

HI 910 The Study and Writing of History [Directed Study HI 901 Version]

Meeting Time: Thursdays 9:30 am

Professor: Dr. Tona Hangen

Office Location and Hours: Sullivan 327D M 1:30 – 3:30, Th 1-2, and by appointment

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Course Description:

This course, which is required of graduate students in the M.A in History program, provides hands-on exploration of history as both a professional field and a scholarly discipline. This course will provide students an overview of historiography and methods in history, and offers opportunities to build research, writing and interpretive skills through intensive work with sources, texts, and other historical evidence.

By the end of this course, you will understand how historians work and how history is made and constructed. You will also feel confident in approaching your own historical investigations because you will possess the practical skills and methodological tools. Over the course of the semester, you will build and polish a portfolio of your work, creating a solid foundation for more advanced and independent future work in history.

The course is divided into three sections, each concluding with a paper assignment. In the first unit, we explore Bias, Context, and Interpretation (i.e. Historiography), resulting in a well-researched book review. The middle unit concerns Primary Sources, culminating in a lesson plan. Lastly, the final unit concerns Research and Modes of Historical Presentation, with the final assignment being a workable conference proposal and annotated bibliography.

Required Readings:

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 9th ed. Chicago: University of Chicago Press, 2013. ISBN 9780226430577

James H. Arnold. *History: A Very Short Introduction*. New York: Oxford University Press, 2000). ISBN 9780192853523

Jim Cullen. *Essaying the Past: How to Read, Write, and Think about History*. 3rd ed. West Sussex, UK: Wiley-Blackwell Publishing, 2016. ISBN 978-1-119-11190-0

All other course readings will be available on Blackboard.

Assignments and Assessments:

Portfolio (Due May 7): Your work for the semester will be organized into a portfolio, which will include informal but polished weekly writings that support and deepen the class activities and readings. Many – but not all – of them will be directly helpful to the writing of your formal papers as well. The form and format of your weekly writings and the portfolio will be determined in consultation between student and instructor.

Your portfolio entries should include the full citations for any material that you found in your research (this is a good habit to get into, and you will be required to provide citations for your papers). Historians follow Turabian/Chicago Manual of Style, with either footnotes or endnotes.

Portfolio Presentation

For the portfolio due date, you will create a 10 minute presentation that answers the question, “What kind of historian are you?” This presentation should build upon course work, but may go beyond or extend the work we did in this course. The presentation format is up to you.

Papers: You will also write 3 formal papers.

Paper #1: Historiography, the Monograph & the Book Review (1000 words) – Feb 20

Most book reviews for scholarly journals are 500 words. In this assignment, you will have some additional space (which makes it easier, not harder, to write) in which to analyze the scholarly book of your choice (it must be a history monograph that is published by a university press). You should include an annotated bibliography of all sources consulted in the writing of the book review (which will count towards your word total).

Paper #2: Primary Sources & the Lesson Plan (2000 words) – Mar 2

Using Dominique Padurano’s “Isn’t That a Dude’: Using Images to Teach Gender and Ethnic Diversity in the U.S. History Classroom—Pocahontas: A Case Study,” as a model, create, describe and analyze a lesson plan in history that incorporates primary sources. If you are a teacher, this could be a lesson plan suited to your particular classroom. You can also imagine a college

Course Policies:

Participation and Attendance: I expect that you will attend all classes and come ready to discuss and participate. In a directed study, your presence determines whether class is happening or not. All scheduled class sessions need to be made up, should an absence or campus closure require a calendar shift.

Academic Honesty and Dishonesty: All papers and journal entries for this class must be original to this class (*it is unethical to submit work you completed for another class*), your own work, and your own writing. When and where you employ the work of others, you need to cite your sources.

Papers that are clear cases of plagiarism – not inadvertent errors in citation or footnoting – are insults to me and to the class. Plagiarism is also a serious academic offense. Some examples of plagiarism include, but are not limited to: copying, or only slightly rephrasing, passages out of books, magazines, journals, and/or web sites and submitting them as your own work; buying papers off the internet; or submitting a friend’s paper instead of your own. If you submit a plagiarized paper, you will automatically receive a failing grade (an “E”) for the course.

