History 2500
Historical Research and Writing
Eastern Illinois University
Fall Semester, 2008

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Required Texts:


Reserve Items:

I have placed a number of items on reserve. You will find them essential for your research.

Objectives:

1. To develop the ability to assess and think critically about historical issues and how people interpret those issues.
2. To develop familiarity with a variety of sources and the conventions of citing those sources in historical writing.
3. To develop some skills in analyzing historical data and reaching informed conclusions about those data.
4. To develop writing and revising skills.

Ground rules:

“The roots of the word “history” reach back through Anglo-Saxon to the ancient Greek term histor, which means “a wise an learned person,” and even further back to the Sanskrit word for knowledge. In modern English, “history” is the cousin of “story.” The study of history therefore is the gathering of human wisdom through stories. The content of history is an evolving mosaic of the human experience. For the history student, this accumulation of stories translates into a lot of reading.” --David Pace and Sharon L. Pugh, Studying for History (New York, 1996), 86

1. This course is assignment-driven. Not only are there many written assignments, class time shall be used occasionally to meet and work on assignments at Booth Library, and class discussions shall focus on techniques and sources covered in the assignments. This is not a lecture class; this is a lab class. There will be no final exam.
2. You must not be afraid to have your writing criticized in class nor to criticize others’ work. This is part of the historical method: historians critique each other's papers. It is called "peer review."
3. All assignments for this class must be typed. Most will be two to three pages long. Submit assignments (except bibliographies) double-spaced. All papers should be stapled (no clips or binders). There should be few or no typographical errors. Proofread all your work (and make corrections in ink or print out a fresh copy) before submitting. Do not rely exclusively on your computer’s spell-check function. Buy a dictionary and use it (if your dictionary is the size of Turabian (as I will refer to it hereafter), throw it away and buy at least a collegiate-sized dictionary). Keep a copy (either hard copy or on disk; I recommend both) of all assignments turned in.
Grading:

Writing Assignments, except rough draft and final paper = 50% (5% each); Rough Draft = 10%; Final Paper = 40%; Late assignments deducted 1/3 grade per day (e.g. B, late one day = B-); Reading the assignments when they are assigned and being ready to discuss them in class will definitely help your participation grade. Please note: an A on your final research paper will not guarantee you an A for this course.

Academic Integrity:

Your work in this class, while dependent on the work of scholars writing before you, is to be your own work. This is a writing-centered class, and you are to write your papers yourself; plagiarism, defined by your Student Conduct Code as “the use, without adequate attribution, of another person’s words or thoughts as if they were one’s own,” will not be tolerated. For details about Eastern Illinois University's policy regarding violations of academic integrity, see the Student Conduct Code at http://www.eiu.edu/~judicial/code.html.

Electronic Copies

You are required to turn in an electronic copy of your rough draft and final paper, in addition to a hard copy. I will accept papers as attached files to e-mail, on 3.5 floppies, on CD-ROMs, and on Zip discs. Papers may be in MS-Word or WordPerfect, and formatted on either a Windows machine or a Mac. Both your rough draft and final paper will be submitted for review to Turnitin.com and will become a searchable document within the Turnitin-protected and restricted database.

Disabilities:

If you have a documented disability of which I should be aware, please inform me during the first week of class. If you do not have a formally documented disability, but have a disability that you think might be eligible for documentation, visit the Disability Services website at http://www.eiu.edu/~disablty/ for further information.

Schedule of Classes and Assignments. Reading should be completed before the class assigned; Assignment due dates are given on assignment sheet handout. I reserve the right to change any or all of this syllabus as I deem it necessary.

