



Methods and Historiography
Prothro-Yeager College of Humanities and Social Sciences
HIST 6103 Section 170
 Fall 2022

Contact Information

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Course Description

This course introduces students to the history of history and as acts an incomplete guide to illustrate how and why historians do what they do. The students will learn how to structure a research project through the writing of a prospectus, and learn how to craft focused book reviews and a historiographical essay. If you are completing the thesis track at MSU, these assignments should relate to your larger project. In most cases they should comprise the first chapter of the thesis (the prospectus) and the historiographic chapter. At the end of the semester the students will be defending their prospectus to the class.

Furthermore, the course is meant to give the students a select introduction to the history of history, in which we examine a number of historians who influenced the discipline and the new fields (theories) they created or contributed to (historiography).

Student Participation

Active student participation in learning (which includes careful reading of ALL assignments, classroom engagement, attentive note taking, and participation in discussions), the maintenance of a weekly study schedule, the completion of ALL assignments in a timely manner, adequate preparation, and, when necessary, individual consultation with the instructor, is essential to meeting the learning outcomes of the course. However, if you turn in all assignments and participate in discussions, you are not guaranteed a "good grade". A is a designation for superior work, and B for good work. If your work ethic, written work, and test taking efforts are merely satisfactory, you will EARN a C. The bare minimum earns a D.

Textbook

Carlo Ginzburg, *The Cheese and the Worms*, any edition.
 Online Readings: As assigned

Readings for the week MUST BE DONE by the beginning of the class for which they have been assigned. You are also responsible for short (150 word summaries) of EACH reading to direct your discussions in class.

Academic Integrity, Misconduct Policy & Procedures

Academic Dishonesty: Cheating, collusion, and plagiarism (the act of using source material of other persons, either published or unpublished, without following the accepted techniques of crediting, or the submission for credit of

work not the individual's to whom credit is given). Additional guidelines on procedures in these matters may be found in the Office of Student Conduct.

Notice: Understand the following – it applies to all assignments. If you in any instance “cut and paste” from any internet source without citing that source (plagiarism) or use unapproved internet sources, you will fail the assignment in question. Depending on the severity of the offense, the professor reserves the right to employ any or all university sanctioned disciplinary actions, of which I will pursue prosecution to its furthest extent.

Grading

In the past, I've used a number of different assignments to evaluate student learning and retention. However, this semester I am employing assignments and evaluation as my mentors evaluated me as an undergraduate, which held me accountable for my own performance.

Assignments	Percentage of grade
Research Prospectus (10-15 pages)	25
Analytical book review (~1000 words)	15
Active participation and attendance (includes summaries)	30
Historiography essay (13-20 pages)	30

Final Grade	Percentage
A	90% plus
B	80 – 89.9%
C	70 – 79.9%
D	60 – 69.9%
F	Less than 60%

The book review may be a new exercise to some in the class. This is **NOT a book report**. Reviews are critiques of books in which the reviewer briefly describes the main thesis and the points the author uses to prove the argument. Once this is done, the reviewer critiques the book (is the argument believable, well researched, persuasive, well-written). Does the author fulfill his or her stated or implied purpose? Is the argument subtle or ham-fisted? I will provide a “how to” sheet with a barebones description of how to do a short academic review. I suggest you use review essays from an academic journal (such as the *American Historical Review*) to get a feel for what they are meant to do.

The book you select to review **CANNOT** be a novel or any other work of fiction. It must be an academic book on a topic you intend to pursue in a future research project (preferably your thesis). For every day you are late in requesting book approval, the final grade for the review will be lowered by 5%. No late work will be accepted. Same goes for the other written assignments.

Active participation means not only attending the course, but contributing to discussion, asking questions, and being engaged. Just showing up IS NOT ADEQUATE. If you can't commit, there's no reason to take the course.

Extra Credit

I do NOT offer extra credit. DON'T ASK.

Make Up Work

I will only allow make up work if there is a legitimate excuse for missing a scheduled exam. I have the sole discretion in determining whether or not an absence is excused. University functions approved by the administration counts. Other reasons must be documented in some acceptable form or fashion (proof) must be presented.

