

HST 40893
War and Gender in American History
Dr. Kara Dixon Vuic

Spring 2017
WIN 115
MW 2:00-3:20 PM

Office: Reed Hall 304
817-257-4136 k.vuic@tcu.edu
MW 1:00-2:00 and by appointment



Course Description

This course examines the ways gender and sexuality shape wartime experiences, investigates the symbolic functions of gender and sexuality in war making, and considers the ways wars shape peacetime gender norms. A study of key moments in the history of American wars, the course explores both how gender has shaped Americans' understandings and experiences of war, and how wars have framed social constructions of gender.

Course Goals

- Understand the historical changes in wartime and military gender roles and their relationship to broader American social and cultural changes.
- Analyze the ways gender framed the diversity of American wartime experiences, for women and men of different races and ethnicities, ages, regional backgrounds, and sexualities.
- Develop skills in evaluating primary and secondary sources, analyzing cultural materials, and in effective written and oral communication.

Texts

- Lorien Foote, *The Gentlemen and the Roughs: Violence, Honor, and Manhood in the Union Army* (New York: New York University Press, 2010). [e-book]
- Kimberley Jensen, *Mobilizing Minerva: American Women in the First World War* (Urbana: University of Illinois Press, 2008).
- Christina S. Jarvis, *The Male Body at War: American Masculinity during World War II* (DeKalb: Northern Illinois University Press, 2010).
- Melissa A. McEuen, *Making War, Making Women: Femininity and Duty on the American Home Front, 1941-1945* (Athens: University of Georgia Press, 2010). [e-book]
- Additional readings in course schedule

Assignments and Grading

- **Participation** (200 points) – I expect not only that you attend class, but also that you take an active role in our discussion and activities. Your discussion and active participation in each class meeting is crucial to everyone’s learning in the course. You should come to each class ready to engage in discussion—simply showing up and sitting quietly in your seat for the duration of class will not earn you anything more than a zero participation grade. Students who always (more than once per class) actively and insightfully contribute to discussion of key themes of the day’s reading will earn A grades. Those who usually (once per class) contribute to discussion or whose contributions are not critically engaged in the readings will earn B marks. Students who often (during most, but not all classes) participate or whose comments are only sometimes critically engaged in the readings will earn C grades. Students who seldom or never participate in class discussion or whose participation does not critically engage the readings will earn D and F grades.
- **Discussion Questions** (200 points total, 10 points each) – Everyone must submit three (typed and printed) discussion questions on every day that we have a common reading. These questions are designed to elicit discussion, so do not ask questions that have a straightforward factual answer. Ask questions that are open-ended, that will encourage us to think critically about the authors’ arguments, use of evidence, and method of analysis. Insightful, thought provoking questions that stimulate constructive discussion of the reading’s themes and/or connect it to other course materials will earn A marks. Questions that ask good questions directly related to the readings will earn Bs. Straightforward questions answered easily by the readings will earn C grades, while questions that are not based in a critical, historical approach to the day’s reading will earn Ds. Failing to submit questions will result in an F grade. I will drop your lowest two scores.
- **Book Reviews and Primary Source Evaluations** (150 points total) – Everyone will review one of the assigned books, due on the last day we discuss the book in class. Please see the “How to Write a (Good) Book Review” handout for more specific instructions and information on how these assignments are evaluated. Also on the day the review is due, you need to bring one primary source not discussed in the book that relates to the time period or topic in question. Write a 300-word description and analysis of the source that utilizes the methods of the book you are reviewing and be prepared to discuss the source in class. The review is worth 100 points, and the primary source analysis is worth 50 points.
- **Gender and the Great War Assignment** (100 points) – During the centennial anniversary of the United States’ entry into World War I, we will pay particular attention to considering the war’s impact on gender. Everyone will attend the symposium “Was it a Great War? The Political and Social Consequences of World War I” on March 3 and 4, then write an essay that considers one or two especially significant ways that the war influenced, changed, or stabilized gender roles in American society. In short, your essay should answer the question: How did World War I affect gender roles in the United States? In 800-1000 words, essays should address the arguments of at least three of the assigned readings on World War I as well as the discussions of the symposium. An outstanding essay will have a clear thesis statement, supported by specific examples from the reading and symposium.
- **Film Review** (100 points) – Everyone will select one film to review during the course of the semester. Your review will analyze the film’s depiction of gender roles in the military or during wartime and connect the film’s themes to those of the class. Everyone will present their film review to the class on the day that it is due. See “How to Write a (Good) Film

Review” for detailed instructions and information on how you will be evaluated for the assignment.