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<tr>
<th>DATE</th>
<th>TOPIC</th>
<th>DUE</th>
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<tr>
<td>Week 1. Introduction</td>
<td>“Professor Trevor-Roper tells us that the historian ‘ought to love the past.’ This is a dubious injunction. To love the past may easily be an expression of the nostalgic romanticism of old men of old societies, a symptom of loss of faith and interest in the present or future.” [Edward Hallett Carr, What Is History? (New York, 1961), 29.]</td>
<td>Pre-Assignment Due at 10:30 am, Wednesday, August 27, either in hard copy or electronically</td>
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<tr>
<td>August 26</td>
<td>Introduction: Distribution of Syllabus and Pre-Assignment</td>
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<tr>
<td>August 28</td>
<td>The Paragraph</td>
<td>Revising Prose, Chapters 1-2</td>
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**Week 2. Revising Prose.** “Emphasize nouns and verbs in writing. This means both selecting them with care, and making them bear the burden of the sentence. Adjectives and adverbs, thus, should be used sparingly. It is obvious that much gooey writing is due to overuse of adjectives.” [Robert Jones Shafer, ed., *A Guide to Historical Method*, 3rd ed. (Homewood, IL: The Dorsey Press, 1980), 211.]

| September 2 | Writing and Revising | *Revising Prose*, Chapters 3-4  
*A Short Guide to Writing About History*,  
Chapter 3  
Assignment 1 |
|-------------|----------------------|----------------------------------|
| September 4 | The Two Winstons | *Churchill: a Study in Greatness* to page 140  
Assignment 2 |


| September 9 | Topics  
Reference Works  
The Bibliography: Not a Works-Cited Page  
How to take notes. | *A Short Guide to Writing About History*, pp. 75-88  
Finish *Churchill: a Study in Greatness* |
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<tr>
<td>September 11</td>
<td>Meet inside the South Entrance to Booth Library</td>
<td>Assignment 3</td>
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**Week 4. The Library.** “Unless the library accessible to you is specialized, the chances are that it contains something you want, if not for itself, then as a lead. If this something does not furnish sufficient information, it may prove negatively useful by enabling you to cross off what looked like a lead. In either case, there is no choice: into the library you must go. It is the researcher’s first port of call.” [Jacques Barzun and Henry F. Graff, *The Modern Researcher*, 5th ed. (Fort Worth, 1992)]

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<tr>
<th>September 16</th>
<th>Meet inside the South Entrance to Booth Library</th>
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<td>September 18</td>
<td>Meet at the Reference Section of Booth Library</td>
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**Week 5. Primary and Secondary Sources.** “What makes a historian master of his craft is the discipline of checking findings, to see whether he has said more than his source warrants. A historian with a turn of phrase, when released from this discipline, risks acquiring a dangerously Icarian freedom to make statements which are unscholarly because unverifiable.” Conrad Russell, cited in Mark A. Kishlansky, “Saye No More,” *Journal of British Studies* 30 (Oct. 1991): 399.
### September 23
What are primary and secondary sources and how do we use them?
*September 25
Quoting is not a substitute for writing.*

| **September 23** | **What are primary and secondary sources and how do we use them?** | *A Short Guide to Writing About History*, pp. 88-98 |
| **September 25** | **Quoting is not a substitute for writing.** | *A Short Guide to Writing About History*, pp. 156-161, *Assignment 5*

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**Week 6. The Historian and the Thesis.** “Learn to spot the thesis.... Pay particular attention to the first paragraph of each chapter or subheading, because it should contain the thesis. A thesis is a proposition whose validity the author demonstrates by presenting evidence.... (Newspapers call this a ‘lead.’)” [Stout, *Getting the Most out of Your U.S. History Course*, 5]

| **September 30** | **The Thesis Statement: Make it Clear** | Jones, “Debtor to the Greeks and Barbarians,” in *Splendidly Victorian* (article on reserve), *Assignment 6*
| **October 2** | **The Argument; narrowing your topic** |

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**Week 7. Historiography.** “Study the historian before you begin to study the facts.” [Carr, *What is History?*, 26]

| **October 7** | **Your essay is not sui generis** | Re-read the first two pages of Jones, “The Methodist Magazine” (on reserve), *Assignment 7*
| **October 9** | **Meet inside the South Entrance to Booth Library** |

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**Week 8. Constructing a Problem.** “Technique begins with learning how to use the catalogue of a library....”

