

HIST 610-001
Fall 2012
R 7:20-10 pm
RB 204
Office hours: W 5-6 pm (appt. recommended)
Thurs. 3:30-4:30

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STUDY AND WRITING OF HISTORY

COURSE DESCRIPTION

This course examines 20th and 21st century trends in historical analysis. We will pay particular attention to the historical fields and subfields that emerged since the 1960s (for example: social history; women's and gender history; the history of nationalism and nations; the history of imperialism; etc.). The emergence and trajectories of social and cultural history are the broad rubrics under which most of our work will fall, and we will also be interested in the ways disciplinary boundaries have been crossed and enforced as history was influenced by trends in other disciplines and other disciplines turned to history.

In examining changes in historical practice we will be looking both at how historical and social forces affected historical practices and at debates within and among historical camps. Attention to the ways historians choose and interpret their sources, efforts to expand the realm of sources and the ways to use them, as well as changing forms of presentation will also form part of our discussions.

A major portion of our work will be based on reading and then analyzing three historical texts (designated by asterisks in the list below). Each of these texts will be read for their content and the authors' historical research and writing. But, perhaps more importantly, we will "take apart" these books in order to understand the influences, methods and choices their authors employed and what contributions these works make to ongoing historical discussions.

READINGS

Many of the readings are articles online. These articles are available at a special **Dropbox** account I have created for this class and are noted by a **DB** in the syllabus. To access the readings you will have to go to www.dropbox.com and login.

I have ordered the following books, which will be available in the campus bookstore

David Cannadine, editor, *What is History Now?*
Paul A Cohen, *History in Three Keys**
Peter M. Beattie, *The Tribute of Blood**
Michel Foucault, *History of Sexuality*
Benedict Anderson, *Imagined Communities*
Judith R. Walkowitz, *Nights Out**

Over the course of the semester I may add some materials that are not currently listed on this syllabus to the **Dropbox** account. In general, please note that I may add, remove or change aspects of the course. It is my responsibility to provide you this information in a timely manner and I will update you both in class and electronically about such changes. It is your responsibility to keep up with these changes and other class news.

GRADING AND ASSIGNMENTS

All assignments will be described and discussed in class and I will also provide handouts as necessary. Please pay attention to the different forms and deadlines for submission.

Please keep copies of all assignments as well as copies of emails sending me any assignment.

Late assignments will be graded down. Extensions granted only under extraordinary circumstances if requested before (except in the case of a *documented* medical or family emergency). You may be asked to provide written documentation to back up your request for an extension.

Class participation	15%	Based on preparation for and engagement with class discussions. Participation also covers group work that may be assigned.
Short writing assignments Due September 13, October 11 and November 8. To be submitted online and in class	30%	3-4 double spaced pages. You will have a total of 3 short book reviews, one for each of our main historical works. While your reviews will provide basic summaries of the work, you will have to consider the following topics: what debates, theories and historical fields and sub-fields does this work address?; What sources does this work use? How original and/or effective is this book? What does this book contribute?
Take Home Midterm Due online October 25 by 11:59 PM	20%	6-8 double spaced pages. You will be provided with 2-3 questions at least ten days before the exam is due. These questions will ask you to synthesize and analyze class work and readings. You will choose one question and write a well-organized and well argued essay. Essay will have to draw on specific readings and be annotated. Except for reference materials (which, if you use them, will have to be specified) you are to use only class materials for this assignment.
Historiographic Review Essay	35%	10-12 double-spaced pages. Students will choose a topic that fits into the general focus of this course, identify key secondary works and consider their historiographic significance. ALL PAPER TOPICS HAVE TO BE APPROVED BY THE PROFESSOR.

WEEKLY SCHDEULE

By Sunday evening I will usually send an email to the class highlighting the key themes and major issues we will be covering in class, along with news and reminders. It is your responsibility to make sure you are receiving these emails and I will expect you to have read them by the following class. In general, you need to check email regularly; it is your responsibility to be sure you are getting my emails.

