

## History/Urban Studies 971: History of American Urban Problems

Fall 2020, Thursdays, 4:00 p.m.-6:40 p.m.  
University of Wisconsin-Milwaukee  
Class location: AUP 170  
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Virtual Drop In Hours:  
Thursday 2:45-3:45 p.m.  
or by appointment

### Introduction

This course examines how historians understand urban problems. Cities have been described as consisting of “clusters of problems,” and this course aims to unpack some of those specific problems with an eye toward understanding the history of cities more broadly. A major purpose of the class is for students to understand how historians produce their scholarship; this is achieved through extensive archival (or other appropriate primary source) research and writing a 5000-word research paper in several discrete stages. By reading and discussing several examples of historical scholarship, students will prepare to write research papers and present their findings to others in the class. The assigned readings focus on the United States, but students are by no means obligated to confine their research to North America. Urban Studies students enrolled in this course should plan to present their papers at the USP Student Forum in the spring of 2021; graduate students from other programs are also welcome to present at the Forum.

The required and recommended books for the course are available for purchase through the UWM e-campus bookstore. Instead of paper reserve, the required books may be accessed in electronic copies through the UWM Libraries website. Other shorter readings are posted on the course Canvas site and linked online.

### Texts

The books ordered for the class are:

- Taylor, Keeanga-Yamahatta. *Race for Profit: How Banks and the Real Estate Industry Undermined Black Homeownership*. Chapel Hill: University of North Carolina Press, 2019.
- Lytle Hernández, Kelly. *City of Inmates: Conquest, Rebellion, and the Rise of Human Caging in Los Angeles, 1771-1965*. Chapel Hill: University of North Carolina Press, 2017.
- Kahrl, Andrew W. *Free the Beaches: The Story of Ned Coll and the Battle for America's Most Exclusive Shoreline*. New Haven: Yale University Press, 2018.

If you have never written a lengthy historical research paper based on primary sources, I recommend you purchase and read the following book, as assigned throughout the semester:

Brundage, Anthony. *Going to the Sources: A Guide to Historical Research and Writing*, 6<sup>th</sup> edition. Hoboken, NJ: Wiley-Blackwell, 2018.

If you plan to do any further graduate level work in history, I recommend you purchase your own copy of the following book:

Turabian, Kate L. *A Manual for Writers of Research Papers, Theses, and Dissertations*, 9th edition. Chicago: University of Chicago Press, 2018.

Although the older editions of Turabian are fine for most basic forms of citation (with the exception of digital materials and a few odd rules that have changed recently), please be aware that the recommended reading selections from Turabian are from the 8<sup>th</sup> and 9<sup>th</sup> editions only. Alternatively, you can use the [Chicago Manual of Style](https://www.chicagomanualofstyle.org/home.html) (CMOS), which is available online through the UWM library at the following address:

<https://www.chicagomanualofstyle.org/home.html> (note that you may need to access this through the library website using your UWM login credentials; enter “Chicago Manual of Style online” into the search box). There are minor differences between Turabian and CMOS.

## Assignments

The major written work for this course, due at the end of the semester, is a 5,000-word research paper driven by primary sources and addressing historiographic questions raised in relevant secondary literature. The final paper must concern some urban problem, broadly conceived. Several assignments required prior to the final paper will provide experience working with the basic raw materials of historical scholarship. Toward the end of the semester, I will hold individual conferences to discuss your progress and problems you encounter. You will also “remix” your paper for a public audience and present your results (or planned products) to the class. The last three weeks of class consist of student presentations. In addition to these formal benchmarks, I encouraged to consult individually with me as the need arises, during office hours, via email, or by appointment.

As a means of preparing you to write the final research paper, several assignments are due over the course of the semester. Their due dates are noted in the course schedule section of this syllabus, but they are described in greater depth here. All assignments will also be discussed in class, before they are due and then afterwards to process your learning about research. Because the assignments are cumulative, timely submission is essential.

