

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	College of Liberal Arts and Sciences	Department/School	<b>School of Historical, Philosophical and Religious Studies</b>
Prefix: <b>HST</b>	Number: <b>302</b>	Title: <b>Studies in History (Comparative Imperialism, 1500-present)</b>	Units: <b>3</b>

Course description:

Is this a cross-listed course? No If yes, please identify course(s):

Is this a shared course? No If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics? Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** *Humanities, Arts and Design (HU)* **Mandatory Review:** Yes

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucie@asu.edu](mailto:Phyllis.Lucie@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area 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. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- Signed course proposal cover form
- [Criteria checklist](#) for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Marissa Timmerman E-mail [Marissa.R.Timmerman@asu.edu](mailto:Marissa.R.Timmerman@asu.edu) Phone 480-727-4029

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Richard Amesbury Date: 11/10/2020

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	syllabus
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
HST	302	Comparative Imperialism	HU

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	The course analyzes the evolution and comparison of ideas that shaped, justified, and were used to criticize imperial structures.	Many of the readings in the syllabus were written explicitly to either justify or attack imperial structures. For example, Mark Twain (p.9), Al Jabarti (p.8), Stuart Hall (an important twentieth-century historian as well as commentator on empire, p.9), and various readings in the sourcebook (p.7), including Native American commentators writing about European colonization ("Mi'kmaq Observations on the French, 1677, the Chiefs of the Six Nations, "Laws of the Confederacy", 1900), European philosophers including Adam Smith, J.S. Mill, and Victor Hugo. It also includes various historical political documents and treaties, such as selections from League of Nations documents, the Berlin West Africa Conference, and a text written by Hawaii's Queen Liliuokalani.
4a	The course analyzes how religious and philosophical ideas and practices influenced one another in the evolution of modern empires, examining the similarities, differences and influences one on another of different religious traditions.	Students read and analyze philosophical and religious texts such as Al Jabarti's account of Napoleon's Invasion of Egypt (p.8), various collected texts on Indian Ocean Islam (p.7), and debates over the ethics of European and American imperialism (such as Mark Twain, Victor Hugo, Rudyard Kipling, Anthony Trollope, Sun Yat-Sen, W.E.B Dubois, Frantz Fanon, Mohammed Ali Jinnah, M.K. Gandhi, Jomo Kenyatta, Haile Selassie, and Stuart Hall, p. 9)

4d	The course uses literary texts to contrast and evaluate imperial attitudes and traditions in relation to one another.	Students read and analyze literary texts or extracts from literary texts, such as Vu Trong Phung's <i>Luc Xi</i> (p.9), which was an important piece of literary journalism by a Vietnamese novelist and journalist, and extracts from various literary texts (including by Bartolome de Las Casas, J.S. Mill, Ho Chi Mionh, Bibi Inder Kaur, Victor Hugo, W.E.B Dubois, Anthony Trollope, and others) in the Smith reader (p.7).
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## History 302. Comparative Imperialism 1500-present: Living in an Imperial World



Donald Cameron, "Akbar receives an Emissary sent by Queen Elizabeth I", early twentieth-century

Tuesday, Thursday, 1:30-2:45pm, PABLO 101

Assistant Professor Toby Harper

Coor 4490

tobias.harper@asu.edu

Open office hours: after class Tuesdays and Thursdays, or by appointment

### Introduction:

From the early modern period through to the mid-twentieth century the dominant political structure in a globalizing world was not the nation-state but the empire. This course examines and compares early modern and modern empires through the histories of the cities that were central to imperial networks, including Tangiers, Calcutta, Hanoi and Newport. We will examine the relationship between empires and the movement of people, commodities and ideas around the world, from capitals to pirate towns. These empires had significant, tangible impact on the daily lives of people

all around the world. They shaped and changed cultural norms around gender roles, religion, class, race and sexuality.

### **“Systems” and “Stories”**

This course will follow the creation, growth and decline of modern empires starting in the fifteenth century, moving through chronologically to the present. Each week we will look at the making of modern empires in two ways: in the first class of the week we will start with a large-scale examination of some of the big *systems* – economic, social, political, environmental and military – that shaped the maintenance and creation of imperial structures. In the second class each week we will study the cultures meeting in the city made sense of one another’s differences through close analysis of primary and secondary texts: through the *stories* of individuals caught up in these systems. These analyses will focus on two things: introducing the core assumptions and values of the cultures involved; and how these were changed by contact with other cultures.

