

HITO 196: History Honors Fall Quarter 2016

Prof. Molina

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Communication: We can have a more productive and full conversation face-to-face rather than on e-mail. I can meet you before or after class to discuss questions or comments and also welcome speaking to you during office hours. My e-mail is nmolina@ucsd.edu should you need to contact me. *Please write "HITO 196" in the subject line or the e-mail might be directed to my spam folder.

Office Phone: 858.534.3440

Office hours: By appointment

Creating a learning environment: Only a portion of what you learn in this course will be from your instructors and the readings. Your classmates will play an instrumental role in your learning experience. As such, come to class prepared and be ready to join in the conversation. The more involved you become, the more you will gain. Support your opinions with what you learned in the readings, sections, and lecture. Benjamin Franklin once said, "Seek first to understand, then to be understood." Listen carefully to others before you decide where you stand in relation to their argument and how to respond in a respectful and productive manner. Please also refer to UCSD's Principles of Community, <http://www.vcba.ucsd.edu/principles.htm>.

Course objectives: Your goal in HITO 196 is to produce a research prospectus by the end of this quarter that will serve as your guide for your honors thesis next quarter. In the process, you will fine-tune your research question, identify a body of literature that you are engaging with, building on, and in dialogue with, and conduct a substantial amount of research. Your responsibilities also include providing intellectual feedback to your colleagues. As such, this course will function as a writing group to assist you as you go from initial proposal to research prospectus.

My goals are: 1) to provide a structured environment in which you can develop and present drafts of your prospectus and test out your arguments and evidence in an intellectual environment; 2) to demonstrate how to break down a large writing project into smaller, more manageable pieces; and 3) to help you collect a toolbox of writing tools that will help you become a better and more consistent writer.

*** Note:** You will need to take notes by hand and bring in hard copies of the readings as laptops and tablets are not allowed in class.

Required texts:

We will use only one **text**, *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success* by Wendy Belcher, which is available at the student bookstore.

For a **reference guide**, "Reading, Writing, and Researching for History: A Guide for College Students," Patrick Rael, Bowdoin College, <https://www.bowdoin.edu/writing-guides/>

* Note: There is a PDF of the entire guide if you scroll to the bottom of the page.

A Reader is available at the Price Center student bookstore. These readings will serve as common texts for us to use in discussion to illustrate the points made in relation to how to write a thesis. This is a seminar and thus the main thing that will make this course successful is your being prepared and articulating your ideas. As such, you will be asked to turn in a response to the readings during weeks two through ten. Response papers should be 1 ½-2 pages in length and turned in during class. No late papers will be accepted. Response papers should examine the argument and evidence in the book but most importantly include your analysis. One strategy is to use the Belcher readings to analyze the strengths and weaknesses of the readings (e.g. evaluate evidence, argument) You are also expected to participate in every discussion. As such, you should come to class prepared with at least 1) question and/or comment 2) one passage that you would like to discuss, which you are welcome to include in your papers. I will call on you.

Your own reading list: The reading list for your project should consist of 10-12 works (e.g. books and/or articles), of things you need to read for your project. Every week starting week 2, you will turn in a synopsis for 1-2 of these works. In addition to the synopsis, consider some quotes or points that you want to keep track of to maybe use in your work. You should turn in a synopsis every week whether we meet or not. At the end of the quarter, I should have at least 7 synopses for each writer.

Course requirements:

* The readings and assignments are due under the week that they are listed.

You will not be able to turn in missing work for full credit unless you have a documented reason (e.g. doctor's note). Once the due date has passed, grades will be lowered 7% per 24 hours after the assignment is due.

Reading list and timeline	(Week 2)	5%
Model piece	(Week 3)	5%
Abstract	(Week 4)	5%
Project Description	(Week 5)	5%
In class presentation	(Week 8)	10%
Prospectus draft	(Weeks 9 & 10)	10 %
Reading synopses	(Weeks 2-10)	10%
Weekly reading responses	(Weeks 2-9/10)	10%
Participation/feedback	(Weeks 1-10)	10%
Final prospectus	(Final exam)	30%

Meet with your advisor: Your advisor and I will be your resources for your paper. We give our best feedback when you produce your best work. As such, you should be meeting with or sending detailed e-mails (if that's what works better for your advisor-ask him/her) to your advisor on a regular basis. Strive to share original work with anyone who will listen or read your work- friends, classmates, roommates, your family, your dog, etc. regularly. Your advisor assigns the final grade on your thesis.

