

## **HIST 299H UR Research: History and Your Project**

**Mondays & Wednesdays, 10:25-11:40 am**

**Prof. Pablo Sierra**

**Spring 2022**

Classroom Location: Genessee Hall Room 323

Zoom Meeting ID: on Blackboard homepage

Office Hours: Mondays, 1-3 pm

In-Person: Rush Rhees 458

Virtual Office Hours: 869 864 9635

This seminar introduces students to grant-writing techniques, primary source identification and prospectus preparation in History. HIST 299H is mandatory for students interested in completing the History Honors program next year. (Please note: completing this course does not guarantee admission to Honors.) Students who are planning on developing an independent study or a self-initiated project separate from Honors are also welcome. Throughout the course, we will analyze select readings on questions of memory, power, archives and our motivations as writers of History. All specializations, time periods and historical research interests are welcome. *As a two-credit course, we will only meet the first eight weeks of the semester (January 12-March 4).*

### **Required Books**

Farge, Arlette. *The Allure of the Archives*. New Haven: Yale University Press, 2013.

- available as e-book via UofR Library website

Maza, Sarah. *Thinking about History*. Chicago: University of Chicago Press, 2017.

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*. Boston: Beacon Press, 1995 (or 2015 edition).

- available as e-book via UofR Library website

Weld, Kirsten. *Paper Cadavers: The Archives of Dictatorship in Guatemala*. Durham: Duke University Press, 2014.

### **Kelly Book Fund**

If you are an undergraduate student facing financial hardship in acquiring the books listed above, you may apply to the Kelly Book Fund. These funds are for undergraduate students in need to purchase books for their history courses; preference will be given to those majoring in history. Students may apply for these funds using this link:

<https://forms.gle/c2WArDa5g696oKeU6>

## **Grading Structure**

- Participation (in-class and online), 25%
- Prospectus first section (Introduction, Historiography sections), 25%
- Prospectus second section (Research Methods, Writing Plan sections) 25%
- Prospectus full submission (revised with full bibliography), 25%

## **Course Policies**

The University is committed to protecting the health and safety of the entire community – students, faculty and staff. For this reason, it is mandatory that everyone wear a mask in University buildings and observe appropriate social distancing, including classrooms. Masks have been provided to students, faculty and staff and classrooms have been specifically assigned to allow for social distancing to support these requirements. You must wear a mask appropriately (e.g. over nose and mouth) if you are attending class in person, and you must do this for every class session and for the entire duration of each class session. If you fail to do this, you will be politely reminded of the requirement and then asked to leave if you do not comply.

If you do not want to wear a mask, you may consider taking the course remotely (online). This may require you to complete a set of online requirements different from the in-person requirements, although these will be equivalent in their learning objectives.

Students who refuse to adhere to requirement for mask wearing or social distancing the course will be in violation of the COVID-19 Community Commitment and will be referred to the Student Conduct system through a COVID-19 Concern Report. Such referrals will lead to student conduct hearings and may result in disciplinary action. Students who feel unable to wear a mask may contact the Office of Disability Resources to explore options for accommodations. Students requiring accommodations may be asked to participate in the course through synchronous or asynchronous learning as part of this accommodation.

The College's credit hour policy on undergraduate courses is to award 2 credit hours for courses that require 340 minutes of average course work per week. Students enrolled in this course are expected to devote 265 minutes each week outside of class to identifying the main lines of argument in course readings, working alone or in groups, and to researching in depth their topics for their research projects.

The University of Rochester respects and welcomes students of all backgrounds and abilities. In the event you encounter any barrier(s) to full participation in this course due to the impact of disability, please contact the Office of Disability Resources. The access coordinators in the Office of Disability Resources can meet with you to discuss the barriers you are experiencing and explain the eligibility process for establishing academic accommodations. You can reach the Office of Disability Resources at: [disability@rochester.edu](mailto:disability@rochester.edu); (585) 276-5075; Taylor Hall.

