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ARIZONA STATE UNIVERSITY

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GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 2/28/10

1. ACADEMIC UNIT: SHPRS

2. COURSE PROPOSED: HST 300 Historical Inquiry 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Catherine O'Donnell Phone:
 Mail Code: 4302 E-Mail: codonnell@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

Core Areas

Awareness Areas

- Literacy and Critical Inquiry-L
- Mathematical Studies-MA CS
- Humanities, Fine Arts and Design-HU
- Social and Behavioral Sciences-SB
- Natural Sciences-SQ SG

- Global Awareness-G
- Historical Awareness-H
- Cultural Diversity in the United States-C

6. DOCUMENTATION REQUIRED.
- (1) Course Description
 - (2) Course Syllabus
 - (3) Criteria Checklist for the area
 - (4) Table of Contents from the textbook used, if available n/a

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this amultisection course?: No Yes; Is it governed by a common syllabus? no



ARIZONA STATE UNIVERSITY

Kent Wright

Chair/Director (Print or Type)

Date: 3/3/10

[Signature]

Chair/Director (Signature)

HST 300 – Historical Methods

Course Description

This course introduces students to the art and craft of writing history. Students will uncover and analyze primary documents (the raw materials of historical research), weigh evidence, formulate arguments, and reach conclusions based on them. We will read books on writing history as well as a select few on the specific topic of the seminar. By the end of the course, students should be well-prepared to conduct original historical research.

Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [L] CRITERIA			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i>	sample syllabi
<p>1. Please describe the assignments that are considered in the computation of course grades--and indicate the proportion of the final grade that is determined by each assignment.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".</p> </div> <p style="text-align: center;">C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence	H
<p>1. Please describe the way(s) in which this criterion is addressed in the course design</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".</p> </div> <p style="text-align: center;">C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	H
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".</p> </div> <p style="text-align: center;">C-3</p>			

ASU - [L] CRITERIA

YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	syllabi
1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments			
2. Also: <p style="text-align: center;">Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".</p> <p>C-4</p>			

Course Prefix	Number	Title	Designation
HST	300	Historical Methods	L

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1	Each student prepares a series of written assignments and also does oral presentations	
2	Each student collects, evaluates, and forms arguments from primary and secondary sources, then presents findings in a series of assignments and an oral presentation	
3	Each student prepares a series of written assignments, including a substantial research paper	

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The course is built around incremental, mentored progress toward a substantial essay.

Dr. L. Manchester
Office: Coor 4498
E-mail: Laurie.Manchester@asu.edu
Office hours: T Th, 2:30-4, and by appointment

HST 300: HISTORICAL METHODS: THE RUSSIAN REVOLUTION (FALL 2009)

COURSE DESCRIPTION: the Russian Revolution ushered into power the world's first totalitarian dictatorship. In terms of both its breadth and its extremity, it is considered by many to be the greatest revolution in history. The Marxist revolutionaries who came to power in October 1917 ruled Soviet Russia until 1991, initiating a Cold War that divided the world into communist and capitalist spheres of influence for most of the 20th century. Domestically the Russian revolution was responsible for the most profound social upheavals to have ever occurred on a single geographic territory within a short period of time. Because of the scope of its influence, the Russian revolution has received a great deal of attention and has been the subject of great controversy. Some historians have argued that the Revolution was an inevitable outgrowth deeply rooted in Russia's past. Others have argued that it was an accidental by-product of World War I. Eye-witnesses debated whether the Revolution represented salvation or the ascent of the anti-Christ. In this course we will read excerpts from the major debates that have erupted between historians over the Revolution, examine how Russian filmmakers, poets and artists have depicted it over the decades, and survey a wide variety of primary sources, including memoirs, diaries, letters, political treatises and translations of newly released archival documents such as peasant petitions and secret police reports. By examining different interpretations of the Russian Revolution, as well as primary sources, this course will introduce you to historical methodology by encouraging you to challenge the assumptions that other historians make about the event, while also asking you to develop your own interpretations. You will be asked to decide which factors you feel most contributed to the outbreak and increasing radicalization of the revolution: such as long-term social and economic trends, short-term military crisis and the role of the individual personalities of political elites.