- **Research project** (450 points total) – Everyone will design a fifteen-page research project about a topic that considers the relationship between gender, war, and/or the military. This paper will be a semester-long project that will require you to develop and successfully argue a historical thesis based on your analysis of primary sources. You will also need to demonstrate your ability to evaluate secondary sources and to understand your primary sources in the context of these broader historical works. Therefore, your paper should not merely recount a historical experience, but should explain your thesis and then use your sources to establish the validity of the argument you are making. See the instructions at the end of the syllabus for more detailed instructions and information on how your work will be evaluated.
- **Final Grade** – Final grades are calculated as a percentage of the total points possible and assigned letter grades according to the following scale:

100-93=A	89-87=B+	79-77=C+	69-67=D+	59 and
92-90=A-	86-83=B	76-73=C	66-63=D	below=F
	82-80=B-	72-70=C-	62-60=D-	

Important Class Notes

- **Class Materials** – All class handouts, including the syllabus, readings, and supplemental materials, are available on TCU Online.
- **Attendance** – Everyone is allowed two absences (beyond official excused university absences), and leaving class early counts as an absence. Additionally, playing with your cellphone, texting, using your computer for non-classroom activities (messaging, surfing the web, updating your Facebook status, or any other such shenanigans), disrupting the class, or any other disrespectful or rude behavior will constitute an absence. Beginning with your third absence, you will lose one percentage point off your final grade for each absence.
- **Late Assignments** – All assignments are due at the beginning of class on the day they are due. I do not accept late work for any reason, nor do I offer make-up assignments or exams. Thus, if you fail to submit an assignment on time, you will receive a zero. If you know you will miss class, you must submit any assignment due that day prior to the beginning of class. If an unexpected, documented emergency causes you to miss class the day an assignment is due, you must contact me as soon as possible and hand in the work you have completed so far.
- **Written Assignments** – All written assignments must be typed, double-spaced, with one-inch margins and twelve point, Times New Roman font. Assignments not conforming to these guidelines will not be accepted. Please print all assignments on both the front and back sides of your paper and staple all pages together.
- **Grammar** – As a significant part of your liberal arts education involves the development of good communication and writing skills, I will pay particular attention to the grammar and clarity of all written assignments and expect that you write in an academic style. More than three spelling and/or grammar errors on any assignment will result in a five-point deduction for each error. If you need help at any point during the semester in developing your writing skills or in understanding the rules of citation, please visit the Center for Writing or see me.

- **Writing Center** – The William L. Adams Center for Writing is an academic service available to all TCU students. Writing specialists and peer tutors are available for one-on-one tutorials from 8:00 a.m. to 5:00 p.m. Monday through Friday in Reed Hall, Suite 419 and from 6:00 p.m. to 9:00 p.m. Sunday through Thursday in Tom Brown Pete Wright Hall, 2nd floor, commons. Online tutorials are also available. To make an appointment or to access the online tutorial service, please visit the Center for Writing web site at <http://www.wrt.tcu.edu/> for further information.
- **Academic Misconduct** – Neither I nor TCU will tolerate any kind of academic dishonesty in this class. If I determine you to have violated the university's policies on academic misconduct in any way (intentionally or unintentionally)—whether by copying another's work, cheating on an assignment, plagiarizing a source, or any other dishonest or deceptive activity—you will fail the course. I will report you to the academic dean, the dean of your college, your department chair, and the dean of campus life. There will be NO exceptions to this policy. If you are unsure of what constitutes a violation of the Academic Conduct Policy, please see me or consult the undergraduate catalog (http://www.catalog.tcu.edu/current_year/undergraduate/). Your registration in this course serves as your acknowledgement of and agreement to these terms.
- **Students with Disabilities** – Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Course Schedule

