliminary assignments) 60%

Option 2: Students writing thesis proposal and chapter draft

Class participation 20%

Book review 20%

Thesis proposal (7-10 pages) 30%

Final paper (chapter draft 15-25 pages) 30%

Learning Objectives

- Conduct original research on a topic of historical significance using primary sources
- Locate and analyze relevant secondary sources
- Articulate a thesis statement that is supported by historical evidence in a research paper
- Assess the scholarly contribution of this research project by placing it in a historiographic context
- Demonstrate familiarity with standard scholarly writing and citation style in accord with the *Chicago Manual of Style*

Required Text

Kate L. Turabian. *A Manual for Writers of Research Papers, Theses, and Dissertations*. 8th edition. Chicago: University of Chicago Press, 2013.

Grading Standards for Final Papers

A: Excellent paper

An excellent paper states a clear thesis that is original, persuasive, and makes a contribution to historical knowledge. It proves the argument set out in the introduction by using primary and secondary sources. It demonstrates systematic research. It is clearly organized, has strong analytic writing (with active verbs), uses vivid language, and tells a story while also making a historical argument. Points are supported by more than one example or piece of evidence. Excellent papers are polished pieces of writing, free from grammar,

punctuation, and spelling errors. All evidence is correctly cited according to the *Chicago Manual of Style*

B: Good paper

A good paper has weaknesses in one or more of the following areas: It states a thesis but it is unclear clear and/or may not be particularly insightful or original. It has competent writing, but writing is not strong or impressive. It may have passive verbs, poor word choice, or vague sentences. There may be errors in grammar, punctuation, and spelling. Research may be scattered and unsystematic. A good paper may be more descriptive than analytical. It may lack sufficient evidence to support the argument or lack a conclusion. Primary and secondary sources are discussed but not analyzed. Good papers may rely too much on quotations and/or do not explicate them well. There may be problems connecting the research to a larger historiographic context, so the paper lacks significance. There are mistakes in citations.

C: Unacceptable work for a graduate student

Any one of these issues may be grounds for a C: Unclear thesis that is not backed by evidence. Either the evidence is not present, or it is not analyzed and connected to the larger argument. "Cherry picked" evidence with no primary source research. Poorly organized with no clear introduction, argument, or conclusion. Writing has far too many problems with clarity, syntax, grammar, and spelling; it does not meet the minimum standard for graduate work. There are many missing or inaccurate citations.

D or F. Failure. No discernible thesis and/or serious misunderstanding of the topic. Work is incomplete, too short, lacks primary sources, or plagiarized

Accommodation for Students With Disabilities

If you have a disability that may require assistance or accommodation, or you have questions related to any accommodations for testing, note takers, readers, etc., please speak with me as soon as possible. Students may also contact the Office of Disabled Students Services (898-2783) with questions about such services.

Weekly Schedule

Week 1: January 18

Introduction to class

Read

- Lynn Hunt, "How Writing Leads to Thinking (And not the other way around)," *Perspectives on History*
<http://www.historians.org/perspectives/issues/2010/1002/1002art1.cfm>
- Deborah E. Harkness, "Finding the Story," *Perspectives on History*
<http://www.historians.org/perspectives/issues/2009/0901/0901gra3.cfm>
- Laura Edwards, "Writing Between the Past and the Present," *Perspectives on History*
<http://www.historians.org/perspectives/issues/2011/1101/1101art1.cfm>
- Thomas Andrews and Flannery Burke, "What Does It Mean to Think Historically?" *Perspectives on History*
<http://www.historians.org/publications-and-directories/perspectives-on-history/january-2007/what-does-it-mean-to-think-historically>
- AHA Statement on Standards of Professional Conduct <http://www.historians.org/about-aha-and-membership/governance/policies-and-documents/statement-on-standards-of-professional-conduct>

Prepare

- In addition to reading the articles above, see what you can find out about the scholars who wrote them. What have they written, where do they work, etc. **Do this with the readings every week.**

- Be prepared to give a brief description of your general research interest for the semester. You must select a topic that (1) is connected to your academic interests (2) for which you can locate and access primary sources (3) you can connect to historiography (4) is concise enough to complete in one semester.

Week 2: January 25

Asking research questions

Read

- Turabian, chapters 1 & 2
- Po-Yi Hung and Abigail Popp, "How to Frame a Researchable Question," <http://www.williamcronon.net/researching/questions.htm>
- Christopher M. Florio, "From Poverty to Slavery: Abolitionists, Overseers, and the Global Struggle for Labor in India," *Journal of American History* (2016) 102 (4): 1005-1024. ****Peltzer Prize Winner****
- Sarah Keyes, "'Like a Roaring Lion': The Overland Trail as a Sonic Conquest," *Journal of American History*, 96:1 (June 2009): 19-43. ****Pelzer prize winner****
- Kenneth Pomeranz, "Recalling What We Do: Some Habits of Mind Historians Keep Hidden" <http://www.historians.org/publications-and-directories/perspectives-on-history/december-2013/recalling-what-we-do-some-habits-of-mind-historians-keep-hidden>
- READINGS FROM CHAIR CANDIDATES TBA

Prepare

- For the Keyes and Florio readings: These (and other articles marked in the syllabus) are winners of the Louis Peltzer Memorial Award from the Organization of American Historians. This prize is given to the best graduate student essay written in US history each year. In short, these are models of successful graduate level research and writing. Questions to consider: Why did the author chose this topic? What is the main research question? Why is this a significant research question? What primary sources did the author use? What was the relationship between the sources and the research question? Do you think the sources helped guide the research question or did the question guide the sources? Be able to identify points in the article in which the author paraphrased sources and analyzed sources.