CLASS FORMAT: the course will be divided into three parts. In the first part of the course we will briefly establish the factual narrative of what led up to the Revolution and what happened during it. During the second part of the course you will each begin to develop your own interpretation of the revolution as we examine different types of primary texts. We will discuss the advantages--and limitations--of each type of primary source we utilize. In the third part of the course, we will discuss the historiography of the event. We will read historians' works to ascertain the different assumptions, motivations and viewpoints of Western and Russian historians on key issues. We will also explore how artists and writers in 1917 conceived of the event. Lastly, we will discuss how contemporary Russians view the event by watching an epic Russian language film by a leading Russian director of the life of a Siberian village before and after the revolution. Students are expected to participate actively in class discussion and are required to give a five minute formal presentation on their research paper.

YOUR GRADE WILL BE DETERMINED ON THE BASIS OF:

Class participation and attendance	10%	} C1 and C3
Quiz	5%	
3 page paper analyzing petitions	15%	
3 page paper on the historiographical debate between the pessimists and optimists	15%	
2 page paper on the film <i>Siberiade</i>	10%	
8-10 page final paper		
<p>Students will choose a topic after consulting with the instructor. Students are required to either meet with the professor to discuss their final paper topic during her office hours or can discuss their ideas about a final paper topic, including what issues they are interested in tackling, via an e-mail exchange. A prospectus and preliminary bibliography, a review of an article you are employing for your paper from an academic journal, an outline of your paper, and a 5 minute oral presentation on it are all required and will be due on specific dates before your final paper is due. In addition, students have the option of submitting a rough draft of their final papers on November 26. Rough drafts, with significant form and content comments, will be returned on December 3. Final papers are due on December 11.</p>		
1 page prospectus and preliminary bibliography	5%	
2 page review of scholarly journal article	5%	
Rough draft of final paper	5%	
<u>Presentation</u>	5%	
<u>Final paper</u>	25%	

C2

C4

Papers must be typed and double-spaced, with one-inch margins and twelve-point type.

LATE PAPERS WILL BE GRADED DOWN TWO POINTS FOR EACH DAY THEY ARE LATE (SATURDAYS AND SUNDAYS ARE A GRACE PERIOD) UNTIL THEY ARE RECEIVED, UNLESS A WRITTEN MEDICAL EXCUSE IS PRESENTED. HAVE THEM DATE STAMPED AT THE HISTORY DEPARTMENT FRONT DESK AND PLACED IN MY MAILBOX

THE LAST DAY TO HAND IN LATE PAPERS IS THE LAST DAY OF CLASSES

LATE FINAL PAPERS WILL NOT BE ACCEPTED

PAPERS WILL NOT BE ACCEPTED VIA E-MAIL

THE ONLY INCOMPLETES GIVEN WILL BE MEDICAL BASED ON A WRITTEN MEDICAL EXCUSE

REQUIRED BOOKS: (for sale at the bookstore or available used on-line from sites such as amazon.com or bookfinder.com)

John M. Thompson, *Revolutionary Russia, 1917*, 2nd ed. (Waveland Press, 1989).

Richard Marius, *A Short Guide to Writing about History*, 7th ed. (Longman, 2010)

Evgenii Zamiatin, *We* (any edition)

Packet of materials (referred to below as the course reader) available for purchase at

The Alternative Copy Shop, 204 E. University Drive, (480) 829-7992

RECOMMENDED:

Kate Turabian, *A Manual for Writers of Term Papers, Theses and Dissertations*, 7th ed. (U. of Chicago Press, 2007) [on sale at the bookstore and on reserve for other courses; this book is required for most HST 498 courses]

CLASS ETIQUETTE: Don't be disruptive. No eating in class, no talking or reading while the instructor or other students are addressing the class. Turn your cell phones off when class begins. Arrive on time to class; if for some reason you are late, sit in the back of the classroom to avoid disrupting the rest of the class. If a student has to leave class early, he/she should inform the professor before class. Disruptive behavior will affect your class participation grade.

ON PLAGIARISM: plagiarism is a crime, and will be treated in this class as such. Anyone caught plagiarizing will receive an "XE" as a final grade. This denotes a failing grade with a special notation of academic dishonesty, and will be a permanent addition to the plagiarizer's academic record.