### September 24: Collection Identification Assignment: potential research topics

- Identify three possible bodies of primary sources for your final paper. Usually in this course I direct students to archival collections held by UWM’s Golda Meir Library, in the Archives, Special Collections, Microtext<sup>1</sup>, or AGSL because the staff support of those collections is so excellent. This semester, however, as a hedge against the possibility of disruptions due to COVID-19, I am strongly

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<sup>1</sup> For microtext materials that might be acceptable, go to <http://uwm.edu/libraries/media/microtext-collections-by-title/>

suggesting that you identify digital primary sources around which to build your final papers. For this assignment, you should identify one traditional archival collection held at UWM, one item held by UWM Special Collections, and one already digitized archival collection or published primary source that you might like to build your final paper around. The digitized materials do not need to be held at UWM, but you should think about the breadth of the digitized collection and its relationship to its analog foundation. For each collection or item, write a paragraph that describes the material and speculates on what kind of research paper might grow out of your close study of its contents.

- To complete this assignment, you will—at a minimum—need to review the finding aids for each collection. It is also advisable to dip into the collections and familiarize yourself with the kinds of documents they contain, in order to evaluate whether the materials will in fact support the project you have in mind.
- You may be planning thesis or dissertation projects built around a collection that is not digitized or a printed primary source of the kind held in UWM Special Collections. You may wish to give yourself a headstart on that project by working with the primary sources for this class. If the material is held at UWM, you should alert me to your needs and consult with a member of the Archives or Special Collections staff to see if materials for a paper for this course can be digitized to support your research.

### **October 1: Primary Source paper**

- Write a 4-5 page paper based on one of the following set of folders, available in the Golda Meir Library Archives. These items will be held on the reserve shelf in the Archives for our class until this assignment is due. As a backup, the Archives staff will make a digitized set of these materials. If at all possible, however, I strongly recommend you use these materials in person in order to gain a visceral appreciation for the traditional practice of historical research.
  - City Club of Milwaukee Collection, box 8, folder 12, and box 11, folder 2 (about house numbering and street naming system)
  - City Club of Milwaukee collection, box 10, folder 5; box 35, folder 3; box 6, folder 9; and box 7 folders 5 and 6 (about Daylight Savings Time)
  - UW-Milwaukee Office of the Chancellor Records (subgroup: Klotsche Administration Records), Box 18, files 31 and 32 (titled “Spanish Speaking Community, 1970” and “Spanish Speaking Outreach Institute, 1970-1972”)
- The purpose of this assignment is to give you a taste of the kind of primary research on which most historical writing is based and to help you anticipate the kinds of materials and time you will need to locate in order to produce a first-rate final research paper. You may find on completing this assignment that one of your September 24 proposed topics no longer seems feasible.
- Special submission requirement: in addition to the Word version of the paper you submit through Canvas, upload a copy of your paper to Google Docs or UWM’s One Drive and make it shareable to others with the link. Post the link on the class Google Doc page by your name, under the header for the set of primary sources that you worked with. You will be reading the papers written by your classmates

who worked with the same materials in order to learn about how different people interpret the same materials.

### **October 8: commit to a topic**

- Based on feedback from the September 24 assignment, decide on the materials that will form the basis of your final paper. Write a page or so describing the paper you anticipate writing, how the collection relates to that topic, and what kinds of secondary sources you might need to help you understand what is going on in the collection.
- Because conducting historical research is so time-intensive, you should not count on being able to change your topic later on in the semester if this collection does not pan out. You might rethink the kinds of questions your material leads you to ask, but you should stick with the collection you choose now. This means that you should make sure now that the collection you plan to work with is “juicy” enough to sustain your interest and support your final paper. Spend an hour or two in the Archives, Special Collections, or Microform room (or online with your digital sources) reviewing the contents of the collection you choose before completing this assignment.

### **October 29: secondary bibliography**

- Prepare a formal, two-part bibliography of secondary sources that will help you to frame the material from your chosen primary sources. Key tools for locating these sources will be reviewed in the Week 8 Library Instruction session.
- *Part I* should identify secondary sources specific to the geographic area and historical period you will be working on. For example, if you are working on a topic about nineteenth century Milwaukee, then you should identify published material about Milwaukee in the nineteenth century. *The Bibliography of Metropolitan Milwaukee* and *Encyclopedia of Milwaukee* [DigBib](#) are very helpful sources for identifying material about Milwaukee topics.
- *Part II* should identify recent historical scholarship relevant to the topic you are working on. For example, if you are studying housing, you may wish to include Keeanga-Yamahtta Taylor’s *Race for Profit*, on your bibliography.
- Your bibliography should include at least 5 items in part I and 15 items in Part II. Part II, especially, should be a combination of books and articles.
- Put an asterisk next to the three most important books on Part II of the bibliography.
- Note that this assignment produces the sources you will need to read in order to write the paper due November 19 (although you are not committing to reading everything on the list you submit, just the two most important books). Due to the [UWM Libraries’ health and safety protocols](#) related to the COVID-19 pandemic, I advise you to budget extra time in your schedule for collecting the books you plan to read.

