

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

Fall 2023, Thursdays, 4:00 p.m.-6:40 p.m.  
University of Wisconsin-Milwaukee  
Class location: Holton 341

Amanda I. Seligman, Professor  
office: Holton Hall 390  
email: [seligman@uwm.edu](mailto:seligman@uwm.edu)  
Teams phone number: 414-229-4565

### **Finding me**

My highest goal as your instructor is to help you grow in your scholarship. Class meetings offer a great time to share your questions about the course, because our conversation about your questions may be instructive to your classmates. But sometimes you may wish to speak with me individually. So I have set aside times for students to drop in unannounced.

In fall 2023, you will often be able to find me in my office, Holton Hall 390. My in-person drop-in hours, held in my office, occur on Tuesdays from 9:00-9:45 and Thursdays from 3:00 until 3:50. I am also happy to meet by appointment if none of my drop-in hours work for you. Please email me at [seligman@uwm.edu](mailto:seligman@uwm.edu) to set up an appointment.

### **The course**

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 conducting 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 2024; graduate students from other programs are also welcome to present at the Forum.

### **Texts**

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

Each semester that I teach this course, I change up the reading list. This semester, I have selected books written by some of the leading women writing US urban history. Please be aware that the purpose in assigning readings is to engage your thinking—both to inspire your own research and to invite your critiques. I do expect your respectful engagement with the ideas and evidence presented in the readings, but you are never required to accept

anyone's analyses uncritically, or at all. The goal of our class discussions of the readings is to help you see how they work, what their arguments are, and how the authors have gone about producing their scholarship—research processes that may (or may not) be models for your own work. The books ordered for the class are:

Kim Phillips-Fein, *Fear City: New York's Fiscal Crisis and the Rise of Austerity Politics* (New York: Picador, 2017)

Alex Sayf Cummings, *Brain Magnet: Research Triangle Park and the Idea of the Idea Economy* (New York: Columbia University Press, 2020).

Lily Geismer, *Don't Blame Us: Suburban Liberals and the Transformation of the Democratic Party* (Princeton: Princeton University Press, 2015).

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

Zachary M. Schrag, *The Princeton Guide to Historical Research* (Princeton, NJ: Princeton University Press, 2021).

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 supplemental 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](#) (CMOS), which is available [online through the UWM library](#) (note that you may need your UWM login credentials). There are minor differences between Turabian and CMOS. In all citations, the goal is to get your reader back to the source you used, with a minimum of confusion. Therefore, consistency in style is crucial.

## 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 should concern some urban problem, broadly conceived. Several assignments due 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 are also invited to “remix” your paper for a public audience and present your results (or planned products) to the class via Canvas. The last three weeks of class consist of student presentations. In addition to these formal benchmarks, I encourage you 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 scaffolded 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 will help you stay on track with your project and the class as a whole.

Please submit all class assignments through Canvas. It may be helpful to have electronic or physical copies available for consultation during class. The Primary Source Paper due on October 5 requires you make a copy available to your classmates, who will read it during class.

### **September 28 Collection Identification Assignment: potential research topics**

- Identify three possible bodies of primary sources for your final paper. The topic that you would write about should concern some urban problem (broadly conceived).
- Because the staff support of those collections is so excellent and the librarians are familiar with this course, the best repositories for these primary sources are materials held by UWM's Golda Meir Library, in the Archives, Special Collections, Microtext<sup>1</sup>, or the American Geographical Society Library. If you wish, you may instead use a digital archival collection or primary sources held in another library or historical society. A list of potentially useful digital collections is included on the course Canvas site.
- For each archival collection or published 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 head start on that project by working with those primary sources in this class.

### **October 5: Primary Source paper I**

- Write a paper of approximately 1,000 words (not counting footnotes) 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.

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<sup>1</sup> For microtext materials that might be acceptable, [use this search](#) and filter the options to find your area of interest.

- Donald J. Meyer papers, Box 7, Folder 23, Lota Controversy, 1990-1991 (about an elephant and the Milwaukee County Zoo)
- Henry Maier Records, Box 163, Folders 15-17, Sewer Tax, 1969 (about churches and a proposed sewer tax)
- 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 proposed research topics no longer seems feasible.
- I strongly encourage you to use the physical copies of the materials held on reserve in the Archives to complete this assignment. Doing in-person archival research is a core skill for historians. It is also fun! However, in case you are unable to visit the Archives in person, one set of these materials has been digitized for your use in this class. Visit [this link](https://cdm17272.contentdm.oclc.org/digital/collection/hist971/search) (<https://cdm17272.contentdm.oclc.org/digital/collection/hist971/search>) and scroll down to the last two folders labeled “UW Milwaukee Office of the Chancellor Records.”
- Note: 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. To make your paper available to your classmates for this exercise, please 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. We will use class time for this reading.

### **October 12: commit to a topic**

- Based on feedback from the possible topics 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 part of completing this assignment is making 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, AGSL, or Microform room (or online with your digital sources) reviewing the contents of the collection you choose before completing this assignment.