PLEASE BRING THE COURSE READER TO CLASS ANYTIME WE ARE DISCUSSING ANY OF ITS CONTENTS

August 25: Introduction: Russia and the Concept of Revolution

DURING PART OF CLASS: Russian Revolutionary Music from 1917

August 27: Becoming a Historian: Different Types and Uses of History

READING: Marius, *A Short Guide to Writing About History*, 1-8, 33-43.

September 1: The Social and Political Structure of Pre-Revolutionary Russia

READING: Thompson, *Revolutionary Russia, 1917*, Introduction and chapter 1 (pp.

ix-xvi, 1-17)

September 3: The Import of Marxism, the 1905 Revolution and World War I

READING: Thompson, chapters 2-3 (pp.18-58)

September 8: The February Revolution and Provisional Government

READING: Thompson, chapters 4-6 (pp.59-129)

September 10: The October Revolution and Bolshevik Rule

READING: Thompson, chapters 7-9 (pp.130-188)

September 15: Debates between Russian Political Parties

READING: the class will also be divided into 5 groups, with each group reading one of the following 1905 party programs:

www.dur.ac.uk/a.k.harrington/srprog.html (Social Revolutionaries--Socialist populist)

www.dur.ac.uk/a.k.harrington/kadprog.html (Kadets--liberals)

www.dur.ac.uk/a.k.harrington/urprog.html (Union of the Russian People--extreme right)

Bolshevik party program [course reader, pp.1-10]

Menshevik party program [course reader, pp.11-21]

IN-CLASS: five minute quiz; volunteers will read from 1917 political speeches and we will play "Guess which Party?"

September 17: Mentality of Elites: The Worldview of the Tsar and Tsarina

READING: Marius, pp.14-16, 30-33, 43-45; Correspondence between the Tsar and Tsarina (course reader, pp.22-31).

September 22: Voices from Below: Deciphering Peasant Petitions

READING: Peasant petitions from 1917, #39-41, #46-47 (course reader, pp.32-36)

September 24: Memoirs as a Primary Source: Political Uses of the Past

READING: excerpts from contrasting reports of an 1861 peasant uprising; excerpts from Russians' memoirs of childhood (course reader, pp.41-43).

***3 page paper due**

topic: compare and contrast the peasant petitions we discussed on September 22 to those written after June 1917 (#48, 50, 90-92, 94 in the course reader, pp.36-40). Rather than writing a book report about each petition, focus on the following questions: **Do they become more or less united over the course of 1917? Do their demands change over time?** Include quotes from the petitions to support your position. Make sure your paper includes a **thesis and a conclusion that connects the broader implications of your thesis to the outcome of the Russian revolution.**

September 29: Published Primary v.s. Archival Sources: A Case Study on Terrorism

READING: Top Secret Letter from Lenin to the Politburo, 1922 and Vera Figner's 1881 defense of assassination (course reader, pp.44-51)

***to discuss the feasibility of your final paper topic--you are required to either meet individually with me during my office hours or engage me in an e-mail discussion before October 13.**

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October 1: Writing a Prospectus and Choosing a Final Paper Topic

READING: Marius, pp.9-14, 17-29, 56-63.

October 6: Library Resources

READING: Marius, pp.63-93.

NOTE: MEET AT HAYDEN LIBRARY ROOM C-6A, FOR A PRESENTATION BY LIBRARIAN EDWARD OETTING

Note: The most useful subject heading for finding memoirs and diaries on the revolution is (via Hayden's on-line catalogue). **Soviet Union--History--revolution, 1917-1921--personal narratives** (limit your search to works in English, will reveal *67 books). Not all diaries and memoirs are listed under this subject heading, but it can be a good place to start if you will be using personal primary sources

October 8: Ideology in Theory and in Practice: Gender and Revolution

READING: Marius, pp. 45-54: Alexandra Kollontai 'Thesis on Communist Morality in the Sphere of Marital Relations' (1921), statistical tables on women, 1924 letter by Ivanova to a Soviet newspaper, "Why I do not Belong in the Party" (course reader, pp.52-70).

October 13: Art as a Historical Source

DURING CLASS: viewing of revolutionary posters and art.