*** I may make minor adjustments to the schedule as the semester progresses. Missing the class when an assignment was changed will not serve as a legitimate excuse for missing an assignment due date. ***

Wednesday, January 18

Class Introduction

Gender and Militarism: An Introduction

Monday, January 23

- Laura Sjoberg, *Gender, War, and Conflict* (Cambridge: Polity, 2014), 9-18, 58-83. [e-book]
- Linda K. Kerber, *No Constitutional Right to be Ladies: Women and the Obligations of Citizenship* (New York: Hill and Wang, 1998), 236-52.

The Civil War: Gender and Race, Slavery and Freedom

Wednesday, January 25

- Drew Gilpin Faust, "Altars of Sacrifice: Confederate Women and the Narratives of War," in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (Oxford: Oxford University Press, 1992), 171-99.

- Jeanie Attie, “Warwork and the Crisis of Domesticity in the North,” in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (Oxford: Oxford University Press, 1992), 247-59.
- Elizabeth D. Leonard, “Mary Walker, Mary Surratt, and Some Thoughts on Gender in the Civil War,” in *Battle Scars: Gender and Sexuality in the American Civil War*, ed. Catherine Clinton and Nina Silber (Oxford: Oxford University Press, 2006), 104-19.
- Film Review: *Cold Mountain* (2003)

Monday, January 30

- Lorien Foote, *The Gentlemen and the Roughs: Violence, Honor, and Manhood in the Union Army* (New York: New York University Press, 2010), Introduction through Chapter 3. [e-book]
- Film Review: *Lincoln* (2012)

Wednesday, February 1

- **Workshop Day**—Bring ideas for your research project and a laptop

Monday, February 6

- Foote, *The Gentlemen and the Roughs*, through Conclusion
- **Review due**

Wednesday, February 8

- Peter Bardaglio, “The Children of Jubilee: African American Childhood in Wartime,” in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (Oxford: Oxford University Press, 1992), 213-29.
- Jim Cullen, “I’s a Man Now: Gender and African American Men,” in *Divided Houses: Gender and the Civil War*, ed. Catherine Clinton and Nina Silber (Oxford: Oxford University Press, 1992), 76-95.
- Film Review: *Glory* (1989)

***** Remember to have made an appointment with me about your research project by Friday, February 10**

World War I: Gender and Citizenship

Monday, February 13

- Jennifer D. Keene, “Americans as Warriors,” in *Doughboys, the Great War, and the Remaking of America* (Baltimore: Johns Hopkins University Press, 2001), 35-61.
- Film Review: *Sergeant York* (1941)

Wednesday, February 15

- Adrian Lentz-Smith, “Fighting the Southern Huns” and “Men in the Making” in *Freedom Struggles: African Americans and World War I* (Cambridge: Harvard University Press, 2009), 43-108. [e-book]

Monday, February 20

- **Workshop Day**—be prepared to present your project, questions, and research plan to the class
- **Research Proposal due**

Wednesday, February 22

- Jensen, *Mobilizing Minerva*, through Chapter 4
- Film Review: *In Love and War* (1996)

Monday, February 27

- Jensen, *Mobilizing Minerva*, through Conclusion
- **Review due**

Wednesday, March 1

- John M. Kinder, “Iconography of Injury: Encountering the Wounded Soldier’s Body in American Poster Art and Photography of World War I,” in *Picture This: World War I Posters and Visual Culture*, ed. Pearl James (Lincoln: University of Nebraska Press, 2009), 340-68. [book also on Reserve]

Friday, March 3

- 6:30 dessert reception
- 7:30 Adam Hoschschild lecture
Kelly Alumni Center

Saturday, March 4

- 8:15 breakfast reception
- 8:45 “Was It a Great War? The Political and Social Consequences of World War I”
Kelly Alumni Center

Monday, March 6

- **No class—WWI Essay due by 8 AM Tuesday, March 7**

World War II: Enlisting Gender in the “Good War”

Wednesday, March 8

- Jarvis, *The Male Body at War*, through Chapter 3
- Film Review: *Sands of Iwo Jima* (1949)

Monday, March 13-Friday, March 17

- No class—Spring Break!

