

History 3080: Historiography
Spring 2019 section 01
Professor Chris Endy
Tuesdays and Thursdays, 1:40 to 2:55 pm, in King Hall C4065

Contact Your Professor

Visit my office! King Hall C4076A (fourth floor).

Office hours are Tuesdays and Thursdays, 3:00 to 4:25 pm. *You do not need an appointment for office hours; just arrive unannounced to ask questions or simply talk. If you cannot make office hours, please let me know and we can arrange another time.*

Office Phone: 323-343-2046 (good during office hours, but email is better on other days.)

Email: cendy@calstatela.edu

Website: I have a personal faculty webpage with advice on surviving college and links to some of my favorite things: <http://www.calstatela.edu/faculty/christopher-endy> (or just Google my name).

Overview:

This course offers students an introduction to the different methods that historians use to interpret the past. In contrast to most history classes which concentrate on past events, this course focuses on the work of historians themselves. In other words, our focus will be more on method than on content. How do historians select their topics and sources? Why does historical scholarship differ from one time period to another, even when covering the same topic? What are the strengths and weaknesses of various approaches? Rather than accepting what historians tell us, we will analyze the methods, assumptions, choices, and dilemmas that historians face as they go about their research. By the end of the course, you will have improved your ability to:

1. Understand how historians work and how historical scholarship changes.
2. Evaluate and critique historical scholarship, especially through critical note-taking, oral discussion, and polished historiographic review essays.
3. Acquire a historian's "toolbox" of different approaches to use in your own research.

The skills we will develop in this class will prove valuable for history students throughout their academic and professional careers. Understanding historiography is essential to conducting research papers. Knowing the strengths and weaknesses of what has already been written on a topic allows you to develop your own important and original research. Indeed, most history research papers begin with the same historiographic reviews that we will write in this class. Training in historiography will also help you in the future by giving you an intellectual framework through which to understand and evaluate new historical writing—a necessary and pleasurable task for teachers, researchers, or anyone else involved in studying the past or present.

Course Requirements and Grading:

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|------------------------------------|-----|---------------------------------------|
| Class Participation | 15% | |
| Note Sheets | 40% | (13 small assignments; about 3% each) |
| First Historiographic Review Essay | 10% | (3-4 pages) |
| Loza Book Review | 10% | (3-4 pages) |
| Final Historiographic Review Essay | 25% | (7-8 pages) |

Pages refer to typed, double-spaced pages (about 300 words per page). We will use a “+/-” system: A (93-100), A- (90-92), B+ (87-89), B (83-86), B- (80-82), C+ (77-79), C (73-76), C- (70-72), D+ (67-69), D (60-66), F (0-59). If you don’t understand the basis of the grade you received or if you disagree with the assessment, speak to me—but only after letting twenty-four hours pass for you to absorb and reflect on the evaluation. Please act within two weeks of the return of the assignment. Students must receive a passing grade on the final essay to pass the course. Students who miss more than six note sheets will also receive a failing grade for the course.

Required Book to Obtain:

Mireya Loza, *Defiant Braceros: How Migrant Workers Fought for Racial, Sexual, and Political Freedom* (Chapel Hill: University of North Carolina Press, 2016).

Other Required Readings and Printings:

We will also analyze numerous readings available on the web or through Canvas. You will need to print most of these readings in paper, so please budget accordingly. If you come to class without a paper print-out of the relevant readings, or with a blank, un-annotated copy, you are not preparing yourself for good class participation. I know that printing costs money and kills trees, but these close readings are an integral part of the course. The benefits justify the cost. The following are NOT valid excuses for failure to have paper copies of readings: forgetting to load enough funds in your campus printing account and running out of ink at home. Please plan ahead. Your print-outs should also be easily legible; do not try to skimp by cramming more than two book or journal pages onto one printed sheet. You might save a few dollars, but your learning will suffer. Please consider the print-outs as part of your “textbook” costs for this course.

Attendance:

I have designed this class to revolve around learning that we do together in the classroom. If you miss class, you will miss the heart of this course. Please make attending *each* class session your top priority. Please arrive on time and stay until the end. Arriving 15 minutes late or leaving 15 minutes early generally counts as a whole class absence. If an unexpected emergency arises, send me an email as soon as possible and contact members of your team. Missing one or two classes during the semester will not hurt your grade, but further absences will. These absences will also result in a lower class participation score. **Students will automatically fail the course if they miss eight or more class sessions.**

How I Will Grade Your Review Essays?

Essay grades reflect three related criteria. I give equal weight to each of these three areas when determining your grade:

1. ARGUMENT: development of an argument that answers your essay’s question with clarity, substance, and creativity.
2. EVIDENCE: numerous details and short quotations from the relevant material.
3. WRITING: expression of ideas in a clear, concise, engaging prose.

Grading rubric for essays:

A: excellent. Outstanding in all three areas.

B: good. Strong in all three areas, or significant strengths in one offset by weakness in another.