***1 page prospectus and preliminary bibliography of final paper due**

In the prospectus, you have to explain what major questions you intend to pose and why you think your topic is important for understanding the history of the Russian revolution. Keep in mind that your topic has to be narrow enough to be proved on the basis of your primary source (s). Thus a topic such as: "Why did the October Revolution" happen is far too broad, as are any hypothetical topics such as "What if the Revolution hadn't Happened?" **Since you have to prove your thesis on the basis of a primary source or primary sources, you need to have looked through the primary source or sources you are intending to use and explain how it will address the questions you intend to ask.** The primary source(s) is your key to doing something original, as other scholars may have asked the questions you are asking, but not on the basis of your sources. The preliminary bibliography presents, **in two separate lists, primary and secondary sources.** You need to use both primary and secondary sources for the final paper. **You need to use at least three sources, including at least one primary source, one scholarly journal article (an article with footnotes), and one scholarly monograph (a monograph is a book which has endnotes or footnotes and usually is published by a university press).** The primary source or sources will serve as the basis for the conclusions you draw. You cannot use any of the readings we are reading for class as one of your 3 required sources. If you do use a brief primary document, such as a newspaper article or a law translated in the 3 volume collection *The Russian Provisional Government 1917* (on reserve for this course) I expect you to collect as many as you can, and these will count as one primary source). **You also need a preliminary title for your final paper.** One long paragraph will suffice for your prospectus.

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October 15: Depictions of the February Revolution in Memoirs v.s. Letters

READING: N.N. Sukhanov, "Prologue" and Edward Heald [YMCA secretary in Petrograd in 1917], "The March Revolution in Petrograd" and Baron N. Wrangel, "From Serfdom to Bolshevism" (course reader, pp.71-109)

October 20: Representations of October in Diaries v.s. Memoirs

READING: Count Zubov, "Gatchina-October 1917, Reminiscences," Kerensky,

chapter

"Gatchina," from *The Catastrophe*; de Robien, *The Diary of a Diplomat in Russia* (course reader, pp.110-143); :

October 22: Oral History and Motivations of Revolutionaries

READING: Haimson interview with Menshevik leader Boris Nikolaevskii; Vera Zasulich "Autobiography" (course reader, pp.144-178).

October 27: What is Historiography? The Role of Personality v.s. Popular Culture

READING: Pares, "Rasputin and the Empress: Authors of the Russian Collapse (1927)," and Boris Kolonitskii, "The Desacralization of the Monarchy: Rumors and the Downfall of the Romanovs (1999)" (course reader: 179-197).

October 29: Was the Revolution Inevitable? Optimists Versus Pessimists

READING: Arthur P. Mendel, "Peasant and Worker on the Eve of the First World War (1966)," and Leopold H. Haimson, "Dual Polarization in Urban Russia, 1905-1917 (1965-1966)" in **class reader, pp. 198-219** . **NOTE:** the version of the Haimson paper you are reading has been abridged for undergraduates, so if you want to see its footnotes (it is, indeed a scholarly research article, you can look at the original on JSTOR: *). Also, please consult the glossary on pp.212-213 of the reader as the editors of the abridged version did not translate all Russian words or explain events you may not be familiar with,

November 3: Social History v.s. the New Political History: Explaining 1917

READING: Ronald Suny, "Toward a Social History of the October Revolution (1983)", and "Information is the Alpha and Omega of Our Work": Bolshevik Surveillance in Its Pan-European Context (1997)," in **course reader, pp.220-277**.

November 5: Siberiade

***3 page paper due on optimists versus pessimists**

topic: Are you an optimist or a pessimist? With whom do you agree more, Haimson or Mendel? Explain your choice by citing which specific arguments of one school persuaded you, while also indicating which arguments of the other school dissuaded you. Do not waste space rehashing their arguments, instead pick the points you agreed and disagreed with. Keep in mind that Mendel's article is a rebuttal article; you can not

merely discuss his points because his, unlike Haimson's is not a research article

November 10: Siberiade

November 12: NO CLASS-PROFESSOR AT CONFERENCE-GO TO THE LIBRARY!

November 17: Siberiade

***due: 2 page analysis of scholarly journal article (an article that has footnotes or endnotes in a scholarly journal, and is not a review article-should resemble Kolonitskii's or Holquist's in course reader, pp.) due.** Write three paragraphs. The first paragraph should describe the author's thesis in the article, the second should focus on the article's main strengths, particularly whether or not the author proves his/her thesis successfully. The third should discuss its main weaknesses. **Begin your review by providing a full citation of the article you are citing and stating the working title of your research paper.** As a template, use the sample book review in the course reader, pp.292-294 and read Marius, 188-193.