Week 3: February 1

Finding and Interpreting Sources

Read

- Turabian, chapter 3
- Jacquelyn Gill and Stephen Laubach, "Arguments and Narrative" <http://www.williamcronon.net/researching/arguing.htm>
- Jill Lepore, "Historians Who Love Too Much: Reflections on Microhistory and Biography," *Journal of American History* 88 (June 2001): 129-144.
- Danielle McGuire, "It Was like All of Us Had Been Raped": Sexual Violence, Community Mobilization, and the African American Freedom Struggle," *Journal of American History* (2004) 91 (3): 906-931. ****Peltzer Prize Winner****
- David Ransel, "The Ability to Recognize a Good Source" <http://www.historians.org/perspectives/issues/2010/1010/1010art1.cfm>
- READINGS FROM CHAIR CANDIDATES TBA

Prepare

- Be able to identify the following elements of the McGuire article: Hook/Introduction, Thesis Statement Historiography/Literature review, Evidence, Narrative Arc, Protagonists/Antagonists, Signposts. What

historical fields does this work connect to? Are the claims of the author justified by the evidence provided? What are the most important documents the author uses to prove this argument? Evaluate the conclusion by locating the conclusion of the argument and considering the narrative style of conclusion. What alternative arguments could be made using the same documents that the author did? What new questions could be asked to build upon the work this author began?

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Week 4: February 8
Sources and Agency

Read

- Robin D.G. Kelley, "'We Are Not What We Seem'": Rethinking Black Working-Class Opposition in the Jim Crow South," *Journal of American History* 80:1 (1993), 75-112.
- Walter Johnson, "On Agency" *Journal of Social History*, 37:1 (Autumn, 2003), 113-124.
- Charles Stewart, "Dreaming and Historical Consciousness," *Historically Speaking*, 14:1 (January 2013), p. 28-30
- Phyllis Mack, "Religion, Feminism, and the Problem of Agency: Reflections on Eighteenth-Century Quakerism," *Signs* (Autumn, 2003), 149-177

Prepare

- Draft Project/Thesis Proposal. Bring TWO printed copies to class. Project proposals should be 3-5 pages and will include (1) General description of the project (2) Preliminary statement of the thesis or (3) A discussion of key texts on the subject and issues raised in this literature. (4) A description of how your research will contribute to the existing scholarship on this topic. (5) A bibliography of primary and secondary sources. For students doing a thesis proposal, please consult the graduate handbook for more information about this; your proposal should be 7-8 pages in length. We will spend part of class reviewing each others proposals in pairs.

Week 5: February 15

Thinking creatively about historical sources (and their absence): Part 1

Read

- "American Pandemic: An Interview with Nancy K. Bristow," *Historically Speaking* 13:3 (June 2012), 27-29
- Kathryn Sikes, "Stars as Social Space? Contextualizing 17th-century Chesapeake Star-Motif Pipes," *Post-Medieval Archaeology* 42:1 (2008).
- Bret L. Rothstein and Karen M. Inouye, "Visual Games and the Unseeing of Race in the Late Nineteenth Century," *American Quarterly*, 68:2 (2016).
- Jacob Baum, "From Incense to Idolatry: The Reformation of Olfaction in Late Medieval German Ritual," *Sixteenth Century Journal*, 44/2 (2013), 323-44.

Prepare

- Find one relevant primary source for your topic. Analyze this source in approximately one paragraph. Describe and/or paraphrase the source. What is the meaning of this source in relationship to your argument/story? What historical questions can you answer using this source? What historical questions can you NOT answer? Be prepared to answer these questions in class and turn in your written paragraph in class. *In addition write out the citation for this source. Email that citation to me by noon on the day of class.*

Week 6: February 22

Thinking creatively about historical sources (and their absence): Part 2

Read

- Annette Gordon-Reed, *The Hemingses of Monticello: An American Family* (Norton, 2008) Chapters 11-18.
- Jeffrey Escoffier, "Gay Porn Cinema as an Archive for the History of American Sexuality," *Journal of the History of Sexuality*, (26:1), 2017.
- Daegan Miller, "Reading Tree in Nature's Nation: Toward a Field Guide to Sylvan Literacy in the Nineteenth-Century United States," *The American Historical Review* (2016) 121 (4): 1114-1140

Prepare

- Final project proposal due for students doing research paper. (Note thesis proposal is due next week.)