If you have any questions about plagiarism and how to avoid it, please don’t hesitate to ask.

Student Accessibility: All accommodations requested through Student Accessibility Services will be honored. If you see ways the course could better accommodate a diversity of students, please let me know. I am committed to providing a learning environment in which all students can succeed.

classroom, museum education program, or archives presentation, and create a lesson plan suited for that particular audience.

Paper #3: Historical Research & the Conference Proposal (word count TBA) – Apr 30

This paper will be a combination of a conference proposal conforming to the expectations of a relevant scholarly society, accompanying an annotated bibliography. You will define a historical research question, situate that question in its broader context, and identify a range of primary and secondary sources essential to your project.

All papers should be submitted through Blackboard. You may also incorporate them into your portfolio.

For all three of these papers, sources and citations are tremendously important. You need to leave a clear "vapor trail" of your research through your footnotes. Sources for each paper should be completely documented. Print sources are relatively easy to cite; when you turn to electronic sources, be sure that you provide accurate and stable links within your footnotes and bibliographies. I will click through to your links!

Grade Breakdown:

Participation	20%
Paper #1	20%
Paper #2	20%
Paper #3	20%
Portfolio	20%

Schedule of Topics, Readings, and Assignments

Unit 1: Historiography – Bias, Context, Interpretation

Jan 16 Course Introduction

Reading: none assigned

Portfolio Assignment: Write me a letter or memo of introduction: your thesis project's topic and scope and where it currently stands, your general interests in history, and where you think your strengths / weaknesses are, so I can know where to best target our efforts.

Jan 23 Set ups and Resources (Portfolio, Paper 1)

Reading: Jim Cullen, "Preface to the Second Edition," "Preface to the Third Edition," "Introduction to the Student: Why Would You Look at a Book Like This?" "History: It's About Time," and "Appendices," *Essaying the Past*, xii-13, 152-184. Also skim Turabian, *Manual for Writers*, especially the front matter and early chapters so that you are familiar with its contents and can refer to it as appropriate throughout the semester.

Portfolio Assignment: Describe your past or current research process. What does your typical working process look like? What platforms or systems do you use to organize your research and writing? Are there aspects of your personal process you want to change or improve?

Jan 30 Historians, Tribes, and Schools of Thought

Reading: Arnold, *History: Very Short Introduction*, entire. Megill, "Coherence and Incoherence in Historical Studies," *New Literary History* 35 (2): 207-231.

Portfolio Assignment: Describe your Paper 1 Topic idea. What draws you to this topic?

Feb 6 Historiography and Citations

Reading: Jim Cullen, "What's the Story with History?" "The Sources of History," "Good Answers Begin with Good Questions," and "Search Engines, Research Ingenuity," and "How to Read a Book without Ever Getting to Chapter One," *Essaying the Past*, 14-56.

Portfolio Assignment: Identify & obtain the monograph you'll be writing about. Locate a historiographical essay related to your topic. Introduce both of them in your writing this week.

Feb 13 How Historians Argue

Reading: Reviews of *Guns, Germs, and Steel*. Hangen, "When Radio Ruled: The Social Life of Sound" *American Quarterly* 66 (2): 465-476.

Portfolio Assignment: Locate 3 book reviews related to your topic. They should not be reviews of the book you are writing about, and they need not be all focused on the same book. A review essay is also acceptable, i.e. similar to the *American Quarterly* piece in this week's assigned readings. Share and comment on your findings for your journal this week, perhaps on the level of your research process, on the level of the review's content, or on the level of how they structure and support a scholarly argument.

Feb 20 Unit Debrief

Reading: Hoefflerle, "Teaching Historiography to High School and Undergraduate Students," *OAH Magazine of History* 21 (2): 40-44.