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November 19: Preparing Final Drafts

READING: Marius, 94-118, 131-163; "A Sample Research Paper in History" in Course reader, pp.279-291.

November 24: Revolutionary Literature

READING: Zamiatin, *We*

***due: 2 page paper due on film "Siberiade"**

topic: "Siberiade" was written and directed by a Soviet filmmaker, Andrei Konchalovsky, in the 1970's. In your opinion, does Konchalovsky portray the Russian Revolution as having a positive or negative effect over the many decades he covers? Do not summarize the film; bring in examples from all the various eras the film covers only to support your argument. **NOTE: p.278 of the reader has a family tree of the main characters in the film.**

November 26: THANKSGIVING-NO CLASS!

December 1: PRESENTATIONS

***rough draft due of final paper (no late rough drafts will be accepted)**

NOTE: rough draft must contain footnotes and a bibliography; it should be as close to your final draft as you can possibly achieve. Most of your footnotes (and almost all of the quotes!) should be to your primary source (s). Paraphrase (and of course footnote!) your secondary sources rather than quoting them, UNLESS you are arguing against what the historian is writing, or what to emphasize a specific point about how historians have approached the topic. Introduce any quotes you quote (ie., "In her memoir, X stated..."). Consider using sub-sections. Remember that the first and last paragraph should correspond to one another.

PRESENTATIONS: in 5 minutes tell us about what your topic is; why you picked the topic; what your thesis is; whether you encountered any surprises in your research that altered your preliminary thesis; what was the one most interesting finding you made; what your conclusions are; tell us how you used your primary source, **but only mention your secondary sources if you disagreed with them.**

December 3: PRESENTATIONS

December 8: PRESENTATIONS

***rough drafts of final paper returned**

DECEMBER 11: FINAL PAPERS DUE

Due under my office door (Coor 4498) or in my department mail box by 5 p.m. **Final paper must be accompanied by the original rough draft I commented on!**

HISTORICAL INQUIRY
THE 1920s: AMERICAN MODERNITY

History 300 73882
Arizona State University
MW 5:00-6:15
Fall 2009
EDB 340

Gayle Gullett
Office: COOR 4538
Gayle.Gullett@asu.edu
Office hours:
MW 11:00-12:00; 3:30-4:30
or by appointment

Course Objectives:

Students in this class move from reading history to creating history. To accomplish this goal students learn the fundamental skills of historians—how to read documents critically, to build arguments that explain past events, and to communicate their understanding of the past.

Students will analyze how Americans in the 1920s became convinced that this was the decade when America became modern. Students will particularly focus on consumerism, how it challenged traditional values and encouraged new values and behaviors. Students will examine the Modern Woman, seeking to understand how she was both symbol of modernism and its active agent. Students will try to understand how Americans were torn between desire for the modern and longing for the traditional and how many at the time believed that two Americas, in the city and the small town, were uneasily coexisting. Students will study how these geographical terms were, on the one hand, racialized codes that fueled reactionary politics. On the other hand, the city was emblematic of a positive kind of pluralism, a place where African Americans' and immigrants' struggles for equality and voice shaped new notions of democracy and modernity.

Students will teach themselves how to write history while they are learning about the 1920s. Students will read the opinions of other historians and documents written by people of the time. But students will do much more. They will listen to jazz, the music of the era, and watch a popular movie about "IT," allegedly the new sexuality. Students will read the court records from two of the noted trials of the era, Sacco and Vanzetti and the Scopes trial. Students will analyze all of this material and transform it into their explanation of how Americans in the 1920s came to believe that the country was, for better or worst, modern.

Course Requirements:

Students will teach themselves, step by step, through the following assignments. They will attend class with the assignments read and participate in teamwork and class discussions. Students will learn in these group activities the essentials of the class: how to read documents critically, build arguments that explain change over time, and

| C2

communicate their ideas. Therefore team participation forms an important part of each student's grade, both for the percentage of the class grade it represents and the way it prepares students for the other assignments.

Daily Assignments:

Students are required to participate in **teamwork assignments**; the teams will answer an assigned question about the readings. The questions will be posted on Blackboard. Each student must bring **two** copies of their typed or word-processed answer and will turn in one copy at the beginning of class. Students who arrive more than ten minutes after the teams have been working will not receive team credit for that day. Students, using the second copy of their answer, will work in teams that develop a joint answer for the question. (If an individual student or students disagree with the team consensus, the student/s can submit a separate team answer.) Each team will earn a group grade for the day's assignment.