All assignments and activities associated with this course must be performed in accordance with the University of Rochester's Academic Honesty Policy. Cheating and plagiarism are serious offenses and will be treated as such. Anyone who engages in such activities will be turned over to the College Board on Academic Honesty for disciplinary action, as outlined here ([http://www.rochester.edu/College/honesty/.](http://www.rochester.edu/College/honesty/)) For a helpful discussion of plagiarism (including subtle instances), see the American Historical Association's 'Defining Plagiarism,' <https://www.historians.org/teaching-and-learning/teaching-resources-for-historians/plagiarism-curricular-materials-for-history-instructors/defining-plagiarism>

## **Course Schedule**

### **Module I**

#### ***Week 1 – Welcome!***

*Wednesday, Jan. 12 (class via Zoom)*

- Introductions, syllabus, and motivations

#### ***Week 2 – The Archive***

*Wednesday, Jan. 19 (class via Zoom)*

- Farge, *The Allure of the Archives*
- Identify your ideal undergraduate conference or workshop

#### ***Week 3 - Paper, Power and Silences.***

*Monday, Jan. 24 (class via Zoom)*

- Trouillot, *Silencing the Past*

*Wednesday, Jan. 26 (class via Zoom)*

- Conference abstract (200 words) due by 10 am
- In-Class Activity: Abstract peer review

### **Module II**

#### ***Week 4 - Positioning Your Project, pt. I***

*Monday, Jan. 31*

- Maza, *Thinking about History*, Intro-Ch. 3
- Top 5 and the G.O.A.T.

*Wednesday, February 2*

- first half of prospectus: Introduction, Historiography sections due by 10 am (5 pages)

### **Week 5 – Positioning Your Project, pt. II**

Monday, Feb. 7

- Maza, *Thinking about History*, Ch. 4-Conclusion

Wednesday, Feb. 9

- Discover Grant draft or comparable application due at 10 am
  - o 700-word research statement
  - o 700-word personal statement

**\* Meet with potential faculty advisors, schedule office hours visits BEFORE the end of Module II. This is especially important for students considering History Honors applications.**

### **Module III**

#### **Week 6 – Violent States, Violent Archives, pt. I**

Monday, Feb. 14

- Weld, *Paper Cadavers*, Intro-Ch. 4

Wednesday, Feb. 16

- second half of prospectus: Work Plan, Conclusion sections due by 10 am (5 pages)

#### **Week 7 – Violent States, Violent Archives, pt. II**

Monday, Feb. 21

- Weld, *Paper Cadavers*, Ch. 5-Conclusion

Wednesday, Feb. 23

- research opportunities and fellowships

### **Module IV**

#### **Week 8 – Present Voices, Past Visions**

Monday, Feb. 28

- Read *three of the articles below* and prepare notes for class
  - o Daniel James and Mirta Zaida Lobato, “Family Photos, Oral Narratives, and Identity Formation: The Ukranians of Berisso”\*
  - o Joan Sangster, “Telling Our Stories: Feminist Debates and the Use of Oral History” \*
  - o John Beverely, “The Real Thing” (article on *testimonio* and Native history in Guatemala)\*
  - o Sucheta Mahajan, “Beyond the Archives: Doing Oral History in Contemporary India”\*

- Susan Cahn, “Sports Talk: Oral History and its Uses, Problems and Possibilities for Sports History”\*
- Tony Kushner, “Oral History at the Extremes of Human Experience: Holocaust Testimony in a Museum Setting”\*
- Kevin Coleman, *A Camera in the Garden of Eden*, 1-30\*
- Sakina Hughes, “Walking the Tightrope between Racial Stereotypes and Respectability: Images of African American and Native American Artists in the Golden Age of the Circus”

*Wednesday, Mar. 2*

- Final prospectus (10 pages) and full bibliography due by 10 am