

HIST 4900
Research Seminar: History of Cal State LA
Professor Chris Endy
Spring 2017

Thursdays 12:15 to 1:30 pm
Classroom: King Hall B2013
Instructor's Office: King Hall C4076A
Office Phone: 323-343-2046
Email: cendy@calstatela.edu
Office hours: Tuesdays & Thursdays, 3:00-4:25pm and 5:50-6:10pm
-No appointment needed for office hours! I can also meet other times by appt.
My web page: <http://www.calstatela.edu/faculty/christopher-endy>
-Site contains syllabus, survival advice for college students, links, and more.

How can the history of a college campus help us understand major themes in recent U.S. history? How have broad changes in U.S. society affected the students, faculty, and staff at our campus? Designed for advanced history students, this seminar will allow you to conduct an original research paper that connects the history of higher education to broader issues in modern history. As a group, we will also design and deliver an interactive public workshop that shares our research with the campus community.

Upon completion of this course, you should be able to:

1. Explain how the history of higher education intersects with political, cultural, and social history.
2. Gather primary sources, write a secondary-source literature review, and write an original research paper.
3. Work as a team to present academic history research to a public audience (beyond academic historians).
4. Deliver arguments through effective oral presentation.

Assignments and Grading:

Class Participation:	15%
Public History Event Participation	3%
Reading Responses (x4):	9%
Miscellaneous Assignments (x14):	16%
Outline	5%
Oral Presentation	3%
Primary Source Draft	14% (10-12 pages, plus endnotes & bibliography)
Final Paper	35% (13-16 pages, plus endnotes & bibliography)

*Note: Unless otherwise noted, all assignments should be typed and double-spaced.

• 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 the instructor—but only after letting twenty-four hours pass for you to absorb and reflect on the evaluation. **Please note that you will receive a failing grade for the course if you miss eight or more class sessions or fail to complete five or more assignments.**

Late Policy: Out of fairness to other students and to encourage the functioning of our in-class activities, late assignments will lose 20% of their value for the first class session late, and an extra 5% for each session thereafter. Late final papers are strongly discouraged and may result in a failing grade for the class. Nothing (except the final paper) will be accepted for credit after the last day of class.

The Free Late: For one of the assignments due on or before Week 8, you can submit the assignment one week after the due date with no penalty. Simply write “Free Late” next to your name when you submit it. You may only take advantage of this option once; use it wisely. Exceptions: You CANNOT use the Free Late for the outline, for an oral presentation, or for anything related to our public history project.

Falling Behind with Assignments: In case of a family or health emergency, special allowances may be made. Please contact me as soon as possible. If you suspect that you might have a problem meeting a deadline, please see me *beforehand* so that we can make a special arrangements. I will help you pass the class if you can show that you are serious about your studies.

Required Readings, Print-Outs, and Supplies

Margaret Hart, *Educating the Excluded: What Led to the Mandate for Educational Opportunity at California State University* (Los Angeles: Educational Opportunity Program at Cal State LA, 2016).

Various articles to download via Moodle, JFK Library databases, or the internet. You need to bring to class a paper print-out of each reading, unless the syllabus says otherwise.

Notecards (size 3x5): You will need at least 120 notecards, lined or unlined.

Submitting Assignments via Moodle: You will submit some assignments online, using Moodle. If you have your paper ready to submit but for some reason cannot access Moodle, you should paste the text into an email message and send it to me before the deadline so that I know you had it completed on time. Then submit the paper to Moodle at the next available chance. Every internet connection can go down unexpectedly, so you should never wait until the last minute to submit your paper. Late submissions caused by faulty internet connections will still be treated as late

papers. Make sure you give yourself enough time to find an alternative connection before the submission deadline.

Please also read the following statement about www.turnitin.com, an anti-plagiarism service linked with Moodle. This statement comes from the CSU General Counsel and will apply to this class:

Students agree that by taking this course all required papers may be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to Turnitin.com. However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

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). Violators will receive a zero on the assignment and will be reported to University authorities. If you have any questions about how to avoid plagiarism, I am happy to talk with you. Ask in class or visit office hours.

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 show it to me by Week Two of the course.

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

Class Participation: We will spend a substantial part of class time engaged in discussion and small-group activities. Your participation grade will reflect both your attendance and your participation in activities. **What is good class participation?** Good class participation comes in many forms. Contrary to popular belief, it does *not* mean talking as often as possible in class.