The total grade for the day will be the sum of the individual's homework assignment (10 points) and the team grade (10 points), a 20 point total. **Students will only receive the 20 points if they turn in a typed assignment at the beginning of class.**

Students who are absent the day/s of teamwork cannot make up the 10 points of the team grade because they cannot replicate the teamwork experience outside of class. The only exceptions to this rule are students who miss class due to official ASU activities, such as the debate team, and those with a documented, long-term illness.

Students can make up the individual homework assignment (10 points) but it will be counted late. A paper due on Monday but turned in on Wednesday will lose two points. A paper due on Monday but given to the instructor on the following Monday will lose four points and so on.

Please note that on those days when we have a class assignment but no team work, the class assignment will be worth twenty points.

In the first half of the class students will write a **brief essay to answer an assigned question about the primary and secondary documents in Michael M. Topp's book, *The Sacco and Vanzetti Case: A Brief History with Documents***. Students will be given three teamwork assignments regarding this book that are designed to help them write this essay. The paper must be four to five pages, maximum 1250 words. It is due on September 21. **Students may re-write their paper** for a better grade. However they must visit **the writing center** and turn in their second draft of the paper no later than the assigned date, October 19. (For information about the writing center, see below.)

Research Paper Assignment:

In the second half of the class students will develop, research, and write their own research project that analyzes some aspect of modern American life in the 1920s, telling us something new about the era.

C1
and
C2

Students will use both primary and secondary documents in this paper **but the thesis must be based on primary documents that are not used in class.**

Research Paper Topic:

Each student will turn in three pages regarding the research topic: a one-page description of the topic, a bibliography of primary and secondary sources, and a print-out from a highly regarded search engine such as **American Search Premier (EBSCO Host)** that lists relevant secondary books and articles regarding the topic. The bibliography must present the primary and secondary sources in two separate lists. The bibliography must follow the format given in Marius.

In the one-page description of the topic (250 words), students will discuss **why they feel this topic is important** to the history of the 1920s. This discussion must reflect that students have read at least one secondary source on their topic; sources assigned for class are completely acceptable. Students must also discuss **what they hope to prove** about this topic. They do not need to have a thesis—that is, an argument and its answer—developed yet. But they need at least one and perhaps several open-ended questions about the topic.

Students must **explain what primary sources they will use** for their paper and how they know these sources are available and relevant for their paper. Students must find a **substantial primary source**, which means a book or an equivalent to a book. Such a primary source could be an autobiography, a volume of letters, a diary, or several months of magazine or newspapers articles. Students must use more than a single website for their primary source unless that site provides a substantial primary source in its entirety. Students cannot use a primary source that we read in class. Papers that are not based on a primary source cannot receive a passing grade. The topic paper is due September 30.

Research Paper Proposal:

Students will write a three page proposal for the research project: two pages regarding the proposal and a one-page bibliography.

In the two-page proposal (500 words) students will present their **thesis question or questions**. They may present the answer or thesis but that is not necessary. Students must **explain how they intend to find the answer and their explanation must grow from their reading of the primary sources**. In other words, students will demonstrate in the proposal how their thinking regarding their research paper has developed since they wrote the topic paper. The proposal must include a preliminary bibliography that presents, in two separate lists, primary and secondary sources. The bibliography will follow the example given in Marius. The proposal is due October 26; the re-write on November 16.

Research Paper Draft:

Students will turn in a draft of the research paper on November 25. The draft must be at least four pages (1000 words), plus a one-page bibliography, and must be based on the analysis of at least one

C 3 & 4

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C 4

substantial primary source. If the paper is not based on an analysis of such a source, it can not receive a grade higher than a C. Endnotes or footnotes must be used; the paper must have a bibliography that presents primary and secondary sources in two separate lists. Students must follow the examples given in Marius for notes and bibliography.

Research Paper:

The final paper will tell us something new about the 1920s and must be from six to eight pages (maximum 2000 words) and use at least four sources. (You may use a secondary source that is required for this class but not more than one.) The paper follows the same instructions for notes and bibliography as the draft. Any paper that is not based on an analysis of a primary source can not receive a grade higher than a D. This paper is due December 16.