Week 7: March 1 Stories and Narrative

Read

- James Goodman, "For the Love of Stories," *Reviews in American History* 26 (1998): 255-74
- "This Is Your Life (and How You Tell It)", *New York Times*, May 22, 2007, <http://www.nytimes.com/2007/05/22/health/psychology/22narr.html?pagewanted=all>
- Susan Matt, "The History of American Emotions," *The American Historian*, August 2016 (remind me to email you this)
- Hayden White, "The Value of Narrativity in the Representation of Reality," *Critical Inquiry* 7 (1980): 5-27
- William Cronon, "A Place for Stories: Nature, History, and Narratives," *Journal of American History* (March 1992): 1347-1376
- Constance Hale, "The Sentence as a Miniature Narrative," *The New York Times*, March 19, 2012 http://opinionator.blogs.nytimes.com/2012/03/19/the-sentence-as-a-miniature-narrative/?_r=0

Prepare

- Find and read a literature review essay relevant to your topic in a broad way. This can be a review of several relevant books or a "state of the field" type article. You may have to think creatively about literature relevant to your project. Be prepared to briefly discuss its relevance to your research. *Reviews in American History* is a good place to start. You can email me about this in advance or talk to me if you needed to discuss this.
- Thesis proposals due (if applicable)

Week 8: March 8 Spring Break!

Week 9: March 15 Biography and Individual Stories And in-class citation assignment.

Read

- Kate Masur, "Patronage and Protest in Kate Brown's Washington," *JAH*, 99 (2013): 1047-1071.
- Frank Costigliola, "I React Intensely to Everything": Russia and the Frustrated Emotions of George F. Kennan, 1933–1958, *Journal of American History* (2016) 102 (4): 1075-1101.
- Marisa J. Fuentes, "Power and Historical Figuring: Rachael Pringle Polgreen's Troubled Archive," *Gender and History*, 22:3 (November 2010), 564–584

Prepare

- Write one or two paragraphs in which you describe a historical actor who figures prominently in your final paper. Try to describe this person visually, giving details that are relevant to your story and argument. What does your reader need to know about this character to understand their actions? Write vividly, with energy and excitement about this individual.

Week 10: March 22

Engaging contemporary issues through historical research: Part 1

- Mark Carey, "Science, Models, and Historians: Toward a Critical Climate History," *Environmental History* 19:2 (2014)
- Jonathan Wlasiuk, "A Company Town on Common Waters: Standard Oil in the Calumet Environmental History" *Environmental History* 19:4 (2014): 687-713.
- Leslie J Reagan, "About to Meet Her Maker': Women, Doctors, Dying Declarations, and the State's Investigation of Abortion, Chicago, 1867-1940." *Journal of American History* 77.4 (1991): 1240-1264.

Prepare

- Scholarly book review of one of the key texts that you engage in your paper. 4-6 pages.

Week 11: March 29

Engaging contemporary issues through historical research: Part 2

Read

- Rachel Hope Cleves, "'What, Another Female Husband?': The Prehistory of Same-Sex Marriage in America," *Journal of American History* (2015) 101 (4): 1055-1081.
- Ta-Nehisi Coates, "The Case for Reparations," *The Atlantic*, May 21, 2014.
- Michelle Jones, "Women's Prison History: The Undiscovered Country," *Perspectives*, February 2015

Prepare

- Bring three copies of the working introduction and outline for your research project to class.

Week 12: April 5

NO CLASS. Work on papers and schedule individual meetings w/ Dr. Holloway as necessary.

Week 13: April 12

How we remember the past

Read

- Alon Confino, "Collective Memory and Cultural History: Problems of Method," *The American Historical Review*, 102:5 (Dec., 1997), 1386-1403.
- Robert Moeller, "War Stories: The Search for a Usable Past in the Federal Republic of Germany," *American Historical Review* 101 (Oct. 1996): 1008-1048.
- Reiko Hillyer, "Relics of Reconciliation: The Confederate Museum and Civil War Memory in the New South," *The Public Historian*, Vol. 33, No. 4 (November 2011), 35-62.
- Monica Muñoz Martinez "Recuperating Histories of Violence in the Americas: Vernacular History-Making on the U.S.-Mexico Border," *American Quarterly* 66:3 (September 2014), 661-689.

Prepare

- Bring a portion of your research paper draft and issues you are encountering with writing, sources, or citations for class discussion. Bring three copies.
- Schedule individual meetings as necessary

Week 14: April 19

Writing workshop day

Prepare

- Bring a portion of your research paper draft and issues you are encountering with writing, sources, or citations for class discussion. Bring three copies.
- Schedule individual meetings as necessary

Week 15: April 26

NO CLASS

Wednesday May 3 papers due at noon

Wednesday May 3, 6 pm

Meet at Boulevard to celebrate the end of class.