C: average. Adequate in one or more areas, offset by weakness in others

D: poor. Problems in all three areas, or lack of engagement with the assignment.

F: unacceptable. Serious flaws in all three areas, or lack of engagement.

What If I'm Not a Good Writer?

Nonsense! Everyone can become a good writer. Some people might have an unusual talent for great writing, but everyone can learn how to become a clear, confident writer. All it takes is a good writing method and time. We will work together in class on the *method* part. If you then invest the *time*, you can write strong essays, and you can use this skill for the rest of your life. To get started, look on Canvas for my handout, "How to Write Argumentative Essays." I am more than happy to work with you individually to improve your writing skills. Please visit office hours to talk more.

Note Sheets: Note sheets are assignments designed to help you practice the skills of critical reading and thinking. Note sheets may be typed (single-spaced) or hand-written and should be about two single-spaced pages in length. They will be graded on a scale of one to ten.

Phones, Laptops, and the Internet:

This class will adopt a "love-hate" relationship with digital devices. Some in-class activities will work best if at least some of you have an adequately-charged phone, tablet, or laptop available. I will let you know when these activities arise. However, much of our in-class work emphasizes face-to-face conversation. To promote classroom cohesiveness and interaction, you need to turn off all devices and store them out of sight during those activities. Students with documented needs may request an exception. If you have a family emergency that requires you to monitor your phone for important messages, please let me know before class. Otherwise, keep those phones out of sight!

Late Policy:

Note Sheets: Out of fairness to other students, these assignments will be penalized 10% of their value if turned in by the next class session, and then an extra 5% for each session after that. For instance, a 10/10 note sheet turned in one session late will receive a 9/10. Two sessions late, it will receive an 8.5. Late assignments will also hurt your class participation grade.

First Essay and Book Review: These assignments will be penalized 2% of their value for each day late, stopping at 10% per week late. If running late with an essay, email your essay as soon as it's done to reduce the late penalty, and then bring a paper copy to our next class.

Final Essay: Late final essays will be penalized 4% of their value for each day late. Final essays cannot be submitted more than four days after the deadline.

The Free Lates: For two of the assignments (but not the final essay), you may turn in your work one week late with no penalty. Simply write "Free Late" at the top the assignment. You may only draw on this option twice; use them wisely.

What Should I Do If I Start to Fall Behind?: Sometimes work, health, or family can make it hard to attend class or meet deadlines. If you see a problem approaching, please stop by office hours or send me an email to keep me posted. When an unexpected problem arises, please let me know as soon as you can. If a real hardship arises and you let me know what's going on at an early stage, I will do my best to work with you and help you pass the class.

Plagiarism: Plagiarism refers to the use of another author's words or ideas without acknowledgement of this use. This includes copying from texts or webpages as well as submitting work done by somebody else. Other forms of plagiarism include altering a few words or the sentence structure of someone else's writing and presenting it as your own writing (that is, without quotation marks or footnotes). If you commit plagiarism, you can receive a zero on the assignment and I may report you to University authorities.

How Can I Avoid Plagiarism? As a professor, I've noticed that students often resort to plagiarism when they run out of time or don't understand how to do an assignment. If you find yourself drifting toward plagiarism, visit my office hours or send me an email. I can help you get through the assignment or calculate the (modest) late penalty. You will be much better off taking a small late penalty than committing plagiarism.

The best way to avoid plagiarism is to learn the rules of how and when to cite and quote. Here are two good websites:

<http://writingcenter.unc.edu/tips-and-tools/plagiarism/>

<http://calstatela.libguides.com/content.php?pid=669390&sid=5542610>

Note on Collaboration with Classmates:

You are allowed to discuss readings and assignments with classmates, but ALL INDIVIDUAL WRITING ASSIGNMENTS for the class must be your own. If two or more students copy each others' writing (including light paraphrasing), all students involved will receive a failing grade for the assignment. In other words, you can converse to help make sense of the material, but you need to write on your own.

Disabilities: As your professor, I want all students to succeed in this class. If you have a disability or any other issue that affects your learning, please let me know at any time. Also take note of the resources available through the Office for Students with Disabilities (Student Affairs Building Room 115, 323-343-3140). If you have a verified accommodations form, please share it with me by Week Two of the course.

Change: I reserve the right to make reasonable changes to the syllabus when needed.

CLASS SCHEDULE:

R) Reading assignment. Bring a paper copy to class (unless otherwise noted).

A) Assignment due in paper at the start of class (unless otherwise noted).