### **November 2: secondary bibliography**

- Prepare a formal, two- or three-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 a 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 urban finances, you may wish to include Kim Phillips-Fein's *Fear City* on your bibliography.
- Optional: *Part III* should identify relevant works by scholars who are not historians.
- 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. There is no minimum number for Part III.
- Part II of the bibliography is crucial for your historiography paper. This assignment produces the sources you will need to read in order to write the paper due November 30 (although you are not committing to reading everything on the list you submit, just the two most important books). Put an asterisk next to the works in Part II that you would like to read for your historiography paper (at least 2).

#### **November 9: 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 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 14 (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 14, 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, video essay, 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—a meme might have a picture and a few words at most. 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.

### **November 30 or December 7: 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 9 assignment, you may plan on using this paper within

your final research paper (although some surgery may be necessary to make it 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 30, December 7, and December 14: class presentations**

- You will be allotted approximately 20 minutes of class time to make a presentation about your research project. You should plan on spending about 10 minutes presenting and 10 minutes taking questions and comments.
- Students presenting on November 30 may postpone submission of their historiography papers until December 7 in order to provide preparation time.
- You are welcome to submit any materials you would like me to review later to Canvas. Possible examples include your slideshow or any handouts.

### **Tuesday, December 19, 4:00 p.m.: final paper due**

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

### **Thursday December 21, 4:00 p.m.: Reflection letter due**

- Write a letter (to anyone) describing how this course contributed to your scholarly growth.

### **Paper Formatting**

Please format your papers according to these directions:

- Please submit **Word or Google Doc documents** to allow for commenting and line editing as appropriate. Please do not submit PDFs, which have inferior editing ability. If you submit a paper written on Google Docs, please be aware that I may return it to you as a Word document. My general practice is to download your paper onto my computer, save a new copy, comment, and upload my responses. This allows me to access your work into the future, which can be helpful if you call on me to write a letter of recommendation or sit on your thesis committee.
- 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.
- **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).

### **Summary of assignments, due dates, and points toward final grade:**

Assignment	Due date	Points
Collection identification assignment: 3 possible	September 28	5



topics <sup>2</sup>		
*Primary Source paper	October 5	10
*Commitment assignment	October 12	5
Secondary bibliography	November 2	5
Discussion of primary source materials	November 9	10
Remix	<b>Tuesday</b> November 14	5
Historiography paper	November 30 or December 7	10
*Class presentation	November 30, December 7, or December 14	5
*Final paper	<b>Tuesday</b> December 19	50
Reflection letter	December 21	5

Assignments marked with an asterisk (\*) are necessary. Other assignments are mix and match. You do not have to do all of them.

## Course grades

Course grades in this class are calculated according to a point accumulation system: whenever you complete an assignment in good faith, you receive full points for it. On every assignment, I will provide you with detailed and personalized feedback that is intended to help you improve the quality of your work. By assigning points for completion rather than letter grades, I hope to liberate you from the pressure of trying to please the instructor and allow you to focus on *your* work and *your* learning. Please note that I have allocated the points for assignments in such a way that if you need to, you may skip an assignment or two and still earn a satisfactory grade for the course as a whole. My goal as an instructor is to help you grow in your scholarship.

Notice that there are a total of 110 points available for the course. Your final course grade will be based on the UWM grading scale posted below. To achieve a targeted grade level, you need to accumulate the minimum number of points indicated. Please notice that what this means: you do not have to submit all of the assignments. Instead, you may pick and choose which assignments will best help you grow in your scholarship. A few of the assignments are so crucial that you should not skip them. They are marked with an asterisk\* above.

A 94	B 84	C 74	D 64
A- 90	B- 80	C- 70	D- 61
B+ 87	C+ 77	D+ 67	F 0

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<sup>2</sup> Although there is no penalty for turning in assignments late in this class, it does not make sense to skip this assignment and then it in after turning in the Commitment Assignment just to accumulate points. If you submit this assignment, please do so in time for me to give you feedback before the Commitment Assignment is due.



Notice also that there are no penalties for late submission of assignments in this course. Due to the pace of work this semester, I encourage you not to fall behind. I do realize, however, that life happens sometimes. If you find yourself having difficulty keeping up with the work or anticipate that you cannot meet certain due dates, please reach out to me to discuss your progress and what kinds of accommodations might be possible.

## **Attendance**

You are graduate students committed to advanced education. I appreciate that you may be balancing multiple personal and professional commitments with your education and will try to avoid being unnecessarily absent or disengaged from class.

Sometimes, however, absence is unavoidable. Please stay home if you have a contagious illness. If necessary, we can experiment with online synchronous attendance during class times. How can you access the course content if you must miss class altogether? I will always post my slideshow to Canvas so that you can access and review the essential details.

## **Technological requirements**

This class will make use of the following technologies:

- UWM Canvas site
- UWM email
- UWM One Drive
- Google Docs
- UWM's synchronous meeting platforms, including Teams and Zoom

## **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. The UWM Dean of Students office posts [the university's academic misconduct policy](#). Northwestern University offers an excellent guide to understanding plagiarism, [available here](#) (start reading on page 5). 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 posts a [detailed statement about policies](#) that apply to all students and any students with special circumstances. 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.