Monday, March 20

- Jarvis, *The Male Body at War*, through Conclusion
- **Review Due**

Wednesday, March 22

- **Annotated Bibliography due**

Monday, March 27

- Leisa D. Meyer, “‘What Has Become of the Manhood of America?’ Creating a Woman’s Army” and “‘Ain’t Misbehavin’? The Slander Campaign against the WAC,” in *Creating G.I. Jane: Sexuality and Power in the Women’s Army Corps During World War II* (New York: Columbia University Press, 1996), 11-50. [book on Reserve]
- Film Review: *Pearl Harbor* (2001)

Wednesday, March 29

- McEuen, *Making War, Making Women*, through Chapter 2

Monday, April 3

- McEuen, *Making War, Making Women*, through Epilogue
- **Review due**

Wednesday, April 5

- Beth Bailey and David Farber, “Hotel Street Sex” in *The First Strange Place: Race and Sex in World War II Hawaii* (Baltimore: Johns Hopkins University Press, 1992), 95-132.
- Allan Berube, “Fitting In,” in *Coming out under Fire: The History of Gay Men and Women in World War II* (New York: Free Press, 1990), 34-66. [e-book]
- Film Review: *Saving Private Ryan* (1998)

The Cold War: Gender Anxieties at Home and Abroad

Monday, April 10

- Elaine Tyler May, “Containment at Home: Cold War, Warm Hearth” and “Explosive Issues: Sex, Women, and the Bomb,” in *Homeward Bound: American Families in the Cold War Era* (New York: Basic Books, 1999), 10-29 and 80-99. [e-book]
- **First draft due to peer review partner**
- Film Review: *From Russia with Love* (1963)

Wednesday, April 12

- Angela F. Keaton, “Backyard Desperadoes: American Attitudes Concerning Toy Guns in the Early Cold War Era,” *Journal of American Culture* 33:3 (September 2010): 183-96.
- Heather Marie Stur, “Gender and America’s ‘Faces of Domination’ in Vietnam,” in *Beyond Combat: Women and Gender in the Vietnam War Era* (Cambridge: Cambridge University Press, 2011), 142-82.
- Film Review: *M*A*S*H* (1970)

Thursday, April 14 at 5 PM

- **comments due to peer review partner**

Monday, April 17

- **Writing Day**

Wednesday, April 19

- Kara Dixon Vuic, “‘An Officer and a Gentleman:’ Gender and a Changing Army” and “‘Helmets and Hair Curlers:’ Gender and Wartime Nursing” in *Officer, Nurse, Woman: The Army Nurse Corps in the Vietnam War* (Baltimore: Johns Hopkins University Press, 2010), 43-70 and 89-112. [also an e-book]
- **First Draft due**

Gender and the All-Volunteer Military

Monday, April 24

- Kerber, *No Constitutional Right to be Ladies*, 267-302.
- Beth Bailey, “If You Like Ms., You’ll Love Private,” in *America’s Army: Making the All-Volunteer Force* (Cambridge: Harvard University Press, 2009), 130-71. [e-book]
- Film Review: *Top Gun* (1986)

Wednesday, April 26

- Meghan O’Malley, “All is *Not* Fair in Love and War: An Exploration of the Military Masculinity Myth,” *DePaul Journal of Women, Gender, and the Law* 5:1 (Fall 2015): 1-40. [<http://via.library.depaul.edu/jwgl/vol5/iss1/4/>]
- Robert Draper, “The Military’s Rough Justice on Sexual Assault,” *New York Times Magazine* (November 26, 2014). [<https://nyti.ms/1rudYFV>]
- Film Review: *G.I. Jane* (1997)