Desire-to-Learn (D2L)

I use MSU's D2L program to post documents or give assignments. Each student is expected to be familiar with this program as it provides a primary source of communication between student and professor. In the first week, I will post the syllabus and the terms for the course. You can log into [D2L](#) through the MSU Homepage. If you experience difficulties, please contact the technicians listed for the program or contact your instructor. I will put a few required readings on D2L (see schedule below) during the semester.

Online Computer Requirements

It is your responsibility to have (or have access to) a working computer in this class. *Assignments and tests are due by the due date, and personal computer technical difficulties will not be considered reason for the instructor to allow students extra time to submit assignments, tests, or discussion postings.* Your computer being down is not an excuse for missing a deadline!

Institutional and COVID Policies

In general, the class policies concerning COVID are those implemented by MSU Texas and are subject to change as university policy changes. Please check university policies throughout the semester. Below are listed some of the things you should be aware of.

- 1) This is a face-to-face course. I will NOT be livestreaming the course unless a student tests positive or must go into quarantine due to exposure by an infected individual. It is the student's responsibility to inform me, in writing (email is fine), of the situation. I will implement livestreaming within two class sessions to accommodate the sick or quarantined students.
- 2) Due to the possibility of a campus shut-down, the students are responsible for owning or having access to the necessary equipment and software to continue this course via distance learning. Below are the MINIMUM requirements as determined by the university.

HARDWARE:

PC Desktops and laptops (Use Windows' Operating System and PC Info to find your hardware information if you are unsure)

- a) Intel Core (i3, i5, i7) processors; 4th generation or newer
- b) 4 GB of RAM, 8 GB of RAM is highly recommended
- c) 256 GB SSD Storage
- d) Dual Band spectrum (2.4 GHz and 5 GHz) with 802.11ac or 802.11n

Mac desktops and laptops (Use Apple's About this Mac feature to find your hardware information)

- a) Intel Core (i3, i5, i7) processors; 4th generation or newer
- b) 4 GB of RAM, 8 GB of RAM is highly recommended
- c) 256 GB SSD Storage
- d) Dual Band spectrum (2.4 GHz and 5 GHz) with 802.11ac or 802.11n

PLEASE NOTE!!!: Chromebooks are not recommended, as they will not work with D2L. You have been warned now, so do NOT expect me to make accommodations if distance learning is implemented during the semester.

SOFTWARE:

Minimum Software requirements

Operating Systems:

- a) Windows 10 (1709)
- b) macOS 10.13 (High Sierra)

Web browsers:

- a) Internet Explorer 11 (Windows)
- b) Microsoft Edge
- c) Safari
- d) Firefox
- e) Chrome

Conferencing Software:

- a) Microsoft Teams
- b) Zoom Web Conferencing
- c) Skype for Business
- d) Web X

Other supported hardware and software options are located at <https://msutexas.edu/it/assets/files/basic-software-and-hardware-list.pdf>

- 3) If absence due to COVID infection or exposure occurs, it must be documented by the university. If you cannot make office hours, call during posted times only for immediate concerns. Otherwise, email or call to make a face-to-face or electronic meeting.
- 4) All documents relating to the course will be available on D2L. Check regularly.

Instructor Class Policies

Conduct: All students are expected to act as responsible adults. Any disruptions or distractions will be dealt with in an appropriate manner. Below you will find general guidelines covering certain actions and/or behaviors that are to be avoided. As a general rule any behavior that disrupts the administration of this class will not be tolerated.

Students are expected to assist in maintaining a classroom environment conducive to learning. In order to assure that all students have the opportunity to gain from the time spent in class, students are prohibited from engaging in any form of distraction. Inappropriate behavior in the classroom shall result, minimally, in a request that the offending student leave the classroom. Furthermore, the professor reserves the right to deduct points from the student's semester total or remove the student from the course. **Arriving late is considered a distraction.** If arriving more than five (5) minutes late – DO NOT enter the classroom.