### **November 5: discussion of primary source materials**

- Write approximately 1,000 words based directly on the **primary source** material you are working with for your final paper.

- This does not have to be a formal paper—with an introduction, argument, and conclusion—but you will probably find it to your long-term advantage to include footnotes that indicate where any direct quotations and factual material come from.
- You may plan on using this assignment as a “cut and paste” chunk of your final paper. Alternatively, you might prefer to use this opportunity to produce a “think piece” in which you outline the argument you anticipate making in your final paper.
- The purpose of this assignment is for you to convey a sense of what you have been discovering and thinking about in the course of your research and to sustain a conversation with me about the character of your final project.

### **November 10 (a Tuesday!): Remix**

- Remix the core message of your paper into a format designed for a public audience or (for large scale remixes) propose what you would do without actually executing it. Prepare a result that you can share with the class on Canvas by November 10, along with a short explanation of the choices you made about format and content of the remix. You will receive feedback from your colleagues about your remix via Canvas.
- Examples of possible remixes include (but are not limited to) Op-Eds, a Twitter thread, a 3-minute thesis presentation, poster, poem, museum exhibit, podcast, TED talk, photo essay, public service announcement, and legislation. In planning this assignment you should consider not only your own skillset, but also the audience you most want to reach and what medium will best reach them. Use your imagination! Some of these are large-scale propositions that you should not try to execute during the week of the class allocated for this assignment.
- This assignment is meant primarily to prompt you to think about taking the insights of your scholarship beyond the classroom. You should also give careful thought to the core message you want to convey with the remix. This assignment is meant to help you sharpen your final paper’s argument and think about how to make your scholarship meaningful to public audiences; it is not meant to undermine the amount of time and energy you allocate to the final paper.
- The **maximum** word count for this assignment is 750 words. Depending on what format you choose, it may be substantially less. If the word count required to fully execute your remix would require significantly more than 750 words, you should submit a summary and plan rather than the remixed project. For example, if you decide the most appropriate way to remix your research project is with a museum exhibit, you should sketch out the exhibit locale and structure, its intended audience, and a description of what you would include rather than build an actual exhibit or even a full exhibit plan. Note that even some possible remixes that are short by word count might take too long to execute than we have allotted time this semester. For example, an effective advertising campaign complete with visuals and slogans would probably take weeks if not months to develop fully enough to be presentable as “finished.” If your planned remix would take an unreasonable commitment of time to produce and polish (such as a TEDtalk, podcast, or documentary), you may submit a plan (including the core message you would try

- to get across) rather than a finished product.
- Because the format of a remix is so variable, some may not be suitable for submission via Canvas in their original format. A 3-D object, for example, is acceptable as a remix but cannot be uploaded to Canvas. In that case, consider submitting a photo gallery or video to Canvas in lieu of the object.
- If you would like to know more about the pedagogical thinking behind this assignment, see my [Twitter thread](https://twitter.com/AmandaISeligman/status/1073274077186588672) on the topic at <https://twitter.com/AmandaISeligman/status/1073274077186588672>.

### **November 19: historiography paper**

- Write a 1,000 word, formal historiography paper about the secondary scholarship that informs your research topic. You should pick the two most important books from Part II of the bibliography prepared earlier in the semester and focus on them. If the feedback on the bibliography assignment turned your attention to other works, you may substitute them in this historiography assignment.
- What kinds of questions does this scholarship ask? What kinds of answers does it provide? What questions have scholars working on this topic overlooked? What kinds of ideas do these scholars have wrong? Some or all of these questions might be addressed in this paper.
- As with the November 5 assignment, you may plan on using this paper within your final research paper (although the overall structure may have to be changed to fit the prose of your final paper). The argument that you make in the final research paper should engage with the scholarship you identify and discuss in this assignment.