Here are some of the different ways that you can achieve good class participation:

- Read carefully outside of class. Come to class with paper copies of the readings and good reading notes. Use the core class question in the syllabus to guide your note-taking on the readings. Be prepared to point to specific page references in class. This is one of the most important steps you can take for good class participation.
- Help members of your team or small group. Receive help with enthusiasm. There is no grading curve in this class. The more you help classmates, the more they will help you, and everyone will benefit.
- Get to know your classmates. Start a casual conversation while waiting for class to start, or right after class ends.
- Frame your comments in response to what classmates have said. If a classmate says something that strikes you as smart, funny, or provocative, let us know.
- Raise your hand often and share ideas on a regular basis.
- Ask questions, no matter how broad or small.
- Be a leader. Be aware of what the class needs at any given moment to keep our energy and focus on track. That could mean sharing a question, a reading passage, a joke, etc. It could mean keeping a small group on task. It could mean letting a constructive silence continue.
- Be aware if you are speaking too much. For students with a tendency to speak all the time, good class participation can mean stepping back and seeing what you and others can learn by *listening* to classmates for a while.
- Pay attention to emotions—yours and others. An honest examination of history requires us to explore the role of racism, sexism, and other forms of prejudice in both the past and the present. Discussing these topics can sometimes be disturbing or upsetting, but this discomfort is often an essential part of the learning process. Hopefully, you will find yourself provoked, intrigued, at times amused, but above all enlightened during this class. You can help in this effort by respecting the views of your classmates and by being eager to listen to what classmates and historical sources have to say.
- Visit my office hours. This also counts as class participation.
- Attend class. This is big. If you have responsibilities outside your academic studies, make sure that you can prioritize attending class.
- If you ever find yourself bored in this class, please let me know, ideally via office hours. I'd rather know sooner rather than later so that we have time to figure out a solution.

INSTRUCTIONS FOR THE OUTLINE

For this assignment (about 2 to 4 typed, double-spaced pages), sketch your paper's component sections. Write in full sentences. You will submit it via Moodle before class, but also bring TWO PAPER COPIES to our next class session. Hint: For guidance on how we will be reading and evaluating your outline, go to Moodle and download the outline feedback rubric.

1. Introduction and opening material:

At this stage, write down:

- a) the current version of your paper's open-ended research question
- b) the current version of your overall thesis
- c) a tentative title for the paper. A good title should do at least two of the following three tasks. It should pique readers' interest, communicate the basic topic of the paper, and hint at the paper's thesis.

2. Historiography:

Write 3 or 4 sentences briefly explaining how your paper will connect to the questions and debates that have animated other scholars. Will you reinforce or challenge existing scholarship? Unless you make special arrangements with me, you should focus on our common class readings from earlier in the quarter. It's ok to be tentative here. You can use this assignment to test out ideas and seek feedback. What's important is that you make an effort to offer specific ideas.

3. Body—Primary Source Analysis:

Here you should divide the body of your essay into 3 to 6 sections. For each section, write a subthesis. Each subthesis should be a complete sentence summarizing that section's main argument. Each subthesis should help support your paper's overall argument. If you're not sure about a section's argument yet, still go ahead and take a stab and then just indicate that it's a tentative subthesis

Wherever possible, provide outline detail down at the paragraph-by-paragraph level. This means writing a topic sentence argument (TSA) to convey the main point of each paragraph that will appear under each subthesis. You do not need to have a TSA for every paragraph yet. However, you should be able to write TSA's for at least half of your paragraphs at this point. Remember that each TSA, like each subthesis, should be a complete grammatical sentence that helps prove or illustrate a bigger argument.

4. Conclusion:

Write a sentence describing how you might end the essay. Do not just summarize your argument. Instead, end with an epilogue that suggestively broadens the relevance of your paper. For instance, how might your argument help us think more intelligently about present-day controversies or about other historical topics?

INSTRUCTIONS FOR THE FINAL PAPER

Your final paper represents the major assignment for this course. It should offer original research and insight into your specific chosen topic while at the same time showing how your research connects to the historiographic debates that we will read for our common class discussions.

- The paper needs to be **13-16 pages long** (double-spaced, 12-point font, one-inch margins), plus a bibliography.