Monday, May 1

- Melisa Brittain, “Benevolent Invaders, Heroic Victims and Depraved Villains: White Femininity in Media Coverage of the Invasion of Iraq,” in *(En)Gendering the War on Terror: War Stories and Camouflaged Politics*, ed. Krista Hunt and Kim Rygiel (Burlington, VT: Ashgate, 2008), 73-96 [e-book]
- Film Review: *The Hurt Locker* (2008)

Wednesday, May 3

- **Research Presentations**
- **Final Draft due**

Wednesday, May 10, 3:00 – 5:30 PM

- **Research Presentations**

How to Write a (Good) Film Review

An effective film review is a critical analysis of a film's themes, and for this course in particular, it is a critical analysis of the film's depiction of wartime and/or military gender roles. It is not a summary of the film's subject, a listing of the film's historical accuracies or inaccuracies, nor an extensive recounting of the reasons you did or did not like the film. Instead, a good film review (one that receives high marks) will clearly and briefly explain the film's plot, state what you believe is the central message of the film about martial gender roles, explain how the film establishes these themes, and connect those themes to the historical and cultural matters explored in the class.

All reviews should be four double-spaced pages long. Set your margins at one inch on all sides and use twelve-point Times New Roman font. Include your name, the course number, and the date at the top of the page (do not submit a cover page), then number the following pages. Before the review, include the bibliographic citation for the film. The format is as follows:

Gone with the Wind. DVD. Directed by Victor Fleming. Burbank, CA: Warner Home Video, 2005.

Title. Format on which you viewed the film. Director. Distribution city: Distributor, year distributed [not original release date].

To write a good review, it is critical that you watch the film. While that statement seems obvious, viewing a film critically involves more than a comfy chair and popcorn. It will be nearly impossible for you to simply watch the film and then write a good review from memory. You should take notes on what you see, paying careful attention to important scenes that illustrate the film's depiction of gender roles. Then write your review based on the notes you made while watching. Be sure to organize your thoughts in a clear manner.

The first paragraph of your review should introduce the film's subject. This paragraph should not be more than a few sentences but should give readers a general idea of what the film is about. Then explain the ways that the film uses the plot to illustrate ideas about martial gender roles. Remember that the film will not have a helpful introduction that outlines these themes: you must interpret the film in light of what you have learned in class about the evolution of gender roles during wartime and in the military. Think about what our readings and discussions have suggested about gender during the time period depicted in the film. Think, too, about when the film was produced. A film produced in the 1960s about the Civil War, for example, might have a very different perspective on gender than a film produced in the 1940s about the same subject. Consider the film's overall tone and how that might shape the ways it characterizes gender. Is the film a celebration of a particular war, or a criticism of it? End your introductory paragraph with a clear thesis statement that outlines the argument you will make about gender in the film.

In the next several paragraphs, analyze how the film establishes the themes you have outlined. How do the characters in the film suggest particular types of gender roles? How do scenes suggest the meaning of gender? Be sure to explain how these themes relate to the materials you have read in the course and to organize your supporting paragraphs in a logical manner that clearly supports your thesis statement. Everyone must reference at least one of the readings from the course syllabus in her/his analysis. In the final paragraph, offer your own brief evaluation of the film, in light of the course. How does the film supplement what you have learned in the class? Does it suggest new light on a particular theme? If you quote from the film, be sure to identify the character you are quoting and cite the chapter of the segment from which the quote comes on the DVD. However, quotes should be used sparingly and only to illustrate a point that you cannot express in your own words.

Everyone will then present their findings to the class on the day your review is due. Your review should briefly describe the film's plot and then clearly present your argument and the evidence you explain to support that thesis. You may use clips from the film to augment your presentation, but you may not include more than five minutes of film in your fifteen-minute presentation. Your presentation will be considered in your score for the review, so be sure to treat your review with all seriousness.

How to Write a (Good) Book Review

An effective book review is a critical analysis of a book. It is not a book report, nor an extensive review of a book's subject. Instead, a good book review will clearly explain the book's subject, state the author's thesis or intention in writing the book, evaluate how well the author proves her or his thesis, and briefly provide your opinion about the work. Your grade will be determined by how well you accomplish these goals, how clearly you communicate your ideas, and how well you follow these instructions.