### **November 19, December 3, and December 10: class presentations**

- Students will each be allotted approximately 20 minutes of class time to make a presentation about their research projects. You should plan on spending about 10 minutes presenting and 10 minutes taking questions and comments.
- Students presenting on November 19 may postpone submission of their historiography papers until December 3.

### **Monday, December 14, 4:00 p.m.: final paper due**

- Papers should be approximately 5,000 words long.
- Early submissions are welcome.

### **Paper Formatting:**

The format of all the formal papers must include the following elements:

- Submitted as Word documents to allow for commenting and line editing as appropriate. Please do not submit PDFs, which have inferior editing ability.
- At least a 12-point font, so I can read it. Even at a 12 point font, I will have to zoom it on my screen.
- Page numbers throughout, so that in my narrative response I can refer to a particular page.
- Formal footnotes, in notes-bibliography style, based on Kate L. Turabian's *A*

*Manual for Writers of Research Papers, Theses, and Dissertations* or *The Chicago Manual of Style*. A handout to be distributed and reviewed in class can be used as a guideline but will not cover all possible citation forms. The University of Chicago Press's [Quick Guide](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html) is available here: [https://www.chicagomanualofstyle.org/tools\\_citationguide/citation-guide-1.html](https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html).

Assignments are divided into graded and ungraded assignments. Ungraded assignments will still receive individualized feedback. All are due in sequence, because they do help scaffold your ability to write a successful final paper. If you get behind in your work, please contact me about resequencing your assignments to keep you on track to successful completion of the semester.

### **Summary of assignments, due dates, and weighted value for course:**

- Class participation: 20%
- 3 possible topics assignment (September 24): ungraded
- Primary Source paper (October 1): 10%
- Commitment assignment (October 8): ungraded
- List of secondary sources (October 29): ungraded
- Primary sources discussion (November 5): 10%
- Historiography paper (November 19 or December 3): 10%
- Class presentation: ungraded
- Remix (**Tuesday** November 10): ungraded
- Final paper (**Wednesday**, December 16): 50%

Important note: I do not use the Canvas gradebook function to calculate your final grades; I use the Canvas gradebook to track submission of your work and to provide feedback. I have not set the assignments up with weights in Canvas, so the final grade that the Canvas calculator projects for you is inaccurate. My longtime practice is to convert letter grades to a 4.0 scale instead of using strict percentage break points. In more than 20 years of teaching this class, no one has ever told me that their final grade was lower than they expected.

### **Participation**

The key to the success of this class is student discussion of the research process and the readings you do. It depends on the willingness of all participants to give serious attention not only to their own ideas, but also to engage with the contributions of their colleagues. The allocation of 20% of the course grade to participation reflects the importance of your active contribution to the group throughout the semester; your grade will reflect both the quality and regularity of your engagement with the class as a whole. Listening respectfully is a part of participation; asking questions about what you do not understand is another part. Your participation grade will reflect not the overall *quantity* of your comments, but the *quality* of your contribution to class discussion.

Your final course grade includes 20% based on your “participation.” How do I calculate your participation grade? Half of it comes from your regular attendance in class or participation in the equivalent remote activities as shown by Canvas. If you “show up”

regularly, you will get 10 out of 10 points. The other half will come from my assessment of your contribution to your classmates' learning, which will be derived in two ways. First, I will give each of you a score from 1-10 reflecting my assessment of your contributions to the group. Second, I will survey the class at the end of the semester and ask you to give each classmate a score from 1-10 reflecting individuals' contributions to your learning. You may also provide qualitative comments that I may share with your classmates in the end of the semester feedback. I will average my score with the class's score for each student, with the proviso that if the class's scores seem malicious or capricious I will regard them as advisory only.

You are graduate students committed to advanced education. I appreciate that you are balancing multiple personal and professional commitments with your education and will try to avoid being unnecessarily absent or disengaged from class. Due to the ongoing COVID-19 pandemic, you should stay home from class if you have had recent contact with someone with a positive diagnosis, are in quarantine, or are showing symptoms associated with COVID-19 such as fever. For reliable information about COVID-19, see the Wisconsin Department of Health Services [website](https://www.dhs.wisconsin.gov/covid-19/index.htm), available at <https://www.dhs.wisconsin.gov/covid-19/index.htm>. Even when class is scheduled to meet in person in fall 2020, I am providing alternatives for remote learning for each week of class. If you cannot and should come to class, you can still keep up with the content online. If you or someone you are caring for becomes ill, I will work with you to reschedule your assignments so that you can still complete the course. Do not come to class just to get participation points; that's not how participation works in this course.