- The paper needs to use cite primary and secondary sources with footnotes according to the *Chicago Manual of Style's* documentary-note system.

- The body of the paper needs to provide **extensive Primary Sources analysis**. A partial list of such sources include government documents, private correspondence, media reports, films, artwork, and fiction, so long as they come from the time period under study. Memoirs from former participants, even if published after the fact, also count as primary sources. Statistical data published after the fact, if not already incorporated into a piece of scholarship, also count as primary sources. As a general rule, a good paper should have at least 20 different primary sources.

- The paper's **general outline** should look like this:

1. **Introduction** (one page)

2. **Historiographic context** (one to two pages). This section should briefly summarize the most relevant historiographic debates that we encountered in our common class readings. It should provide specific quotations and examples from those readings to show the main arguments that the authors made. The historiographic discussion should also make clear how your paper relates to the views of these historians. For instance, does your argument complement, contradict, or complicate existing scholarly views? You should not get involved in primary source analysis yet; at this stage, you can still describe your argument in the abstract, knowing that the supporting evidence will come in the next section.

3. Your own **primary source analysis** (about nine to twelve pages)

4. **Conclusion** (about a half-page). Offer a brief summary of your argument and an interesting final thought or eloquent ending.

You can vary from this outline model, but only if you have a compelling reason to do so. Please talk with me if you would like to consider a different approach. Lastly, don't forget to give your paper a **catchy title that hints at your argument.

CLASS SCHEDULE:

Unless otherwise noted, all assignments are due in paper at the start of class. Starting on Week 5, you should **bring blank 3x5 inch note cards** to each session. *Note: Unless otherwise noted, all assignments should be typed and double-spaced.

STAGE ONE: DEVELOPING A TOPIC

WEEK ONE

24 January: Class Introduction--Why Study the History of Higher Education?

26 January: A First Look at Writing on Cal State LA

Reading) "A People's University," *Perspectives: A Journal of Historical Inquiry* [Cal State Los Angeles History Department] 42 (2015): 109-118.

Reading) Isherwood, *A Single Man*, 41-61.

Reading Response One Due (questions posted on Moodle)

WEEK TWO

31 January: Remembering Cal State LA in an Era of Protest

Reading) Hart, *Educating the Excluded*, 1-119.

Reading Responses Two and Three Due (questions posted on Moodle)

2 February: Exploring Cal State LA's Archive

Meet in Special Collections & Archives, JFK Library Palmer Wing, 2nd floor.

WEEK THREE

7 February: Further Exploration in Cal State LA's Archive

Meet again in Special Collections & Archives, JFK Library Palmer Wing, 2nd floor.

Reading) Skim my Glossary of Historiographic Terms from my personal website.

Think about which approach or approaches you want to experiment with this semester. In class today, be prepared to share two or three approaches that interest you. Optional: Bring a paper copy of the glossary to our meeting.

9 February: Exploring Cal State LA

Reading) Hart, *Educating the Excluded*, 125-203.

Reading) Jimmy Solis, "A History to Call Our Own: Establishing the Nation's First Chicano Studies Department at California State College, Los Angeles." *Perspectives: A Journal of Historical Inquiry* [Cal State Los Angeles History Department] 41 (2014): 73-90.

Reading Responses Four and Five Due (questions posted on Moodle)

Be prepared to share in class today thoughts on possible paper topics.

WEEK FOUR

12 February (SUNDAY)

Paper Proposal (Misc. 1) due via Moodle by 11:59pm on Sunday the 12th

Assignment Details: Your proposal should consist of:

- 1) a one-paragraph description of your topic (who/what/when/where).
- 2) a carefully worded, open-ended research question.
- 3) a list of potential primary sources, including a brief description of how you will access those sources (e.g. what libraries, archives, or databases?). Do not write specific citations, but provide a general description of the source. For instance, if you plan to use *University Times* articles, do not list specific articles yet. Just write "*University Times* articles." Then name the database or website or physical library space you will use to gain access to those articles.
- 4) a list of five to ten keywords and search terms that you will use when searching or skimming databases and primary sources.

14 February: Discussing our Proposals

Come to class with a paper copy of your proposal.