But it must be supplemented by alertness and imagination, for subjects frequently go by different names. For example, coin collecting is called Numismatics. More complicated is the way in which one who wants information about the theory of the divine right of kings arrives at the term ‘Monarchy.’ One might conceivably have reached the same result by looking up ‘Right, divine,’ or even possibly ‘Divine Right,’ if the library owns a book by that title or is fully cross-indexed. What is certain is that there is little chance of success if one looks up ‘King’ and no hope at all if one looks up ‘Theory.’ In other words, one must from the very beginning play with the subject, take it apart and view it from various sides in order to seize on its outward connections.” [Jacques Barzun and Henry F. Graff, *The Modern Researcher*, 5th ed. (Fort Worth, 1992)]
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Source</th>
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<tr>
<td>October 14</td>
<td>You need a problem to solve, not a topic in which to drown</td>
<td>Turabian, pp. 12-20 Assignment 8</td>
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<tr>
<td>October 16</td>
<td>Creating an argument</td>
<td>Turabian, pp. 48-61</td>
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<tr>
<td>Week 9. Citations.</td>
<td>“Wise historians know that their craft resembles Penelope’s art of weaving: footnotes and text will come together again and again, in ever-changing combinations of patterns and colors. Stability is not to be reached. Nonetheless, the culturally contingent and eminently fallible footnote offers the only guarantee we have that statements about the past derive from identifiable sources. And that is the only ground we have to trust them.” [Anthony Grafton, <em>The Footnote: a Curious History</em>, (Cambridge: Harvard University Press, 1997), 233.]</td>
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<tr>
<td>October 21</td>
<td>The Purpose of Footnotes, plus crash course in Turabian and the Chicago Style</td>
<td>Turabian, Chapter 11 A Short Guide to Writing About History, Chapter 8</td>
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<tr>
<td>October 23</td>
<td>Style: why bother writing well?</td>
<td>A Short Guide to Writing About History, Chapter 6 Revising Prose, Chapter 6</td>
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<tr>
<td>Week 10. Research and Writing.</td>
<td>“For myself, as soon as I have got going on a few of what I take to be the capital sources, the itch becomes too strong and I begin to write—not necessarily at the beginning, but somewhere, anywhere.” [Carr, <em>What is History?</em>, 33]</td>
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<tr>
<td>October 28</td>
<td>Writing before the research is done</td>
<td>A Short Guide to Writing About History, pp. 114-119 Turabian, pp. 20-22, 45</td>
</tr>
<tr>
<td>October 30</td>
<td>Progress to date: Individual meetings in class</td>
<td>Assignment 9</td>
</tr>
<tr>
<td>Week 11. Developing a Treatment.</td>
<td>“Hollywood producers, with millions of dollars at stake, require writers to produce ‘treatments’ of proposed movie plots. These short sketches of the film plot enable both the writer and potential producer to see the story in a nutshell. In the same way, you can test the potential of history paper topic by writing a one-paragraph treatment.” [Pace and Pugh, <em>Studying for History</em>, 181]</td>
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<tr>
<td>November 4</td>
<td>What is a treatment, and what kind of story am I telling? What questions am I asking?</td>
<td>A Short Guide to Writing About History, Chapter 2</td>
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### Week 12. Drafting

“A good paper or book almost always goes through two or more drafts, at least of parts of the manuscript. At the first try, thorny matters of evidence and emphasis will not always be well arranged, to say nothing of well expressed. The second or later drafts will result in tightened language.” [Robert Jones Shafer, ed., *A Guide to Historical Method*, rev. ed. (Homewood, IL: The Dorsey Press, 1974), 195.]