Submit your assignments through the course Canvas site and bring electronic or paper copies to class so you can consult them when we discuss your research progress as a group. Try to avoid turning in work late. Because the work in this class is tightly scaffolded, you should not plan to skip assignments or do some later than others. If you are unable to turn in your work on time, please open a dialogue with me about what is interfering with your ability to complete the work in a timely fashion. I am historically generous with extensions and want to help you succeed in your education.

### **Covid-19 Considerations**

I have taught this class for twenty years as a face-to-face enterprise. Because of COVID-19, however, it is possible that we will be unable to meet in person occasionally or for most of or all of the semester, and that we might not have much advance warning of such shifts. Accordingly, assignments this semester are adjusted from their traditional approach to accommodate the possibility that students will lose access to the archives and to our scheduled face-to-face meetings.

Some class sessions may be shorter than the allotted two and a half hours. Weeks with library instruction, which will all be delivered remotely and asynchronously, for example, will not run for the entire allotted time. Similarly, we may opt to give class presentations at the end of the semester online instead of in person. For details of planned activities for each week, see the course Canvas page. I will communicate with you through Canvas and



your UWM email account. Please check these accounts regularly for updates. When you do attend class in person, please wear a mask. Even if you are certain you are not contagious, your mask will offer reassurance to your classmates and allow all of us to focus on the task at hand.

The entire Canvas course page is set up to allow you to complete the entire course online, if that is your preference. You may complete this course by coming to class in person or by learning online. You do not have to commit to either path; in any given week of the class, you may choose which approach is better for your learning and your health and act accordingly. You will have the option to participate in synchronous class sessions through video conferencing (I hope!), but this is not required. There are asynchronous options for all class learning activities. There are discussion boards sprinkled liberally throughout the Canvas page; I encourage you to use them even if you are coming to class in person as a way of deepening and extending your learning and the learning of your classmates.

Because I have never taught online before, I am implementing a weekly request for feedback. I assume that many of you have taken online classes before, and that those of you with teaching experience may have taught online. The survey is a simple two question quiz: What worked well this week? What changes would have improved this week's class? Please take five minutes of your allotted worktime for this course each week to fill out the survey with your suggestions for how I can tweak the class.

### **Technological requirements**

This class will make use of the following technologies:

- UWM Canvas site
- UWM email
- UWM One Drive
- Google Docs
- Synchronous meeting platform of your choice for pair and small group exercises
- UWM's synchronous meeting platforms, including Teams and Collaborate Ultra

Please bring a laptop, phone, or mobile device to class to facilitate communication with students working remotely and for certain activities. If you do not have access to one of these machines, please let me know so we can work to make such equipment available to you for the sessions where they are essential.

### **Administrative Notes:**

Class Google Doc: a link to a shared class Google Doc is posted on the course Canvas page. In many class sessions, I will use the Google Doc in lieu of a whiteboard. You are welcome to add to it if there are materials you would like to share with your classmates, to take collective notes, or to keep up a running text-commentary on the class while it is in session. You may also use the Canvas discussion feature to share ideas.

All students are expected to observe UWM standards of academic honesty. Graduate students who commit academic misconduct are subject to disciplinary procedures administered by UWM's Graduate School. Note that the Urban Studies Programs' academic integrity policy, which is circulated at the start of each semester by the Director, specifically forbids reusing materials produced in prior classes without the explicit consent of the instructor. UWM's [academic misconduct policy](#) is available here: [https://uwm.edu/deanofstudents/conduct/conduct\\_procedures/academic-misconduct/](https://uwm.edu/deanofstudents/conduct/conduct_procedures/academic-misconduct/). Northwestern University offers an excellent guide to understanding plagiarism, [available here](#) (start reading on page 8): <http://www.northwestern.edu/provost/docs/Academic%20Integrity%20Guide%202016.pdf>. Plagiarism at the graduate level is a most serious offense and can result in a grade of F for the entire course, not just the assignment in question. In addition, plagiarism can result in expulsion, ending a student's academic career.