Work hard and consistently: the more you can accomplish this quarter in terms of research, mastering the secondary literature, and writing will set you up to complete your thesis in a timely manner. The assignments I give you are the minimum you should be doing. Make sure you leave time to *research, read, and write each week, depending on where you are in the project.

Plagiarism: You must cite other people's words, as well as ideas.

Attendance and Punctuality: As mentioned above, your participation is crucial for the success of this course. You must have a documented reason (e.g. doctor's note) for an absence. A pattern of tardiness will also reflect on your grade.

Week 1: Designing a writing schedule or, Yes, even you can be a daily writer

* Bring your Belcher book to class.

Introductions, setting goals for the writing group, tricks of the trade: how to stay off of the Internet, writing in blocks of time, the "unscheduled"

"Writers fare best when they begin before feeling fully ready. Motivation becomes most reliable in the wake of regular involvement." (Boice 1994:236)

Being a good writer is 3% talent, 97% not being distracted by the internet."
Anonymous

* Readings to be done for this class period:

Reading: Belcher, Wendy Laura. *Writing your Journal Article in 12 weeks: A Guide to Academic Publishing Success*. Thousand Oaks, Calif.: SAGE Publications, 2009. "Week 1," 1-42

Jot done for yourself: what are three take aways and/or things you will try?

In class exercise: explain an obstacle to writing and how you will address it.

Does anyone want to form a writing group(s): write on site; skype; choose a writing buddy (this is separate from your writing group)

Week 2: Working with primary sources

* The readings and assignments are due under the week that they are listed.

Reading: Johnson, Sara E. *The Fear of French Negroes: Transcolonial Collaboration in the Revolutionary Americas, Flashpoints*. Berkeley: University of California Press, 2012. Preface and Introduction

Reading: Belcher, Week 2; Types of academic articles; Myths about academic articles; Model articles; How to write an abstract, 43-65

Reading: "2.b. How to Read a Primary Source"- "Reading, Writing, and Researching for History: A Guide for College Students," Patrick Rael, Bowdoin College, <https://www.bowdoin.edu/writing-guides/>

Assignment: Design your own reading list for the quarter. See above. E-mail to your writing partners at least 48 hours before class.

Assignment: Bring in a primary source to present on (PowerPoint will be available or you can make copies for the class). Try to identify the primary source from your reading list or the week's assigned reading and locate it online. If you cannot, bring in another primary source.

Assignment: Timeline: The goal of the timeline is for you to map out what tasks/assignments you must accomplish in order to write a successful thesis. Make your timeline as complete as possible. Include material that will help organize your tasks, as well as help you think through your project fully. For example, assess what are you building on and what are you starting from scratch. Do you have a whole new body of literature you must become acquainted with? Will you eventually have to do interviews for the project? Can you come up with interview questions and techniques this quarter? You can use any format you like, but use the week 1, week 2, etc. organization to divide the sections of your timeline. This should be a fulsome timeline, like a gameplan. It should not simply be this syllabus in calendar form. E-mail to your writing partners at least 48 hours before class.

Meet at Geisel-Week 3: Primary source, hands on workshop

Assignment: Identify a model piece. Write up 1 page on what makes it a model piece for you and be ready to discuss. E-mail to your writing partners at least 48 hours before class.

Note: * Ten weeks is a very short time to write a prospectus and prepare to jump into your thesis winter quarter. With your preparation and accomplishments from this class, however, this is a very feasible goal. A major component of writing a strong research paper will be to work on it consistently. Not a week should go by when you have not made progress on your thesis. Post your timeline up somewhere you will see it everyday and think and realize your goal for that week. And remember, you can't write a thesis without primary sources so from this point forward, you should be searching for them.

Week 4: How to make a strong argument

The weight of procrastination is heavy and uncomfortable. Write. You'll feel better.

Reading: Lipsitz, George. *A Life in the Struggle: Ivory Perry and the Culture of Opposition*. Philadelphia: Temple University Press, 1988. Introduction and "Collective Memory and Social Learning: Deep Like the Rivers" (pp. 227-248)

Reading: Belcher, Week 3: Advancing your argument, 67-97

Assignment: Write an abstract of your work- make sure it corresponds to Belcher's abstract exercise (page 59). E-mail to your writing partners at least 48 hours before class. Writing partners, give feedback to your group in writing during class. Print two copies, one for the author and one for me, which you will turn in.