16 February: Library Research

Meet in JFK Library LEC 2 (B105—Library North)

Reading) Sam Wineburg and Sarah McGrew, "Why Students Can't Google Their Way to the Truth," *Education Week*, 1 November 2016, <http://www.edweek.org/ew/articles/2016/11/02/why-students-cant-google-their-way-to>

STAGE TWO: GATHERING & ANALYZING PRIMARY SOURCES

WEEK FIVE

21 February: Primary Source Workshop

Primary Source Rodeo (Misc. 2) Due

Assignment Details: Complete all three parts described below!

- 1) Locate three primary sources that you might use in your final paper. Bring in two paper copies of each source. If a source is over three pages long, you only need to copy the most interesting one or two pages.
- 2) On a separate sheet of paper (typed), provide your Working Bibliography. Definition: A Working Bibliography is a typed bibliographic list that includes all of the primary and secondary sources that you have gathered so far. Format citations according to the *Chicago Manual of Style's* documentary-note style. (For format rules, see www.calstatela.edu/library/styleman.htm.)
A Working Bibliography has a couple differences from a normal bibliography. First, at the top of your Working Bibliography, write the current version of your open-ended research question. Second, in addition to using the Chicago format, add a unique ID code for each of your sources. I recommend the following system. Label the first primary source you find PS1, and the second source PS2, and so on. Do the same for secondary sources (SS1, SS2, etc). Write the ID code at the beginning of each entry in your Working Bibliography. Using ID codes will make it much easier for you to fill out research cards and keep your citations accurate in your drafts. You will then remove those ID codes for the final version of your essay.
- 3) On another sheet of paper (typed), write the following:
 - a) the latest version of your open-ended research question. Yes, this question is also in your Working Bibliography, but it's important to keep the question at the center of our attention.
 - b) one or two sentences analyzing each of the three primary sources you are sharing today. Explain how each source might help you build an answer to your research question.

Remember to bring your blank 3x5 note cards to class today! You should bring those cards every day from now on.

23 February: Primary Source Workshop

Primary Source Rodeo (Misc. 3) Due

Assignment Details: Repeat the process from our last session, using three new primary sources. Remember step 2 (an up-to-date version of your Working Bibliography) and step 3 (your question and analysis sentences).

WEEK SIX

28 February: Secondary-Source Check-In

Secondary Source Analysis (Misc. 4) Due

Assignment Details: Create a bibliography of at least four scholarly works (books or substantial research articles) that are relevant to your topic. Select works that we did not read together earlier in the semester. For each entry, write 2-3 sentences explaining how that scholarly work might provide context that helps you interpret your primary sources. Or, if your primary sources point to flaws and limits in an existing scholarly work, write 2-3 sentences explaining why.

2 March: Primary Source Workshop

Primary Source Rodeo (Misc. 5) Due

Assignment Details: Same as the earlier Primary Source Rodeos. Add your new secondary sources to your updated Working Bibliography.

STAGE THREE: FINDING PATTERNS & GATHERING MORE SOURCES

WEEK SEVEN

7 March: Primary Source Workshop

Primary Source Extravapalooza #1 (Misc. 6) Due

Assignment Details: Bring in 20-30 new Primary Source research cards, coming from at least five new primary sources. Also bring your earlier cards, and an up-to-date Working Bibliography. By now, you should have at least 45-50 cards total. By the end of the semester, you will need to have *at least* 120 cards.

9 March: Brainstorming Ideas for our Public History Event

No new readings, but this is a key day for planning our special event.

WEEK EIGHT

14 March: Writing Workshop

Draft Body Paragraph (Misc. 7) Due

Assignment details: Write a paragraph that might appear in the body of your essay. (Do not write an intro paragraph). Your paragraph should be about a half-page (typed and doubled-spaced) and it should use five different Primary Source research cards. These five cards need to come from at least two different primary sources. The paragraph should start with a topic sentence argument (TSA) that conveys the main argument of that paragraph. Be sure to proofread carefully and to cite all sources with endnotes using the Chicago style. At the top of the assignment, write the current version of your open-ended research question. **Make copies for everyone in your group, plus one for me.**

16 March: Public History Event Workshop

Note: This workshop will involve some prep time before class.

WEEK NINE

21 March: Primary Source Workshop

Primary Source Extravapalooza #2 (Misc. 7) Due

Assignment Details: As with the first extravapalooza, bring in 20-30 new Primary Source research cards from at least five new primary sources. By now, you should have 65 to 80 cards total. More is fine. Fewer than 65 cards suggests that you need to pick up the pace. Don't forget the Working Bibliography too.