All reviews should be 800 words long. Please set your margins at one inch on all sides and use a twelve-point Times New Roman font. Include your name, the course number, and the date at the top of the page (do not submit a cover page), then number the following pages. Before the review, include the bibliographic citation for the book. The format for books is as follows:

Davis, Janet M. *The Circus Age: Culture and Society under the American Big Top*. Chapel Hill: University of North Carolina Press, 2006.

To write a good review, it is critical that you read the book. While that statement seems obvious, reading involves more than simply scanning a page and reading words. It will be nearly impossible for you to simply read the book and then write a good review from memory. You should take notes on what you read, paying careful attention to what the author argues in each chapter, the evidence given to support the thesis, and whether or not the author convincingly proves her or his point. It will be helpful in writing your review to write an outline of each chapter while reading. Then write your review based on the notes you made while reading. Be sure to organize your thoughts in a clear manner.

The first paragraph of your review should introduce the subject of the book. This paragraph should not be more than a few sentences but should give readers a general idea of what the book is about. Then explain the author's thesis and the major themes of the book. In historical monographs, the author will clearly explain the thesis in the introduction of the book. In other historical books, the author might not have a specific thesis. Instead, she or he will be trying to demonstrate a historical trend or theme by examining a particular topic. In either case, your first paragraph should clearly explain the author's purpose in writing the book.

In the next several paragraphs, evaluate how well the author demonstrates the book's thesis. What evidence does the author provide to prove the overall thesis? Your review will need to convey how the author links the evidence provided to the overall thesis or message of the book. Throughout, consider how well the author makes connections between claims and evidence. If you believe that the author does effectively demonstrate her or his thesis, explain why. If you believe that the author does not effectively demonstrate her or his thesis, explain why not. If you quote from the book, please be sure to include a parenthetical reference to the page number from which you take the quote. (xx) However, you should use quotes sparingly and only to illustrate a point that you cannot express in your own words.

In the final (and very brief) paragraph, offer your evaluation of the book. Did you like it, and why or why not? Did you have prior knowledge or opinions about the subject matter? Did the book reinforce or challenge your views? Does the book raise issues that relate to other areas of study? What broad lessons can readers learn from the book (aside from the obvious subject matter)?

Research Project Instructions

In each of these assignments, your grade will be determined by how well you follow the instructions for the particular task, how clearly you convey your ideas, and how thoroughly you respond to my feedback.

Proposal (50 points)

Your proposal will describe the research project you are conducting and the work you have completed so far. The proposal should outline the topic you seek to investigate, the questions you will ask, and the sources you will use to answer your questions.

The majority of your research should be based on primary sources, so you will need to find at least six primary sources for your paper. Explain how these sources help you answer the questions you are asking. You must also include at least two monographs and describe how they help you contextualize your research. Your final paragraph should explain the significance of your research. Why should historians want to know the answer to the questions you are asking?

Annotated Bibliography (50 points)

Your annotated bibliography should include all of the sources you will use in your research and explain how each source helps you answer your questions. Separate your sources into primary and secondary sources, cite each properly, and then provide a brief description (at least 300 words) for each. For secondary sources, your description should provide a summary of the work's argument and an explanation of how it helps you understand your topic. For primary sources, your description should place the source in the context of your research. Why was the source created? By whom? What point of view does the source present? How does it help you answer your research questions?

First Draft (100 points)

Your first draft must be a *complete* draft of your research paper, be free of spelling and grammatical errors, include correct footnotes for all reference, and include a complete bibliography. A first draft is *not* a few pages of notes, nor twelve pages of a fifteen page paper. Incomplete drafts will be graded accordingly.

In the first page of your paper, begin by describing the historical topic your paper investigates. The reader should be able to understand all of the important information very early in your work. You should also then clearly explain the thesis of your research. You need to do much more than tell a story—you need to answer a specific historical question with a thesis statement that derives from your evidence. The majority of your work will consist of your evaluation of the primary and secondary sources. Organize the material in a clear manner so that the reader can see the links you are making between evidence and conclusions and so that the reader has a clear understanding of the organization of the paper.