The UWM Secretary of the University's detailed statement about policies that apply to all students and students with special circumstances is available at the following site: <http://uwm.edu/secu/wp-content/uploads/sites/122/2016/12/Syllabus-Links.pdf>. If you need special accommodations in order to meet any of the requirements of this course, please contact me as soon as possible.

Note: This course carries three credits for a semester's work. It includes approximately three hours of class activities each week, plus approximately two to three hours of work outside of class time for each hour in class (when taught face to face). Coursework includes completing assigned readings, conducting primary source research in the archives and bibliographic research in the library, and writing, among other tasks. Students should note that the outside time required is not distributed evenly throughout the semester and plan accordingly. The majority of the work time for this class is associated with your individual research activities.

### **COVID Syllabus Statement**

Please carefully read the 3-page UWM [Covid Syllabus Statement](#) that is posted in the Welcome module. Note that the university has included language about the recording of class meetings. Because recording a class may impinge on the quality of discussion, we will decide together whether to record meetings using the available lecture capture technology.

### **Schedule**

This schedule indicates major class activities, readings, and assignments for each week. See the Canvas course page for details.

N.B.: Readings marked with "(CANVAS)" are available through the course Canvas site. In lieu of a reserve service, the three history monographs are available in electronic editions through the UWM Library, as is Brundage's *Going to the Sources*. If you do not

have a reference copy of Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations*, you can access the related *Chicago Manual of Style* online for citation examples, although you should be aware there are minor variations between the two.

### **September 3:** Introduction

Assigned reading: Brundage, pp. 17-21.

### **September 10:** Introduction to Special Collections and Archives

Library Instruction from the UWM Libraries' Archives and Special Collections departments presented remotely. Class time shortened.

Assigned reading:

Norris Vitcheck as told to Alfred Balk, "Confessions of a Block-Buster," *Saturday Evening Post* 235 (2) (July 14, 1962): 15-19.

<http://www.saturdayeveningpost.com/wp-content/uploads/satevepost/Confessions-of-a-Block-Buster.pdf>

(CANVAS) Katherine E. Tirabassi, "Journeying into the Archives: Exploring the Pragmatics of Archival Research," in *Working in the Archives: Practical Research Methods for Rhetoric and Composition*, edited by Alexis E. Ramsey (Carbondale: Southern Illinois University Press, 2010).

Recommended reading:

(CANVAS) Gregory M. Colón Semenza, *Graduate Study for the Twenty-First Century: How to Build an Academic Career in the Humanities* (New York: Palgrave Macmillan, 2005), 82-101.

Brundage, chapter 1.

### **September 17: Introduction to Digital Archives**

Library instruction on accessing Digital Archives, offered remotely

Please bring a laptop or mobile device to class for use in the Primary Source Poetry Slam.

Reading:

Barbara Heck, Elizabeth Preston, and Bill Sveck, "A Survival Guide to Archival Research," *AHA Perspectives on History*, December 1, 2004,

<https://www.historians.org/publications-and-directories/perspectives-on-history/december-2004/a-survival-guide-to-archival-research>

Lane Sunwall, *Research in a Digital Age*, <https://wisc.pb.unizin.org/digitalageresearch/>

If you get really serious about digitizing your archival research workflow for your thesis or dissertation, you should think through the steps before you commit to a method. [Here](#) is a guide to getting started that includes further reading suggestions:

<http://guides.library.illinois.edu/c.php?g=348155&p=2346513>.

## **September 24: footnoting workshop**

Required reading:

Lytle Hernández, *City of Inmates*, Introduction through Chapter 3

Recommended reading:

Brundage, chapter 4 and chapter 8, and Appendix C.

Turabian, section 7.9 (inclusive)

Assignment due: identify three sets of materials on which you might build your final paper: one traditional archival collection held at UWM, one item held by UWM Special Collections, and one already digitized archival collection or published primary source. Write a paragraph about each set of materials, musing about a paper topic the collection might lend itself to.