Electronic Devices, Texting, and Phones: The use of tape recorders, iPods, mp3s, or any other recording device in class is **prohibited**. It is imperative that you turn off phones, all other communication devices, and electronic equipment before entering the classroom. The use of a telephone or texting device for any reason is prohibited. *On the first offense the student will be penalized 20 points on her or his participation score for the week. The second offense will result in the student being asked to leave the classroom. The professor reserves the right to expel and administratively withdraw a student from the class upon the third offense.*

Laptops, Tablets, & etc.: You must obtain permission from the professor to use laptops, tablets, and phones (or any other device capable of accessing the internet) in the classroom. Recent scholarship suggests that laptops and tablets are **major distractions** to fellow students and in general do not enhance learning and/or the classroom experience. Furthermore, there will be no surfing, texting, emailing, etc. in the classroom, unless I specifically ask the students to do so.

E-mail: Note that e-mail correspondence is the most effective and convenient way in which to communicate with me outside the classroom. The professor/student relationship is professional by nature and, accordingly, your e-mail correspondence should be constructed professionally.

Attendance and your grade: This course is structured so that it is to the student's advantage to attend class regularly. From past experience, students who choose not to attend on a regular basis are not successful. I allow three, and only three unexcused absences. After that, each unexcused absence will result in a penalty to your participation grade. If you have a total of nine unexcused absences, you will not be able to pass the course.

Withdrawals (Course Drop): The professor is NOT responsible for student withdrawals. The student is responsible for meeting all academic deadlines including withdrawal deadlines.

Services for Students with Disabilities: In accordance with Section 504 of the Federal Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, Midwestern State University endeavors to make reasonable accommodations to ensure equal opportunity for qualified persons with disabilities to participate in all educational, social, and recreational programs and activities. After notification of acceptance, students requiring accommodations should make application for such assistance through Disability Support Services, located in the Clark Student Center, Room 168, (940) 397-4140. Current documentation of a disability will be required in order to provide appropriate services, and each request will be individually reviewed. For more details, please go to [Student Disability Office](#).

Grade Appeal Process: Students who wish to appeal a grade should consult the Midwestern State University [Undergraduate Catalog](#).

Changes in the course syllabus, procedure, assignments, and schedule may be made at the discretion of the instructor.

Course Schedule

Reference website: <https://uta.pressbooks.pub/historicalresearch/>

Week 1

Aug 22—Introduction to course

Discussion of *Rashomon*, film available for rent on Netflix for 3.99

Aug 24—What Historians Do

W. Caleb McDaniel, "How to Read for History," August 1, 2008

<http://wcaleb.org/blog/how-to-read> blog

"What is History?" at

<https://uta.pressbooks.pub/historicalresearch/chapter/the-history-of-history/>

"What is Historical Analysis?" at

<https://uta.pressbooks.pub/historicalresearch/chapter/what-is-historical-analysis/>

“How Historians Approach History: Fields and Periodization,” at <https://uta.pressbooks.pub/historicalresearch/chapter/how-historians-approach-history/>

“Evaluating Evidence,” at <https://uta.pressbooks.pub/historicalresearch/chapter/evaluating-evidence/>

Please go through the below reference website from Purdue University’s Online Writing Lab. Hit the various links and bring up anything that is confusing to you.

https://owl.purdue.edu/owl/research_and_citation/resources.html

Week 2

Aug 29—The Archives – definitions, resources (official documents, collections, newspapers and other periodicals, letters, microfilm and microfiche, etc.

Reading: Laura Schmidt, “Archives: A Guide to Effective Research,” <https://www2.archivists.org/book/export/html/14460>

Brainstorm Research Project topics in class

You also MUST have your selection for your book review approved by end of class.

Aug 31—Archives visit

For NEXT class: Identify one physical (not digital) archive related to what you think your research topic will be. Spend time researching its website and identifying potential sources. Be on the lookout for finding aids and other resources that will assist your research. Come to class on Monday prepared to discuss the archive you have identified.