C 1 and 3

Writing Requirements:

All formal papers assigned in this class—the individual home works, essay, research topic paper, proposal, research paper draft, and the research paper—have certain minimum standards. They must be typed or word-processed. They must be double spaced, ten to twelve pitch, and have one-inch margins. The print must be letter quality or better. Where relevant, the footnote and bibliography formats given in Marius must be followed. The pages must be numbered. The papers must be free of grammatical, spelling, and typographical errors. Papers that do not meet these minimum requirements—whether the print is too light or it contains too many spelling errors—will be immediately returned without a grade.

C 1 and 3

Extra Credit:

You are encouraged to re-write the essay and research proposal for a better grade. This is the only provision for extra credit.

C 4

The **Writing Center** offers tutoring for

- Understanding assignments
- Planning and organizing ideas
- Drafting and revising
- Developing effective writing strategies.

Please call for your 30 min. appointment: (602) 496-4ASU. An ASU Suncard is required for check in. The Writing Center is located in UCENT 171.

Important Dates:

August 24-28, 2009 Late Registration & Drop/Add Deadline - In Person
 August 24-30, 2009 Late Registration & Drop/Add Deadline - Online
 November 6, 2009 Course Withdrawal Deadline - In Person
 November 8, 2009 Course Withdrawal Deadline - Online

Course Grade:

The course points will be determined as follows:

26 Teamwork or in-class @ 20	520 points (20 X 26 Exercises)
Essay	100
Research topic	50
Research proposal	50
Research draft	50
Research paper	230
TOTAL POINTS	1000 points

- most are written

*C12
C3*

The final course grade will be determined as follows:

A+	98-100%
A	97-92%
A-	91-90%
B+	89-87%
B	86-82%
B-	81-80%
C +	79-76%
C	75-70%
D	69-60%
E	below 59%

Blackboard:

This class is listed on Blackboard; all of you are expected to check it regularly for announcements. As you probably know, <http://my.asu.edu> is where you can find Blackboard. If you need to activate your ASURITE ID, you can do it at: <http://www.asu.edu/selfsub>. If you have further questions about your ASURITE account, check the Computer Accounts web site: <http://www.asu.edu/it/fyi/accounts/>. Support information for myASU and Blackboard can be found at <http://asuonline.asu.edu> under the Student Support tab.

Class Behavior:

All of you have been attending school for a very long time, so you know the rules of behavior. They can be expressed succinctly: respect each other and the chance to learn. Remember that this includes each person doing his or her own work; honesty will be strictly enforced. For further information, you may read the ASU policy guidelines at <http://www.asu.edu/aad/manuals/sta/sta104-01.html>

Required Readings:

The materials listed below are required reading for this class. The five books are available for purchase at the ASU Bookstore and other bookstores in the area. All of the books except the one by Marius are on

reserve in Hayden Library. Two copies of the Gordon book are on reserve: one for two hours and no overnight, the other can be checked out overnight.

The articles are free, available on-line at ASU Library.

Books:

Richard Marius, *A Short Guide to Writing about History*, sixth or seventh edition.

Colin Gordon, *Major Problems in American History, special edition for this class*

Michael M. Topp, *The Sacco and Vanzetti Case: A Brief History with Documents*

Jeffrey B. Ferguson, *The Harlem Renaissance: A Brief History with Documents*

Jeffrey P. Moran, *The Scopes Trial: A Brief History with Documents*

Articles, available at Blackboard, Documents:

A. Elizabeth Cohen, "Encountering Mass Culture at the Grassroots: The Experience of Chicago Workers in the 1920s," *American Quarterly* 41 (March 1989): 6-33

Marsha Orgeron, "Making It in Hollywood: Clara Bow, Fandom, and Consumer Culture," *Cinema Journal* 42 (Summer 2003): 76-97

Elizabeth Ewen, "City Lights: Immigrant Women and the Rise of Movies," *Signs: Journal of Women in Culture and Society* 5 (Spring 1980): S46-S66

Required Films:

The following films will be shown in class. You will be asked questions about these films in your class work. If you miss a class when a film is shown, the films are on reserve in Hayden Library.