WEEK	DATE	TOPIC	ASSIGNMENT
1	AUG 30	Introduction Syllabus Document	Main requirements and your instructor's pet peeves Interpreting a document
2	SEPT 6	How do we encounter history today?	Re-view syllabus Roy Rosenzweig & David Thelen, <i>Presence of the Past</i> , excerpt David Bell, "The Bookless Future" Randy Bass, "The Garden in the Machine" Roy Rosenzweig, "Can History Be Open Source?" All in <u>DB</u> SUBMIT INFORMATION SHEET ONLINE BY 6 PM

3	SEPT 13	Book1: One story or more?	Paul A Cohen, <i>History in Three Keys</i> Peter Novick, <i>That Noble Dream</i> <u>DB</u> FIRST BOOK REVIEW DUE IN CLASS AND ONLINE
4	SEPT 20	NO CLASS	Library Information Session Browse a journal or database
5	SEPT 27	Histories today	David Cannadine, ed., <i>What is History Today?</i> Martha Howell & Walter Prevenier, <i>From Reliable Sources</i> <u>DB</u>
6	OCT 4	Social history: a beginning and example?	E. P. Thompson, <i>Making of the English Working Class</i> , excerpts Clifford Geertz, "Deep Play" Fernand Braudel, <i>On History</i> , excerpts All in <u>DB</u>
7	OCT 11	Book 2: What's this book about?	Peter M. Beattie, <i>The Tribute of Blood</i> SECOND BOOK REVIEW DUE IN CLASS AND ONLINE
8	OCT 18	Sex, bodies, gender	Michel Foucault, <i>Sexuality</i> Joan Scott, "Gender: A Useful Category of Historical Analysis" <u>DB</u> <i>AHR</i> Forum on Gender <u>DB</u>
9	OCT 25	NO CLASS	TAKE HOME MIDTERM DUE ONLINE 11:59 PM INDIVIDUAL MEETINGS to DISCUSS HISTORIOGRAPHIC ESSAY
10	NOV 1	Nations and their manifestations	Benedict Anderson, <i>Imagined Communities</i> Meredith Lair, <i>Armed with Abundance</i> <u>DB</u> Edward Said, <i>Orientalism</i> <u>DB</u>
11	NOV 8	Book 3: What's this book about?	Judith R. Walkowitz, <i>Nights Out</i> THIRD BOOK REVIEW DUE IN CLASS AND ONLINE
12	NOV 15	A historian's development	Judith R. Walkowitz, articles Peng Cheah & Bruce Robbins, <i>Cosmopolitics</i> , excerpts Natalie Davis, "A Life of Learning" All in <u>DB</u>
13	NOV 22	NO CLASS	THANKSGIVING
14	NOV 29	Documents or class choice	TBD
15	DEC 6	Wrapping up	TBD
16	DEC 13		POSSIBLE MAKEUP CLASS—KEEP OPEN
	DEC 16		FINAL PAPER DUE ELECTRONICALLY 11:59 PM

ADD/DROP DEADLINES

Last day to add (full-semester course): September 4

Last day to drop without tuition liability (full-semester course): September 4

Selective withdrawal period, 100% tuition liability (full semester course): October 1-26

RULES OF THE ROAD

This course relies on discussion. If you are not there, you cannot discuss. If you are not prepared you cannot discuss. If you are not in class, not prepared and cannot discuss, the course will not work. It's that simple. Since we meet once a week, missing one class means you have missed a whole week's work. More than one "unexcused" absence (which equals one week of work) will bring your grade down. (An "excused" absence is: illness, family and other emergencies that can be documented; VERY important commitments that cannot be changed that I am notified of in advance, etc.). If you are granted an excused absence you still have to keep up with the work and assignments; you may also be asked to submit additional or different work. It is your responsibility to find out about any work you may have missed. It is your responsibility to keep track of any changes relevant to the class—readings, assignments, class meetings etc. Late assignments will be marked down (unless you have been granted an extension) and also returned late. If you know **in advance** that you will have trouble with a deadline you need to tell me about that at least a week ahead of time.

DISABILITY

If you are a student with a disability and you need academic accommodations, please see me and contact the Disability Resource Center (DRC) at (703) 993-2474. All academic accommodations must be arranged through that office.

HONOR CODE

Submit work under your own name, and remember that plagiarism is a violation of the GMU Honor Code. The Honor Code states, "Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work." Plagiarism means using words, ideas, opinions, or factual information from another person or source without giving due credit. Writers give credit through accepted documentation styles, such as parenthetical citation, footnotes, or endnotes; a simple listing of books and articles consulted is not sufficient. Nor does rearrangement of another person's phrasing (paraphrase) release one from the obligation to document one's sources. Plagiarism is a form of fraudulently claiming someone else's work as your own, and as such is the equivalent of cheating on an exam. **A serious academic offense, plagiarism is grounds for failing at least the assignment, if not the whole course.** If you are unclear about what you should document, consult with me. When in doubt, document. (*Adapted from the English Department Statement on Plagiarism*)

Honor Code can be found online at <http://honorcode.gmu.edu>