End the paper with a brief summary of the evidence and thesis, as well as a justification for your work. Why does your research matter? How does your research fit into the larger story of the history of the American military, wars, and gender? Do historians learn something new about the past because of your work?

Final Paper (200 points)

Your final paper will be evaluated based on how clearly and effectively you argue your thesis. Your thesis should be clear and logical, and the body of your paper must demonstrate how the

evidence you use proves your argument. I will also grade the paper according to how completely you have responded to my comments in the first draft, as well as how carefully you have followed the given instructions. Simply resubmitting an unrevised first draft will result in a significantly lower grade than you received on the draft. You must submit the first draft with my comments and your progress report along with your final paper.

Research Presentation (50 points)

Everyone will deliver a fifteen to twenty minute presentation that describes her/his research. Keep in mind that you will not be able to cover every word of your paper in your presentation, but the audience should come away with a clear idea of your topic, thesis, and evidence. Be creative in your presentation but also be thoughtful and serious. Sloppy presentations and errors in Power Point presentations will be graded accordingly.

Citations/Bibliography

All of your information must be correctly cited according to the *Chicago Manual of Style*. The book is available for library use in the Reference Section. The online quick guide will also be a good place to start: http://www.chicagomanualofstyle.org/tools_citationguide.html.

Writing Center Appointments

I strongly encourage everyone to utilize the services of the Center for Writing throughout the semester. The tutors can help you clarify your thoughts, organize your work in a clear and efficient manner, and watch for errors that will detract from your overall score. If you have serious writing problems, I will make appointments a requirement, not an option.

Important Dates

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|--|---------------------------------|
| • Before Friday, February 10 | Meet with Vuic about topic |
| • Monday, February 20 | Proposal due |
| • Wednesday, March 22 | Annotated Bibliography due |
| • Monday, April 10 | Draft to Peer Review Partner |
| • Friday, April 14 (5 PM) | Comments to Peer Review Partner |
| • Wednesday, April 19 | First Draft due |
| • Wednesday, May 3 | Final Papers due |
| • Wednesday, May 3 and Wednesday, May 10 (3:00-5:30) | Research Presentations |

Research Techniques in History

Getting started

- Library's "[Research Guides in American History](#)"
- Encyclopedias - consult the "for further reading" sections
- Read a standard college textbook and look at the "for further reading" sections in chapters on your topic
- Find a collection of essays on your historical topic and read the "state of the field" essays
- The more recent a publication, the better – at least within the last 10 years

Books

- types of secondary sources (books)
 - synthesis – based only on secondary source research (textbook)
 - monograph – based on primary source analysis, argues a thesis (books we're reading in class)
 - book reviews – look for book reviews in historical journals (*American Historical Review*, *Journal of American History*, H-Net Reviews - <http://www.h-net.org/reviews/>) to see if a book has been treated seriously by scholars
- University presses – books published by university presses have gone through peer review, meaning that other scholars who do research in similar fields have read the work and judged it good scholarship. Being sold on Amazon doesn't make a book a good source.
- When you find a good secondary source, look at the bibliography or endnotes for sources that the author used – this will help you find similar works, including primary sources
- Library of Congress subject headings – on copyright page in book and on "Subject" in the TCU catalog listing—best way to find other similar sources (random keyword searches can get you started, but then find a few valuable books and start searching based on their LOC subject headings). You can also virtually browse nearby books through the "Browse Shelf" link in the catalog.
- WorldCat – TCU does not have every book ever published, but you can search for every book ever published on WorldCat, then request any book that TCU does not own through [Interlibrary Loan](#).

Articles

"Databases" – "History"

- 3 most important databases for historical research – JSTOR, America: History and Life, Academic Search Complete – some repeats within them
- again, you want a peer-reviewed journal (generally, the ones in these databases should be)
- can search for articles by using LOC headings, but generally if you find a good one, it should have clickable subjects in the citation that will take you to other similar articles
- you may also find that particular journals have frequent works on topics about your field – if so, you should look specifically at that journal's table of contents
- trial and error!