Week 3

Sept 5—Types of evidence: printed textual information

Reading: John Chambers II and G. Kurt Piehler, “Chapter 9: World War I: The Challenge of Modern War,” in Chambers and Piehler

(eds.), *Major Problems in American Military History* (Boston: Houghton Mifflin Company, 1999), 248-275. [On D2L]

“How to Read Primary Sources, Part I: The Basics,” at <https://uta.pressbooks.pub/historicalresearch/chapter/how-to-read-primary-sources-part-1/>

After the discussion on archive research by each student, we will discuss the different kinds of printed documents from your reading. The questions you need to ask yourselves before readings include:

- 1) Who is writing this and why?
- 2) Who is the audience?
- 3) What can the historian glean from the various first-hand accounts of events described by “ordinary” people?
- 4) What are the limitations of these documents?
- 5) How do the primary documents differ from the secondary sources (essays)?
- 6) Are the biases from the primary documents similar to those in the essays?

Sept 7—Artwork, architecture, photographs, film, electronic resources

Reading: “How to Read Primary Sources, Part II, Evaluating non-Written Primary Sources,” at

<https://uta.pressbooks.pub/historicalresearch/chapter/how-to-read-primary-sources-part-2/>

Merry Wiesner, et al., “Chapter 2: Staging Absolutism,” *Discovering the Western Past: A Look at the Evidence*, Vol. 2, 6th edition [on D2L].

Note: This is a “short reading”, but you will be expected to find the color photographs online of the sources presented in the reading that will be more illustrative of what to look for in visual resources.

When reading and examining these sources, ask yourself the following questions:

- 1) What is in the photograph and why is it important?

- 2) In artwork, what does the author/patron wish to convey to an audience? What kind of audience is targeted and why?
- 3) What kinds of biases are there in these kinds of resources?
- 4) Thinking about film and perhaps TV shows, what does it tell us about the time a film was made (outside of documentaries, films tend to be little concerned with accurate portrayals of historical events, particularly from multiple perspectives? The Hulu show “The Great” is a primary example of this). What kind of message does the director/writer want the audience to come away with? Why is it important to him or her?

Week 4

Sept 12—Research Prospectus

Reading: Lynn Hunt, “How Writing Leads to Thinking,” *Perspectives on History*, February 1, 2010.

<https://www.historians.org/publications-and-directories/perspectives-on-history/february-2010/how-writing-leads-to-thinking>

“Prospectus Writing,” from Yale’s Poorvu Center for Teaching and Learning,”

<https://poorvucenter.yale.edu/writing/graduate/writing-through-graduate-school/prospectus-writing>

Please open and read the “General Guidelines for Writing a Prospectus”

Ask yourself: While this isn’t a prospectus guideline for a History project, what can I use from it to develop my own?

Sept 14—Organizing Research

Reading: listen to Dr. Billy Smith’s podcast for “Doing History” at <https://doinghistorypodcast.com/how-to-organize-your-research/>

“How to plan and organize historical research,” from Cambridge Coaching website

<https://blog.cambridgecoaching.com/how-to-plan-and-organize-historical-research>

“A Step-by-Step Guide to Doing Historical Research,” on North Carolina State University’s College of Humanities and Social Sciences webpage

<https://faculty.chass.ncsu.edu/slatta/hi216/HI598/histresguide.htm>

Week 5

Sept 19—Introduction to Historiography

Reading: Fernando Sánchez-Marcos, “What is Historiography?” on Culturahistorica.org from 2020

<https://culturahistorica.org/what-is-historiography/>

Fernando Sánchez-Marcos, “Historiography from Herodotus to Voltaire,” on Culturahistorica.org from 2009

<https://culturahistorica.org/historiography/from-herodotus-to-voltaire/>

Fernando Sánchez-Marcos, “The Practice of History in the 19th Century,” on Culturahistorica.org from 2009

<https://culturahistorica.org/historiography/the-practice-of-history-in-the-19th-century/>

Fernando Sánchez-Marcos, “Historiography of the 20th and 21st Centuries,” on Culturahistorica.org from 2020

<https://culturahistorica.org/historiography/historiography-of-the-19th-and-20th-centuries/>

Sept 21—The Academic Book Review

Reading: “How to Write a History Book Review,” from the University of Iowa’s Department of History website

<https://clas.uiowa.edu/history/teaching-and-writing-center/guides/book-review>

Each class member will locate and read three book reviews from a journal in the historical field best associated with the student’s individual project. It is up to the students to find this journal online or in the university library on their own to get models of professional reviews. Be prepared to discuss these book reviews and have hard copies to refer to them. You may also ask particular questions about the reviews.