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<tr>
<th>November 11</th>
<th>Writing your rough draft</th>
<th>Turabian, chapter 7</th>
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<tr>
<td>November 13</td>
<td>No Class: Work on your rough draft. Please see me if you are having any problems.</td>
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### Week 13. Introductions and Conclusions

“Your first few sentences are more important than you realize. There is no getting around it. If your first paragraph doesn’t interest readers to proceed to the second, you might as well stop right there. An effective lead telegraphs your thesis and hooks readers with a few calculated teasers. As they look at your title and leading sentences you can be sure readers are asking, ‘What’s the big idea?’; ‘Where is this paper going?’; and ‘What’s in this for me?’

…Conclusions should flow with the rest of the paper. They ought not to begin with those lame phrases ‘In conclusion,’ or ‘In summary.’ They should also not simply restate what has already been said, nor should they bring up new topics or information. They should tie ideas together and synthesize the information brought out in the paper. More than summaries, conclusions must explore the implications or significance of the paper and its major recommendations.” [Thomas E. Cronin, *The Write Stuff: Writing as a Performing and Political Art* (Englewood Cliffs, NJ: Prentice Hall, 1990,) 14-15.]

<table>
<thead>
<tr>
<th>November 18</th>
<th>Bring two copies of your rough draft for in-class revision.</th>
<th>Two double-spaced, word-processed copies of your paper.</th>
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<tr>
<td>November 20</td>
<td>“Rough” does not mean “finished.” Neither does it mean “sloppy.”</td>
<td>Assignment 10.5 (Please remember to turn in a hard copy and an electronic copy.)</td>
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### Week 14. Contemplating

“[Hobbes] had read much, but his contemplation was much more than his reading. He was wont to say that if he had read as much as other men, he should have known no more than other men.” John Aubrey, *Brief Lives*, [1898 edition, Book I, 349]
**Week 15. Revising.** A Checklist for Revising:
- Does what I have written support my thesis? (If not, change the thesis.)
- Are things in the right order? (If not, move them around.)
- Is every item necessary, either for substance or flavor? (Unnecessary words should be excised; irrelevant anecdotes should be removed, or, if really cool, moved to a footnote.)

<table>
<thead>
<tr>
<th>December 2</th>
<th>How to write an introduction and conclusion</th>
<th>How to revise</th>
<th>Checking citations: accuracy matters</th>
<th><em>A Short Guide to Writing About History</em>, pp. 30-32</th>
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<tr>
<td>December 4</td>
<td>Bring a copy of your paper for in-class revision.</td>
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<td></td>
<td>One word-processed copy of your paper, including foot/endnotes, bibliography, and title page.</td>
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**Week 16. Ending.** “Writing is never finished; it is only abandoned.” [Anonymous]

“There are battalions of good reasons for continuing to study history, but not even those battalions can or should hide the fact that history is one of the most arduous, complex and simply difficult intellectual enterprises invented by man.” [G.R. Elton, in *The History Debate*, ed. Juliet Gardiner (London, 1990), 12]

| December 9 | No Class: work on your paper. | | |
| December 11 | A Post-Mortem | **Assignment 11** (Please remember to turn in a hard copy and an electronic copy.) |
ASSIGNMENTS

Pre-Assignment.
Due: August 27 (Wednesday) at 10:30 am.

Write a paragraph in which you use your own knowledge about history to respond to the sentiments expressed in these two (one admittedly fictional) quotations.

"I often think it odd that it should be so dull, for a great deal of it must be invention." Catherine Morland on History (Jane Austen, Northanger Abbey, Ch.XIV)

"[There is] a question which puzzles many people: ‘How can History be of any value in use when what it tells us is so uncertain? Every historian differs from every other, and all discard their predecessors' views with every generation. With such instability about the past, which manifestly cannot change or be changed, History seems hardly knowledge, only a serious kind of entertainment." Jacques Barzun and Henry F. Graff, The Modern Researcher, 5th ed. (Fort Worth, 1992), 40-1.