Paper #1 due – Book ReviewUnit 2: Teaching and Primary Sources**Feb 27** Historical Thinking and Other Unnatural Acts

Reading: James Loewen, "Introduction: Something Has Gone Very Wrong," and "Handicapped by History: The Process of Hero Making," *Lies My Teacher Told Me*, 1-30. Wineburg, "Historical Thinking and Other Unnatural Acts," *Phi Delta Kappan* 80 (March 1999): 488-499. Dana Goldstein, "Two States. Eight Textbooks. Two American Stories" *New York Times* Interactive (link on Blackboard).

Portfolio Assignment: What has been your experience with textbooks as a student? What has been your experience with teaching, and what has been the role of textbooks in that teaching?

Mar 5 Maps and Mapping

Reading: David Stephens, "Making Sense of Maps" HistoryMatters (link on Blackboard). Gregory Waselkov, "Indian Maps of the Colonial Southeast," in *Powhatan's Mantle: Indians in the Colonial Southeast*, 435-449. Decide on the topic for Paper #2.

Portfolio Assignment: Find a historic map. Provide an image of it and a full, correct Chicago Style citation to it. Who made this map and why? What can we learn from it? What kind of worldview or perspective does it represent?

Mar 12 Primary Source TBA

Reading: Primary Source Analysis Tools, see Blackboard. Additional reading TBA.

Portfolio Assignment: Locate and analyze an example of the type of primary source we're considering for this week, testing out a few of the analytical frameworks provided in this week's reading.

(Spring Break Mar 19, No Class Meeting)

Mar 26 Reorienting History Learning around Primary Sources

Reading: DPLA Primary Source Sets, as assigned.

Portfolio Assignment: Develop a rubric to critique a primary source set and associated educational materials, and apply it to one of your choosing.

Apr 2 Contesting the Archives

Reading: Chapter from Nupur Chaudhuri, *Contesting Archives: Finding Women in the Sources*, TBA. Stanford History Education Group, "Reading Like a Historian," as assigned.

Paper #2 due – Primary Source-Based Lesson Plan

Unit 3: Researching and Presenting History

Apr 9 Developing a Research Question

Reading: Jim Cullen, "Putting It All Together: The Research Essay (A Case Study)," *Essaying the Past*, 130-148. Joan W. Scott, "Gender: A Useful Category of Analysis," *American Historical Review* 91 (December 1986): 1053-1075.

Portfolio Assignment: What are you thinking of writing on for your third paper? Why did you choose this topic? What do you already know? What do you want to find out?

Apr 16 Historical Memory

Reading: Michael A. Elliott, "Our Memorials, Ourselves," *American Quarterly* 63 (March 2011): 229-241. Kim Servart Theriault, "Re-Membering Vietnam: War, Trauma and 'Scarring Over' After 'The Wall,'" *Journal of American Culture* 26 (4): 421-431. Remarks by New Orleans Mayor Mitch Landrieu, 19 May 2017 (link on Blackboard). Southern Poverty Law Center, "Whose Heritage? Public Symbols of the Confederacy," (link on Blackboard).

Portfolio Assignment: Locate an example of public history relevant to your third paper topic. How is historical memory applicable to this example? What questions, controversies, or considerations matter in your chosen case?

Apr 23 Scholarship's Cutting Edge

Reading: Program of a recent scholarly conference, TBA.

Portfolio Assignment: Find a Call for Papers (current or past) that relates to your Paper 3 topic and bring it to class for discussion. Choose a scholarly journal where your Paper 3 topic might be covered, and choose a 3-year span to examine (most journals publish 4 times a year). Write an analysis of "Three Years in [Journal of Your Choosing]," in which you identify key trends in the historiography of this journal. Did certain questions, topic, subjects, or theories get more attention? What topics were largely, if not completely, ignored?

Apr 30 Course Wrap-Up

Reading: Jim Cullen, "Conclusion: The Love of History," *Essaying the Past*, 149-151. Eileen Tamura, "Narrative History and Theory," *History of Education Quarterly*, 51 (2): 150-157.

Paper #3 due – Conference Proposal and Annotated Bibliography

May 7 Portfolio & Presentation