23 March: Public History Event Workshop

Note: This workshop will involve some prep time before class.

WEEK 9^{3/4} • SPRING BREAK

WEEK TEN

4 April: Public History Event

Meet during our normal class time for last-minute preparations. Then meet in the San Gabriel Room of the University-Student Union (3rd floor) for the main event from 3:00pm to 4:20pm.

6 April: Writing Workshop and Event Debriefing

Draft Body Paragraph (Misc. 8) Due

Assignment details: Same as earlier, using five different research cards. **Make copies for everyone in your group, plus one for me.**

STAGE FOUR: TURNING PATTERNS INTO SUBTHESES; BUILDING A THESIS

WEEK ELEVEN

9 April (SUNDAY)

Outline due via Moodle by 11:59pm on Sunday the 9th. This is a big assignment!

A full description of what to write for the outline appears earlier in the syllabus.

11 April: Feedback on Outlines

Bring two paper copies of your outline and all your cards to today's class.

13 April: Writing Workshop

Primary Source Extravapalooza #3! (Misc. 9)

Assignment Details: As with the last extravapalooza, bring in 20-30 new Primary Source research cards from at least five new primary sources. By now, you should have 95 to 110 cards total.

Back-to-Back Paragraphs (Misc. 10 & 11) Due

Assignment details: Write two new paragraphs, following the same standards as before (five different cards and at least two different sources per paragraph). Only now, make sure that you have a good transition between the paragraphs. **Make copies for everyone in your group, plus one for me.**

STAGE FIVE: WRITING AND REVISING

WEEK TWELVE

18 April: The Draft!

Primary Source Draft Due. This is a big assignment!

Assignment Details: This draft should be about 10-12 pages of writing (typed and double-spaced), plus polished Chicago-style endnotes. Also include your Working Bibliography. Your prose should be revised and edited. You do not need to include a full introduction, a catchy opening hook, or a historiography section. These parts will come in the final draft. For this Primary Source draft, start by introducing your research question and your thesis statement (2-4 sentences). The thesis statement should announce the overall argument and explain the major subthesis ideas that will support the main argument. Then jump right into the body of your essay. Present your subtheses and supporting evidence. **Bring one paper copy to class. Also bring all your research cards.** If you want the chance to receive extra feedback from classmates, bring two paper copies of your draft.

20 April: Writing Workshop

We'll continue to work on editing our drafts today, and we'll come up with an "action plan" for what you should do for next week's assignments.

WEEK THIRTEEN

25 April: Working on Weak Spots

Assignment To Be Determined (Misc. 12) Due.

Assignment Details: The week before, you and I will establish what kind of work you should do here. It could be a Primary Source Rodeo focusing on a new angle or batch of sources. It could be a Draft Paragraph on a specific angle of the paper that needs special attention. It could be some other assignment of similar length.

27 April: Further Work on Weak Spots

No new assignments, but bring all your materials.

WEEK FOURTEEN

2 May: Writing Workshop

Introduction Draft (Misc. 13) Due

Assignment Details: Your introduction should be typed, double-spaced, and no more than 200 words long. It should provide the following:

- 1) an interesting opening hook
- 2) a clear thesis statement that also includes your subtheses (2-4 sentences)
- 3) a brief description of the primary sources used in the paper
- 4) a brief hint at the paper's historiographic contribution

Bring in paper copies for everyone in your group, plus one for me. Also bring all your research cards

4 May: Writing Workshop

Historiography Section (Misc. 13 and 14) Due

Assignment Details: The historiography section should be 2-3 pages (typed and double-spaced), and it should explain what other historians have argued or assumed about your topic. If few historians have written about your topic, focus instead on what other scholars have argued or assumed about broader themes and issues relating to your topic. Provide specific details, quotations, and citations from the writings of these historians. This section should also make clear how your thesis and primary sources will reinforce, expand, and/or challenge this existing scholarship. **Bring in paper copies for everyone in your group, plus one for me. Also bring all your research cards**

WEEK FIFTEEN

9 May: In-Class Editing

Bring a paper copy of your current draft, including Working Bibliography, to class.

11 May: In-Class Editing

Same as the session before.

FINALS WEEK

18 May (Thursday):

Final Essay Due at Noon (12pm). Class Party 12:00 to 1:20 pm.