Week 6

Sept 26—Historiographic Paper

Reading: City University of New York's (CUNY), "What is Historiography," at

<https://qcpages.qc.cuny.edu/writing/history/assignments/historiographic.html#parts>

K. E. Fleming, "Orientalism, the Balkans, and Balkan Historiography," *The American Historical Review* 105 (4) (2000), 1218-1233. <https://www.jstor.org/stable/2651410>

[This is an essay you may use as a model for your historiographical paper. I chose it because it is a complex and very professional way to make a historiographic argument. I won't hold you to this standard, but it is a short, well-written essay. This article will also be important in terms of our Nationalism and Identity class on Oct. 24.]

Sept 28—Traditional Narrative

Fifty Key thinkers: Herodotus, Thucydides, Gibbon [on D2L]

When reading, consider the following questions:

- 1) What is narrative history?
- 2) What do these authors do or do not do in creating their historical narratives?
- 3) How might these authors compare to today's authors of popular historical narrative?

Book Review due at beginning of class

Week 7

Oct 3—Diplomatic, Political, and Military History

Reading: *Fifty Key Thinkers*: Ranke [on D2L]

Michael Hunt, "The Long Crisis in U.S. Diplomatic History: Coming to Closure." *Diplomatic History* 16 (1) (1992): 115–40

<http://www.jstor.org/stable/24912181>

Kagan, Frederick W. "Why Military History Matters." American Enterprise Institute, 2006. <http://www.jstor.org/stable/resrep02970>

Martin van Creveld, “Thoughts on Military History.” *Journal of Contemporary History* 18 (4) (1983): 549–66.

<http://www.jstor.org/stable/260303>

Oct 5—Marxist Theory

Reading: *Fifty Key Thinkers*: Hegel, Marx, Hobsbawm [on D2L]

Antonio Gramsci, “The Intellectuals,” in *Selections from the Prison Notebooks of Antonio Gramsci*, 131-161

Chrome-

extension://efaidnbmnnnibpcajpcgclefindmkaj/https://abahlali.org/files/gramsci.pdf

Prospectus draft due at the beginning of the class

Week 8

Oct 10—Social History

“Social History emerged as a field in the mid-twentieth century as a reaction to older fields—political history, diplomatic history, the history of great men and great ideas—that, in their focus on elites, failed to address the historical experiences of the vast majority of the human population. Social historians, committed to understanding the lives of ordinary people, have faced particular challenges locating sources. Across time, most non-elites have had little access to the written word; most of the textual sources that do yield information about them were created by those who governed or employed them. Rather than being discouraged by these challenges, social historians have responded creatively, turning to quantitative data, material and visual culture, the built environment, and oral histories to supplement more traditional archival and printed sources. Grasping the possibilities and constraints faced by people in the past inevitably entails grappling with the dynamics of categorization, consciousness, and mobilization. The field of social history therefore intersects with the study of families, childhood, gender, race, labor, religion, crime, poverty, health, and disability (to name only a few themes). Parallels in our preoccupations

and sources also lead social historians to be in frequent dialogue with scholarship in the disciplines of sociology, anthropology, geography and archaeology.” [Taken from the University of Chicago’s History Dept. website]

Reading: “What is Social History?” *History Today* 35 (3) (1985), <https://www.historytoday.com/archive/what-social-history>

Peter Stearns, “Social History: Present and Future,” *Journal of Social History* 37 (1) (2003), 9-19. <https://www.jstor.org/stable/3790307>

Oct 12—Cultural History

“Cultural history ... embraces research and teaching on ... efforts to create meaning and beauty, to express joy and sadness, and to communicate. Those efforts have taken an extraordinarily wide array of forms historically, including the fine arts, literature, music, and architecture, but also everyday material culture, the built environment (gardens, landscapes, and cityscapes), and food. Film, radio, television, and other media became equally important in the twentieth century. The field's preoccupation with interpreting and explaining cultural objects leads to intersections with intellectual and art history, literary and cinema studies, and musicology. Its interest in the institutional, political, and social grounding of cultural production necessitates engagement with social and political history. ... We turn to culture in order to understand both the specificity of particular historical moments and the dynamics of epochal transformations.