### **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. The three history monographs are available in electronic or paper editions through the UWM Library. Schrag's *The Princeton Guide to Historical Research* is also held in digital form by UWM's libraries. 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 7: Introduction**

Please read:

(Canvas) Andrew Abbott, *Digital Paper: A Manual for Research and Writing with Library and Internet Materials* (Chicago: University of Chicago Press, 2014), introduction.

Recommended reading:

Schrag, *The Princeton Guide to Historical Research*, Introduction and chapters 1 and 2.

Assignment:

Bring to class for sharing: a primary source that you made or that is about you in some way.

### **September 14: Introduction to Archives**

- Archives classroom, 3<sup>rd</sup> floor, Golda Meir Library.
- Please bring a laptop or mobile device to class for use in the Primary Source Poetry Slam.

Please read:

Laura Schmidt, “[Using Archives: A Guide to Effective Research](#),” Society of American Archivists.

Recommended reading:

Schrag, *The Princeton Guide to Historical Research*, chapter 9: Archival Research

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](http://guides.library.illinois.edu/c.php?g=348155&p=2346513) is a guide to getting started that includes further reading suggestions:

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

### **September 21: Introduction to Special Collections**

- The first hour of class will occur in the UWM Special Collections Department, on the 4<sup>th</sup> floor of the Golda Meir Library building. After the first hour, we will return to our regularly scheduled location.

Please read:

(CANVAS) LaDale C. Winling and Todd M. Michney, "The Roots of Redlining: Academic, Governmental, and Professional Networks in the Making of the New Deal Lending Regime," *Journal of American History* 108 (1) (June 2021): 42-69.

(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), 169-180.

Recommended supplemental 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.

Schrag, *The Princeton Guide to Historical Research*, chapter 5: Sources: An Introduction

### **September 28: Citation workshop**

Please read:

Cummings, *Brain Magnet*, through p. 102

Recommended supplemental reading:

Schrag, *The Princeton Guide to Historical Research*, chapter 3: Asking Questions

Turabian, section 7.9 (inclusive)

Assignment due: identify three sets of materials on which you might build your final paper. See detailed instructions above.

### **October 5**

Please read:

Cummings, *Brain Magnet*, to end

Recommended reading:

Schrag, *The Princeton Guide to Historical Research*, chapter 13: Organization

Assignment due: primary source paper. In addition to turning a version of your paper in through Canvas, please make a copy available to your classmates by putting a link to your paper on the class Google Doc 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 12**

Please read:

Geismer, *Don't Blame Us*, through 146

Recommended reading:

Schrag, *The Princeton Guide to Historical Research*, chapter 12: Taking Notes

Assignment due: commit to a collection and a research topic

## **October 19: Library Instruction: Secondary sources**

Note: Class will begin in Library Instruction Room A (GML W194) with librarian Heidi Anoszko and then return to our classroom for discussion.

Please read:

Geismer, *Don't Blame Us*, through end.

Recommended supplemental reading:

Information Literacy Tutorial: Tutorial Menu, UWM Libraries,

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

Schrag, *The Princeton Guide to Historical Research*, chapter 4: Research Design and chapter 8: Finding Sources

## **October 26**

Please read:

Phillips-Fein, *Fear City*, through 161.

Recommended Reading:

Schrag, *The Princeton Guide to Historical Research*, Chapter 6: Texts as Sources

## **November 2**

Please read:

Phillips-Fein, *Fear City*, through end.

Recommended Reading:

Schrag, *The Princeton Guide to Historical Research*, Chapter 7: Sources beyond Traditional Texts

Assignment due: Secondary Bibliography

### **November 9: Historiography**

Please read:

(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:

Schrag, *The Princeton Guide to Historical Research*, Chapter 10: Interpreting Sources

Assignment due: discussion of primary source materials

### **November 16: Remixes and Conferences**

No class meeting. Individual conferences will be held instead.

Assignment due: Remix (submit on **Tuesday** November 14)

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 14, 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 16, 4 p.m.
3. Respond to the feedback you received from your peers. Due November 17, 4 p.m.
4. Participate in Canvas discussion of what you learned from doing this assignment.

Recommended Reading:

Schrag, *The Princeton Guide to Historical Research*, Chapter 11: Project Management

**November 22: Thanksgiving! No class meeting, readings, or assignments due.**

### **November 30: Presentations**

Assignment due: historiography paper (except for students presenting this evening, who may postpone submission of this assignment until December 7)

Recommended Reading:

Schrag, *The Princeton Guide to Historical Research*, Chapter 14: Storytelling

### **December 7: presentations**

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.

Schrag, *The Princeton Guide to Historical Research*, Chapter 15, Style

### **December 14: Presentations**

Recommended Reading:

Schrag, *The Princeton Guide to Historical Research*, Chapter 16: Publication

### **Tuesday, December 19, 4:00 p.m.: final paper due**

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

### **Thursday December 21, 4:00 p.m.: Reflection letter due:**

- Write a letter (to anyone) describing how this course contributed to your scholarly growth.