WEEK ONE

22 Jan: What is historiography? Why is it a required course?

24 Jan: How to talk about books you haven't read

WEEK TWO

29 Jan: What are the functions of history?

R) Early Readings for Historiography

31 Jan: How do historians talk? What the pros and cons of historiographic jargon?

R) Glossary of Historiography Terms

R) Stephen M. Streeter, "Interpreting the 1954 U.S. Intervention in Guatemala: Realist, Revisionist, and Postrevisionist Perspectives," *History Teacher* 34 (November 2000): 61-74. [Printing Streeter is optional]

WEEK THREE

5 Feb: Progressive History

- R) Carey McWilliams, *North from Mexico: The Spanish-Speaking People of the United States* (New York: Greenwood Press, 1968; orig. 1948), 206- 207, 215-21.
- R) Zachary Shore, *Grad School Essentials: A Crash Course in Scholarly Skills* (Berkeley: University of California Press, 2016), 40-55. ["How to Read, Part II—Critiquing A Text" // printing Shore is optional]

A) Note Sheet #1 Due [on McWilliams]

7 Feb: What does JFK Library offer for historians?

Meet in in the basement of JFK Library in, room B101. Session with Librarian Kendall Faulkner.

WEEK FOUR

12 Feb: Consensus history

- R) Pauline B. Deuel, "Mexican Serenade: The Story of the Padua Hills Theatre, Part I," *Historical Society of Southern California Quarterly* 43 (March 1961): 5-34. **Also read page 159 from Part II in the June 1961 issue.

A) Note Sheet #2 Due [on Deuel]

14 Feb: Ethnic studies and radical critiques of consensus history

- R) Rodolfo Acuña, *Occupied America: The Chicano's Struggle Toward Liberation* (San Francisco: Canfield Press, 1972), iii-vi, 1-5, 274-76. **You need this 1972 edition, not a later edition.

WEEK FIVE

19 Feb: Cultural history from the bottom-up

- R) Matt Garcia, "'Just Put On That Padua Hills Smile': The Mexican Players and the Padua Hills Theatre, 1931-1974," *California History* 74 (Fall 1995): 244-61, 357-59.

A) Note Sheet #3 Due [on Garcia]

21 Feb: How to write a historiographic essay // How to read a book efficiently

- R) Loza, *Defiant Braceros*, front and back covers, front matter, acknowledgements; skim pages 185-237 (notes, bibliography, and index). Bring Loza's book to class from now until Spring Break.

WEEK SIX

26 Feb: How to read and critique a book efficiently

- R) Loza, *Defiant Braceros*, introduction (pages 1-19) and conclusion (pages 183-84).

A) Note Sheet #4 Due [on Loza]

28 Feb: Everything you wanted to know about Chicago-style citations

- R) Victoria Bissell Brown and Timothy J. Shannon, eds., *Going to the Source: The Bedford Reader in American History* (Boston: Bedford/St. Martin's, 2012), 359-69. ["Appendix II: Documenting the Source" // printing this reading is optional]

A) First historiographic review essay due [on McWilliams, Deuel, and Garcia]

WEEK SEVEN

5 March: How to read and critique a book efficiently

R) Loza, *Defiant Braceros*, 21-60

A) Note Sheet #5 Due [on Loza]

7 March: How to read and critique a book efficiently

R) Loza, *Defiant Braceros*, 61-94

A) Note Sheet #6 Due [on Loza]

WEEK EIGHT

12 March: How to read and critique a book really efficiently

R) Loza, *Defiant Braceros*, 95-133

A) Note Sheet #7 due [on Loza]

14 March: How to read and critique a book really, really efficiently

R) Loza, *Defiant Braceros*, 135-167

A) Note Sheet #8 due [on Loza]

WEEK NINE

19 March: How to reflect on a book // What is the history of memory?

R) Loza, *Defiant Braceros*, 171-84

A) Note Sheet #9 due [on Loza]

21 March: How to write a book review

WEEK TEN

26 March: Taking stock of our progress so far

28 March:

A) Loza Book Review due

SPRING BREAK

WEEK ELEVEN

9 April: What should we study for the rest of the semester?

11 April: Finding diverse historiographic examples for our chosen topic

Meet in JFK Library, room B101 (in the basement)

WEEK TWELVE

16 April: Building context for our final historiographic review essay

R) Readings to skim (details TBD)

18 April: Preparing for the final historiographic review essay

R) Article or chapter (details TBD)

A) Note Sheet #9 due

WEEK THIRTEEN

23 April: Preparing for the final historiographic review essay

R) Article or chapter (details TBD)

A) Note Sheet #10 due

25 April: Preparing for the final historiographic review essay

R) Article or chapter (details TBD)

A) Note Sheet #11 due

WEEK FOURTEEN

30 April: Preparing for the final historiographic review essay

R) Article or chapter (details TBD)

A) Note Sheet #12 due

2 May: Preparing for the final historiographic review essay

R) Article or chapter (details TBD)

A) Note Sheet #13 due

WEEK FIFTEEN

7 May: Organizing the final historiographic review essay

R) Model historiographic review essays (details TBD)

9 May: Organizing the final historiographic review essay

FINALS WEEK

16 May: Finals Week

Final Essays due via Canvas by 12 noon on Thursday, 16 May

Potluck party in our classroom from 12:15 to 2pm