## **October 1**

Required reading:

Lytle Hernández, *City of Inmates*, through end

Assignment due: primary source paper. In addition to turning a Word version of your paper in through Canvas, make a copy available to your classmates by putting a link to your paper on the class Google Doc page under the header for the primary sources you worked with.

Note: During class students who worked with the same sets of primary source materials will read one another's papers. Please bring a laptop, phone, or mobile device to class so that you can read the papers without having to violate physical distancing procedures.

## **October 8**

Required Reading:

Kahrl, *Free the Beaches*, through chapter 5

- Put on class Google doc: three questions you would like to ask Prof. Kahrl about his book (think about the argument, the research methods and process, the writing)

Assignment due: commit to a collection and a research topic

## **October 15: Video chat guest: Andrew Karhl**

Required Reading:

Kahrl, *Free the Beaches*, through end

Synchronous activity for students working remotely: join the live Collaborate Ultra meeting with Andrew Kahrl at 4 p.m.

## **October 22: Library Instruction: Secondary sources**

Library instruction on identifying secondary sources presented remotely. Class time shortened.

Required Reading:

Taylor, *Race for Profit*, through chapter 3

Recommended reading:

<http://guides.library.uwm.edu/infolit>

Brundage, 21-29 and chapter 3.

## **October 29**

Required Reading:

Taylor, *Race for Profit*, through end

Recommended reading:

Brundage, chapter 9.

Assignment due: Secondary Bibliography

## **November 5: Historiography**

Required Reading:

(CANVAS) Jack Dougherty, *More than One Struggle: The Evolution of Black School Reform in Milwaukee* (Chapel Hill: University of North Carolina Press, 2004), conclusion (pp. 194-202).

(CANVAS) Evelyn Brooks Higginbotham, "Foreword," in *Freedom North: Black Freedom Struggles outside the South, 1940-1980*, ed. Jeanne Theoharis and Komozi Woodard (New York: Palgrave Macmillan, 2003), viii-xiv.

Recommended reading:

Brundage, chapter 7

Assignment due: discussion of primary source materials

## **November 12: Remixes and Conferences**

No class meeting. Individual conferences will be held instead.

Assignment due: Remix (submit on **Tuesday** November 10)

1. Post your remix to Canvas, along with a brief explanation (text or audio/video file) explaining your Remix to your classmates. If your remix is on a third party website, make sure that it is shared with our class members. Due November 10, 4 p.m.
2. Provide substantive comments or questions to at least three of your classmates about

their Remixes. Please spread out your collective comments so that everyone gets feedback from at least two people. Comments due November 12, 4 p.m.

3. Respond to the feedback you received from your peers. Due November 13, 4 p.m.
4. Participate in Canvas discussion of what you learned from doing this assignment.

### **November 19: Presentations**

Assignment due: historiography paper (except for students presenting this evening, who may postpone submission of this assignment until December 3)

We will decide together based on pandemic conditions whether all presentations will be remote or if some will be in class meetings.

1. If you are presenting remotely, make an audio or video file of your presentation and post to Canvas. It should be around 10 minutes long.
2. All students: view presentations of the other students, fill out the feedback sheet, and send it to them individually. If you have questions or comments that would benefit the entire group to engage with, put those comments in the discussion section.

Recommended reading:  
Brundage, chapter 5

### **November 26: Thanksgiving! No class meeting or assignments.**

### **December 3: presentations**

1. If you are presenting remotely, make an audio or video file of your presentation and post to Canvas. It should be around 10 minutes long.
2. All students: view presentations of the other students, fill out the feedback sheet, and send it to them individually. If you have questions or comments that would benefit the entire group to engage with, put those comments in the discussion section.

Recommended reading:  
(CANVAS) Gregory M. Colón Semenza, *Graduate Study for the Twenty-First Century: How to Build an Academic Career in the Humanities* (New York: Palgrave Macmillan, 2005), 188-192.

### **December 10: Presentations**

Remote variations

1. If you are presenting, make an audio or video file of your presentation and post to Canvas. It should be around 10 minutes long.
2. All students: view presentations of the other students, fill out the feedback sheet, and send it to them individually. If you have questions or comments that would benefit the entire group to engage with, put those comments in the discussion section.

Recommended reading:

Brundage, chapter 6

**Final paper due: Wednesday December 16, 4:00 p.m.**  
**Note that course evaluations will be done electronically.**