Week 5: The historiography/the secondary literature/ literature review/ or how to join the conversation

"I hated every minute of training, but I said, don't quit.
Suffer now and live the rest of your life as a champion." - Muhammad Ali

Reading: Belcher Week 5: Reviewing the related literature, 139-169 and Week 6: Strengthening your structure, 171-187

Reading: Molina, Natalia. *How Race Is Made in America: Immigration, Citizenship, and the Historical Power of Racial Scripts*. Berkeley and Los Angeles: University of California, 2015. Introduction

Assignment: Project Description, 3 pages, double-spaced. E-mail to your writing partners at least 48 hours before class. Writing partners, give feedback to your group in writing during class. Print two copies, one for the author and one for me, which you will turn in.

Explain the who, what, where, when and why of your project. Organize your paper in 4 sections according to the following questions:

1. Without naming the specifics (e.g. subject, site) of your project, what is your theoretical framework? Or, what is the basic question you are asking? This is the Why of your project.
2. What are the specifics of your project? This is the who, what, where, and when of your project.
3. Who else has written about your project, both theoretically and specifically? Instead of naming each work and their contribution, group them into 2-3 camps, at most, and give the gist. Are you building on, overturning, and/or linking this literature?
4. Where have you and where will you look for information on the project? Why is this information a good fit for your project? What does this information get you? What does it not get you? This is your methods section.

Week 6: Methodology

Reading: Belcher, Week 7: Presenting your evidence, 189-200

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Boston, Mass.: Beacon Press, 1995. Introduction

Reading: Hartman, Saidiya V. *Lose your Mother: A Journey along the Atlantic Slave Route*. New York: Farrar, Straus and Giroux, 2007. Prologue and Chapter One

Week 7:

Reading: Belcher, Week 8: Opening and Concluding your article; Titles, 201-219 and Week 9: How to give constructive feedback, 221-233

Reading: Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso Press, 1983. Chapters 1 (Introduction); 2 (Cultural Roots); 3 (Origins of National Consciousness); and 10 (Census, Map, Museum).

Week 8: In-class presentation: You should prepare a 5-7 minute presentation of the major sections of your prospectus (e.g. argument, secondary literature, primary sources, findings, significance).

Week 9: Thanksgiving break- catch up day!

Week 10:

Morning writing is a great idea—that way nothing else can crowd it out!

Reading: Belcher, Week 10: Editing your sentences, 235-266;
Belcher Week 11: Wrapping up, 267-270

Based on the feedback from your presentation, you will write a draft of your prospectus. Bring this to class and we will workshop your papers with peers and the professor. Based on your written work and without your verbal intervention, the class will comment on 1) your research question; 2) how do your primary sources answer your research questions; 3) how does your research question address the relevant secondary literature; and 4) strengths and weaknesses of the project.

Final prospectus: Due on the day of the scheduled final, Saturday, 12/10/16 at 11 am (or before, if you like). Turn in your final to the History Department on the 5th floor in the files in front of the elevators. If this is not possible should you turn in the paper on 12/10/16, please email it to me as a PDF file by the due date/time. I will confirm receipt of it.

More resources:

Nuts and bolts on historical writing:

Marius, Richard, and Melvin E. Page. *A Short Guide to Writing about History*. Ninth ed. Boston: Pearson, 2015.

Davidson, James West, and Mark H. Lytle. *After the Fact: The Art of Historical Detection*. 6th ed. 2 vols. New York: McGraw-Hill, 2010.

Thesis writing:

Booth, Wayne C., Gregory G. Colomb, and Joseph M. Williams. *The Craft of Research*. Chicago: University of Chicago press, 2003.

Huff, Anne Sigismund. *Designing Research for Publication*. Thousand Oaks: SAGE Publications, 2009.

Marshall, Catherine, and Gretchen B. Rossman. *Designing Qualitative Research*. 4th ed. Thousands Oaks, Calif.: Sage Publications, 2006.

Inspiration:

Allen, David. *Getting Things Done: The Art of Stress-Free Productivity*. New York: Viking, 2001.

Boice, Robert. *Procrastination and Blocking: A Novel, Practical Approach*. Westport, Conn.: Praeger, 1996.

Cameron, Julia. *The Artist's Way Creativity Kit*. San Francisco, Calif.: Chronicle Books, 2000.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. 1st Anchor Books ed. New York: Anchor Books, 1995.

Zinsser, William Knowlton. *On Writing Well: The Classic Guide to Writing Nonfiction*. 25th anniversary ed. New York: Quill, 2001.