Your paragraph should begin: "The view that history is [...] is [correct/ incorrect] because [...]"

Please make sure that you follow the ground rules.

Assignment 1: The Paragraph.
Due: September 2.

Write a statement of professional purpose. This should be 1-2 pages (typed, double-spaced, according to the ground rules) and include the following three paragraphs:

--(1) What you plan to do (work, profession),

--(2) Why you want to do it,

--(3) Why you would be especially good at it.

Bring two copies of Assignment 1 to class.

Assignment 2: The Revision.
Due: September 4.

Revise a coursemate's professional purpose statement.

"We cannot emphasize enough the importance of rewriting. First drafts are usually so tied up with your own thought processes that they are not fully intelligible to other people." -- David Pace and Sharon L. Pugh, Studying for History (New York, 1996), 185.

Use Lanham's paramedic method (e.g. circle "to be" forms, prepositions, and passive voice throughout essay) and revise the longest paragraph. (Keep the meaning of the original if possible; if unsure, add a note pointing out another possible meaning.) Compute the "lard factor." Staple your typed revision (with LF %) with your name to your coursemate’s paper.
Assignment 3: Comparing Historical Writing Styles.
Due: September 11.

Read the photocopied excerpts you have been given, and, in paragraph form, answer the following questions: Which style do you find more readable? Why? (You must be specific; a vague “one says it better” will not do.) Be prepared to discuss your opinion in class.

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Assignment 4: the Reference Work.
Due: September 18.


Use works in the Booth Library’s Reference Rooms to elaborate on two events/ideas/people discussed in The Two Winstons (the film on Churchill and Orwell) or in Churchill: a Study in Greatness. In other words, go into greater detail about them, and examine whether the story told in the film was fully told. Was anything important left out? Cite reference works according to Turabian. Finish by writing a possible research question, at least one sentence long, about a subject suggested to you by your research.

Some possible reference works include:

The Concise Dictionary of National Biography, 2nd ed., Oxford University Press, 1906. (To 1900; everyone mentioned in the DNB is here, but biographies are condensed to fit in two volumes). [RefDA28.D56]


Please note that the bracketed number and letter combinations following each citation are Library of Congress call numbers, and are not part of the citations themselves.

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Assignment 5: The Bibliography.
Due: September 25.

Draw up a bibliography of at least twelve works on a specific subject, preferably one on which you would like to write your research paper. Then, write two paragraphs. The first of these paragraphs should state the theme of your bibliography (that is, what these works have in common) and how that theme relates to your subject. The second paragraph should do the following three things: state which article or book seems to be closest to your focus; suggest what its hypothesis appears to be (on the basis of the title); and discuss aspects of the subject not covered in these works (or which, from titles and descriptions, appear not to be covered).

You may use the various sources we have discussed in class or in the library to find books and articles for your bibliography. (Hint: try Historical Abstracts first.)

Note: Your bibliography must conform to Turabian. See Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations, 6th ed. (Chicago: University of Chicago Press, 1996).

Assignment 6: The Primary Source.
Due: September 30.

“There is a difference between published and unpublished documents…. Another distinction is between printed and manuscript material…. Documents are categorized in terms of (1) time of composition in relation to time of observation of the matter reported, or (2) the audience for which the document is intended, or (3) the intent of the composer…. Estimating the intent of the composer of a document is an important part of the process of judging its credibility or plausibility.” Robert Jones Shafer, ed., A Guide to Historical Method, 3rd ed. (Homewood, IL, 1980), pp. 83-84.

Reproduce--either by retyping or photocopying--a primary source document that you have found in the course of your research (this includes documents that are reproduced in secondary works). Cite your document fully, and explain, as best you can, who the author is, what he or she is describing (if it is a description), what type of document it is, when the document was written, who the document’s intended audience was (this may require you to do further research), and what the document’s intended purpose was... If there are things in your document that are not self-explanatory, explain them in footnotes or endnotes. Then write a brief paragraph explaining what use your document will be in your research. Be sure to note any limitations—either practical or interpretive—you may face in using this document.