Primary Sources

- See “Reading and Writing about Primary Sources” on the College of William and Mary History Department homepage –
<http://www.wm.edu/as/history/undergraduateprogram/historywritingresourcecenter/handouts/pri marysources/>
- Guides to interpreting different kinds of sources –
<http://historymatters.gmu.edu/browse/makesense/>
- Government documents
 - See [Government Information Research Guide](#) on TCU’s library page
 - Catalog of U.S. Government Publications – <http://catalog.gpo.gov/F>
 - National Archives – www.archives.gov – Many government documents are available online, through the ARC database. It is a bit tricky to use, but can be quite helpful.
 - Southern Methodist University Library’s Historic Government Publications from World War II – <http://digitalcollections.smu.edu/all/cul/hgp/>
 - University of Virginia – <http://www.lib.virginia.edu/govdocs/>
- Newspaper Articles
 - TCU has several [newspaper databases](#) that will allow you to access papers such as the *New York Times*, *Chicago Tribune*, *Chicago Defender*, and many Texas newspapers
 - TCU also has access to several [magazine databases](#), including the *Saturday Evening Post* and *Time*
- Oral history collections – some published as books and are easy to get; some held in online databases; some in special collections of libraries (sometimes online)
 - Library of Congress Veterans’ History Project - <http://www.loc.gov/vets/>
 - Texas Tech University’s Vietnam Archive - <http://www.vietnam.ttu.edu/>
 - The Betty H. Carter Women Veterans Historical Project -
<https://library.uncg.edu/dp/wv/>
 - New York City Veterans Oral History Project -
<http://www.nypl.org/audiovideo/veterans>
 - Rutgers Oral History Archive - <http://oralhistory.rutgers.edu/>
 - Voces Oral History Project - <http://www.lib.utexas.edu/voces/>
 - The Real Rosie the Riveter Project - <http://dlib.nyu.edu/rosie/interviews>
 - Studs Terkel: Conversations with America - <http://www.studsterkel.org>
 - Southern Oral History Program - http://www.sohp.org/content/our_interviews/
 - There are many such collections, so try various search combinations to find good collections (include “university” in your search terms)
- War Posters Collections
 - University of Minnesota - <http://umedia.lib.umn.edu/warsearch>
 - University of North Texas - <http://www.library.unt.edu/collections/government-documents/world-war-posters>
 - Northwestern University -
[https://images.northwestern.edu/catalog?f\[institutional_collection_title_facet\]\[\]=World+War+II+Poster+Collection+at+Northwestern+University+Library](https://images.northwestern.edu/catalog?f[institutional_collection_title_facet][]=World+War+II+Poster+Collection+at+Northwestern+University+Library)
- Miscellaneous Primary Sources
 - [American Civil War: Letters and Diaries](#) (TCU library)
 - [North American Women’s Letters and Diaries](#) (TCU library)
 - Archive.org – <http://archive.org/index.php>

- Library of Congress – <http://www.loc.gov/index.html> - Excellent resources - good way to find books on any topic (Library Catalogs), plus primary sources on U.S. topics (American Memory); see research guides on many topics at <http://www.loc.gov/rr/program/bib/bibguide.html>
- History Matters – <http://historymatters.gmu.edu/> - access to primary sources, essays on how to use all types of sources, searchable
- Yale University Library World War I Sources – <http://www.library.yale.edu/rsc/WWI/primary.html>
- *Stars and Stripes* (World War I) – <http://memory.loc.gov/phpdata/issuedisplay.php?collection=sgpsas&aggregate=sgpsas>
- Charles Young Collection - <http://dbs.ohiohistory.org/africanam/mss/831.cfm>
- Voice of the Shuttle - <http://vos.ucsb.edu/browse.asp?id=2713> – Sources organized by geographical region and theme
- Specialized Resources in U.S. History - <http://bcs.bedfordstmartins.com/benjamin10e/pages/bcs-main.asp?v=&s=99000&n=00100&i=99100.01&o> - Resources organized by theme on the left-hand side of the page
- Presidential Libraries usually have extensive online document collections