“The diversity of the objects of study demands a wide array of research strategies. Sometimes we access cultural artifacts directly, making extensive use of archaeological finds, museum collections, recordings, photographs, postcards, prints, newspapers, magazines, films, maps, recipe books, and books, both rare and popular. Texts and visual media that describe cultural forms provide essential supplemental information.” [Taken from the University of Chicago’s History Dept. website]

Cultural history most effectively enlightens gender; the family and sexuality; the body; senses and emotions and images; material culture and consumption; the media and communication.

Reading: Geoffrey Eley, “What Is Cultural History?” *New German Critique* (65) (1995), 19–36. At <https://doi.org/10.2307/488530>

Paula S. Fass, “Cultural History/Social History: Some Reflections on a Continuing Dialogue.” *Journal of Social History* 37 (1) (2003), 39–46. <http://www.jstor.org/stable/3790310>

Megill, Allan. “Coherence and Incoherence in Historical Studies: From the ‘Annales’ School to the New Cultural History.” *New Literary History* 35 (2) (2004), 207–31. <http://www.jstor.org/stable/20057833>.

Week 9

Oct 17— The Linguistic Turn and Postmodernism

The linguistic turn is a phrase popularized about the **turn** towards **language** by historians of the 1970s and 1980s. In an article entitled “Feminist History after the Linguistic Turn” German historian Kathleen Canning explored the ways in which the linguistic turn represented a new interdisciplinarity for historical studies. In many respects, the linguistic turn represents the shift to cultural sources as opposed to touchable, tangible sources. For Canning, this meant a turn towards representation as a valid source. The Linguistic Turn is perhaps best articulated in the work of Gareth Stedman Jones is a linchpin of sorts for social historians interested in exploring the role of language, values, and ideals in identity and community formation. Please keep in mind that historians engaging in the methods attributed to the linguistic turn generally do not deny material evidence, but rather see it as part of a variety of ways of explaining the past, and not necessarily as something more substantive than the less tangible pieces of evidence.

Reading: “Postmodernism,” *Stanford Encyclopedia of Philosophy* at <https://plato.stanford.edu/entries/postmodernism/>

Sol Cohen, “Representations of History in the Linguist Turn,” *Counterpoints* 76 (1999), 65-85 <https://www.jstor.org/stable/45135923>

Foucault, Hayden White in *Fifty Key thinkers* [on D2L]
 Richard Evans, “Postmodernism and the Study of History,”
History Today ****[on D2L]

Oct 19—Subaltern Studies and Critical Theories

Reading: Dustin Garlitz and Joseph Zompetti, “Critical theory as post-Marxism: The Frankfurt School and beyond,”

Educational Philosophy and Theory (9 March 2021) at

<https://www.tandfonline.com/doi/full/10.1080/00131857.2021.1876669>

Agger, Ben. “Critical Theory, Poststructuralism, Postmodernism: Their Sociological Relevance.” *Annual Review of Sociology* 17 (1991): 105–31. <http://www.jstor.org/stable/2083337>

Bailey Betik, “Subaltern Studies,” Emory University’s postcolonial studies blog (Spring 2020) at

<https://scholarblogs.emory.edu/postcolonialstudies/2020/02/17/subaltern-studies/>

Prospectus Final due at beginning of class

Week 10

Oct 24—Identity and Nationalism: The Self and the “Other”

Reading: Elif Notes, “Edward Said’s Orientalism: Definition, Summary & Analysis,” at <https://elifnotes.com/edward-said-orientalism-definition-summary-analysis-quotes/>

Joginder Singh Saklani, “Marxist Perspective on Nationalism and the Nationality Question: A Theoretical Debate,” *The Indian Journal of Political Science* 70 (3) (2009), 719-25.