Jazz, Episode Two: *The Gift*, Ken Burns,

Jazz, Episode Three: *Our Language*, Ken Burns,

"IT"

Course Outline:

Week 1

8-24

Introduction to Class

Assignment: Pick up assignment

8-26 Learning to Read, Research, and Write as a Historian
 Assignment: Gordon, 10-18
 Marius, 6th ed., 1-54, refer to 173-192
 Or Marius, 7th ed., 1-55, refer to 150-170

Week 2

8-31 Politics of Reproduction: Birth Control
 Assignment: Gordon, 308-09, 311-14, 316-27

9-2 Politics of Reproduction: Eugenics
 Assignment: Gordon, 308-9, 314-16, 327-336
 Marius, 6th ed., 150-172
 Or Marius, 7th ed., 119-149
RECEIVE QUESTIONS FOR ESSAY

Week 3

9-7 **LABOR DAY**

9-9 Sacco and Vanzetti Case: Red Scare
 Assignment: Topp, 1-17, 53-84, 185-189
 Gordon, 25-27, 56-60

Week 4

9-14 Sacco and Vanzetti Case: On Trial for What?
 Assignment: Topp, 17-31, 84-124

9-16 Sacco and Vanzetti Case: Class Debate
 Assignment: Topp, 31-50, 124-184

Week 5

9-21 Film: *The Gift, Jazz: A Film*
 Assignment: In-class quiz on film
ESSAY DUE

9-23 Research and Writing in History
 Assignment: Marius, 6th ed., 79-149, see also sample
 paper, 193-209
 Or Marius 7th ed., 56-118, see also sample
 paper, 171-187
 Pick up Guide on Topic Choice and Paper

- Week 6
9-28 Hayden Library: Ed Oetting, Room C-6A
Assignment: In-class exercise
- 9-30 Politics and Culture of Consumption: Advertising
Assignment: Gordon, 89-107
**RESEARCH TOPIC, BIBLIOGRAPHY,
PRINT-OUT OF ELECTRONIC SEARCH**
- Week 7
10-5 Politics and Culture of Consumption: Organized Labor
Assignment: Gordon, 107-116
- 10-7 Midterm Teaching Evaluations
Politics and Culture of Consumption: Welfare Capitalism
Assignment: Gordon, 60-68, 72-80
- Week 8
10-12 Analyzing Mass Culture
Assignment: Cohen, "Encountering Mass Culture"
- 10-14 Analyzing Mass Culture: Ku Klux Klan
Assignment: Gordon, 150-152, 157-160, 165-172
- Week 9
10-19 Sexuality and Popular Culture: Homosexuality
Assignment: Gordon, 337-38, 345-48, 356-66
REWRITE FOR ESSAY DUE
- 10-21 Sexuality and Popular Culture: Movies
Assignment: Ewen, "City Lights"
- Week 10
10-26 Film: *It*
Assignment: Orgeron, "Making It"
Gordon, 341-45
- 10-28 Film: *The Gift, Jazz*
Assignment: In-class quiz on film
RESEARCH PROPOSAL DUE

- Week 11
 11-2 Harlem Renaissance: The New Negro
 Assignment: Ferguson, 1-34, 188-192, 37-85
- 11-4 Harlem Renaissance: Themes in Black Identity
 Assignment: Ferguson, 86-143
- Week 12
 11-9 Harlem Renaissance: Controversies in Art and Politics
 Assignment: Ferguson, 144-187
- 11-11 **VETERAN'S DAY**
- Week 13
 11-16 Women, Voting, and New Politics
 Assignment: Gordon, 25-6, 31-6, 45-55
REWRITE OF RESEARCH PROSPOSAL
- 11-18 Women, Work, and Organized Labor
 Assignment: Gordon, 56-7, 68-71, 80-88
- Week 14
 11-23 Scopes Trial
 Assignment: Moran, 1-39, 73-106, 215-219
- 11-25 **DRAFT OF RESEARCH PAPER DUE IN HISTORY BY FIVE
 NO CLASS**
- Week 15
 11-30 Scopes Trial: Class Role Playing, TV Interviews
 Assignment: Moran, 39-56, 107-170
- 12-2 Scopes Trial: Class Role Playing, Debates
 Assignment: Moran, 56-72, 171-214
- Week 16
 12-7 Defining the 1920s
 Assignment: Gordon, 1-24
- Week 17
 12-16 **RESEARCH PAPER DUE IN HISTORY DEPARTMENT
 BEFORE FIVE**