Note: If you intend to use English newspapers in the course of your research, but have not yet begun to search them out, now would be a good time to start.

Assignment 7: The Thesis Statement.
Due: October 7.

Read any article on your list generated for Assignment 5, cite it correctly, and copy the sentence you think most fully covers the thesis of the article. Then write a substantial paragraph outlining the article’s subject, thesis, and three sub-theses in your own words. Finally, note one hypothesis on this subject that the author ought to have considered, but did not. If you did not include an article on your list for Assignment 5, find one.
Assignment 8: The Problem/Hypothesis.
Due: October 14.

Construct a bibliography of at least twelve works that focus on your general research topic.

- Use your research subject/problem as your working title.
- Cite each source in a bibliographic manner, using Turabian as your guide.
- Beneath each citation, evaluate the value of the article or book in two or three sentences. If the source is a book, you may summarize the evaluation of a book review instead (attach photocopied book review).

Then, using this bibliography, write a short essay about a possible specific research subject. Include in your essay a possible thesis statement for your research paper.

Assignment 9: The Bibliography According to Turabian.
Due: October 30.

Create a complete bibliography for your paper, including any sources that you have ordered but not received. Put these unobtained sources in a separate and clearly labeled section of your bibliography. Print it according to Turabian’s rules. Please note: I will be draconian in my grading of this assignment.

Assignment 10: The Treatment.
Due: November 6.

Write a one-paragraph treatment of the story you wish to tell in your research paper (see “Developing a Treatment” in your course calendar for this week). Attach to your paragraph an up-to-date bibliography, noting which sources you have, which sources you are awaiting from inter-library loan, and which sources you have been unable to find.

If you are unable to write a clear treatment of your paper, you need to think hard about your topic, as it is probably too vague.

Assignment 10.5: The Rough Draft
Due: November 20.

Write a research paper in which you make an argument and respond to what at least two other historians have said about your subject.\(^1\) Your paper should be typed, double-spaced, at least ten (10) pages long, contain at least fifteen (15) references to at least three types of primary sources,\(^2\) and references to at least five secondary works.\(^3\) All references should be in Turabian-style endnotes or footnotes.\(^4\) Include a title page and a bibliography.\(^5\)

Your rough draft is essentially a first serious version of your final paper, and you should approach it seriously. Produce something of which you can be proud. At the same time, you will be able to revise

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\(^1\) “Respond to” means confirming, disagreeing with, coming down on one side or another of a debate (remember the first page-and-a-half of the Jones article).

\(^2\) Letters, diaries, newspapers, novels, law codes, transcriptions of debates, and graffiti are all different types of primary sources.

\(^3\) Remember that secondary works are articles and books written by scholars.

\(^4\) I will be draconian in grading your footnotes. You have been warned.

\(^5\) A bibliography is broader in scope than a works cited page. The former includes all works you have consulted; the latter includes only those works you have actually cited. Historians use bibliographies.
your rough draft, so do not be afraid to make mistakes. In addition, if you are still a bit unclear as to your thesis, you will have a chance to clarify it later. Although you should try to develop and polish your introduction and conclusion, pay more attention to clarifying the thought and language of the body of your paper. A simple and clear introduction and conclusion will do for the rough draft. If you have any points to which you want me to pay particular attention, please attach a sheet listing them.

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Due: December 11.

Write a research paper in which you make an argument and respond to what at least two other historians have said about your subject. Your paper should be typed, double-spaced, at least ten (10) pages long, contain at least fifteen (15) references to at least three types of primary sources, and references to at least five secondary works. All references should be in Turabian-style endnotes or footnotes. Include a title page and a bibliography.

For definitions and warnings, see footnotes to assignment 10.5.