<https://www.jstor.org/stable/42742754>

Philip Spencer and Howard Wollman, “Introduction,” in Philip Spencer and Howard Wollman (eds.), *Nations and Nationalism: A Reader* (Rutgers University Press, 2005), 1-19. [This sets up the historiographical debate concerning nationalism in social sciences research].

Benedict Anderson, “Imagined Communities,” in Philip Spencer and Howard Wollman (eds.), *Nations and Nationalism: A Reader* (Rutgers University Press, 2005), 48-60. [On D2L]

Oct 26—Nationalism, Part Deux

Reading: Gellner vs. Anthony Smith and Adrian Hastings
 Anthony Smith, “Ethno-symbolism and the Study of Nationalism,” in Philip Spencer and Howard Wollman (eds.), *Nations and Nationalism: A Reader* (Rutgers University Press, 2005), 23-31.

Adrian Hastings, “The Construction of Nationhood,” in Philip Spencer and Howard Wollman (eds.), *Nations and Nationalism: A Reader* (Rutgers University Press, 2005), 32-39.

Ernest Gellner, “Nationalism and Modernity,” in Philip Spencer and Howard Wollman (eds.), *Nations and Nationalism: A Reader* (Rutgers University Press, 2005), 40-47.

Ernest Gellner, “Nationalisms and Nationalism,” 292-308

[All readings are on D2L]

Week 11

Oct 31—Borderlands and Liminal Places

Reading: Pekka Hämäläinen and Samuel, “On Borderlands,” *The Journal of American History* 98 (2) (2011), 338-361.

<https://www.jstor.org/stable/41509959>

Peter C. Perdue, “Boundaries, Maps, and Movement: Chinese, Russian, and Mongolian Empires in Early Modern Central Eurasia.” *The International History Review* 20 (June 1998), 263-286.
<https://www.jstor.org/stable/40108221>

Patrick Hyder Patterson,. “On the Edge of Reason: The Boundaries of Balkanism in Slovenian, Austrian, and Italian Discourse.” *Slavic Review* 62 (1) (2003), 110–41. <https://doi.org/10.2307/3090469>

“Frederick Jackson Turner,” in *Fifty Key Thinkers on History*
 [ON D2L]

QUESTIONS:

1. Frederick Jackson Turner wrote about the “frontier,” but Patterson and Peter Perdue write about “borderlands,” both geographical and

cognitive (in terms of identity). What is the difference between the two terms?

2. What types of sources do Brooks and Perdue employ to study borderlands? To what extent do “borderlands” exist in people’s minds, and to what extent do they correspond to material reality?

Nov 2—Microhistory: where social, cultural, identity theories collide
Reading: Carlo Ginzburg, *The Cheese and the Worms*, any edition.

Jacques Revel, “Microanalysis and the Construction of the Social.” In Revel, Jacques, and Lynn Hunt. *Histories: French Constructions of the Past*. New Press, 1998, pp. 492-502. ISBN: 9781565844353.

David A. Bell, “Total History and Microhistory: The French and Italian Paradigms.” In Kramer, Lloyd, and Sarah Maza. *A Companion to Western Historical Thought*. Blackwell, 2006, pp. 262-276. ISBN: 9781405149617

Week 12

Nov 7—Critiquing drafts
[Historiography Paper draft due]

Nov 9—Critiquing drafts, Part Deux

Week 13

Nov 14—Critiquing Historians: Howard Zinn

Reading: Howard Zinn, *A People’s History of the United States*, “Introduction by Anthony Arnove” and “Chapter 1: Columbus, the Indians, and Human Progress”

<https://www.amazon.com/Peoples-History-United-States/dp/0062397346?asin=B015XEWZHI&revisionId=bad69f5a&format=1&depth=2>

Nov 16—How a historian debunks a historian

Reading: Mary Grabar, *Debunking Howard Zinn: Exposing the Fake History That Turned a Generation against America* (Regnery History, 2019), pp. xi-xv, xvii-xxxix, 1-31, and 63-87.

Week 14

Nov 28 and 30—Presentations of research projects in class