### **Learning objectives:**

- Understand how imperial, national and state structures changed in relation to each other with the expansion and contraction of empires in the modern world through lectures and secondary readings that examine the broad chronological and geographical scale.
- Analyze core theoretical concepts in world, social and urban history, including: colonialism, imperialism, social class, gender roles and globalization through reading and discussing primary and secondary sources.
- Compare how empires shaped these concepts across six continents, three oceans (and many seas) and five hundred years. In making these comparisons, we will debate the similarities and differences between imperial structures in class discussion and in written assignments.
- Think through power relationship between the rulers and ruled in historical empires through primary sources written by both groups.
- Read primary and secondary sources carefully in order to better understand the specific social and cultural contexts of past empires. The combination of regular reading assignments with both primary and secondary sources encourages students to practice deep reading skills.
- Develop research and writing skills through multiple written assignments.

### **Assessment:**

20% Attendance and Participation

20% Weekly response papers

10% Mid-term test and map quiz

20% Essay 1

30% Essay 2

### **Grades:**

97-100 A+

94-96 A

90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
65-69	D+
60-64	D
0-59	F

The completion of both essays is required to pass the course. A personal reflection must be turned in with the second paper.

### **Participation Guidelines:**

#### “A” Contributor

- Contributions in class reflect excellent preparation as evidenced by frequent authoritative use of textual evidence.
- Contributions in class almost always reflect substantive thought (i.e., perceptive, original, and/or synthetic) about the material/topics and help provide direction for the class.
- Contributions often facilitate group interaction/learning via additions (e.g., examples, arguments), questions, process comments.

*If this person were not a member of the class, the quality of discussion would be diminished markedly.*

#### “B” Contributor

- Contributions in class reflect sound preparation as evidenced by competent reference to textual evidence.
- Contributions in class often reflect substantive thought (i.e., perceptive, original, and/or synthetic) about the material/topics and help provide direction for the class.
- Contributions sometimes facilitate group interaction/learning via additions (e.g., examples, arguments), questions, process comments.

*If this person were not a member of the class, the quality of discussion would be diminished.*

#### “C” Contributor

- Contributions in class reflect preparation as evidenced by some acquaintance with textual evidence.
- Contributions in class sometimes reflect substantive thought (i.e., perceptive, original, and/or synthetic) about the material/topics and provide direction for the class.
- Contributions occasionally facilitate group interaction/learning via additions (e.g., examples, arguments), questions, process comments.

*If this person were not a member of the class, the quality of discussion would be diminished a little.*

#### “D–F” Present but not really contributing

- Contributions in class reflect inadequate preparation: they seldom evidence familiarity with textual evidence.



- Contributions in class seldom reflect substantive thought (i.e., perceptive, original, and/or synthetic) about the material/topics and provide direction for the class.
- Contributions seldom facilitate group interaction/learning via additions (e.g., examples, arguments), questions, process comments.

*If this person were not a member of the class, the quality of discussion would be improved.*

### **Essay Grade Guidelines:**

#### **A: Excellent**

Style: Written with flair, creativity and clarity. Varied but coherent sentence structure. Polished grammar and spelling.

Structure: Builds naturally towards a conclusion. Clear and fluid linkages between paragraphs. Ideas flow naturally from sentence to sentence and paragraph to paragraph.

Argument: Not only answers the essay question clearly but also does something interesting with it. Explores the source material deeply and creatively.

#### **B: Good**

Style: Good grammar and spelling. Clear and comprehensible sentence structure. Some attempts at variation and creativity.

Structure: Essay develops in a discernible, logical way using some transitions between ideas.

Argument: Clearly addresses and answers the essay question. Discernible and relevant thesis statement.

#### **C: Poor**

Style: Grammar and spelling errors get in the way of reading the essay. Unclear sentence structure. Little evidence of proof-reading.

Structure: Ideas presented in illogical or opaque order, thus distracting reader from the development of the argument.

Argument: Argument is unclear, inconsistent or difficult to make out. Approaches but does not directly address essay question.

Essays that do not attempt to answer the question (including those that do not use sources that the question asks you to use) will receive a D or lower.

Cite all sources. All papers should be double-spaced, 12-point font, and all references (quotations and sources) must be consistently cited using footnotes. Please use *Mary Rampolla's Pocket Guide to Writing in History* for style and referencing guidelines. Essays that fail to cite sources or that cite sources incorrectly will lose grades.

All assignments are due electronically through Sakai. They will be run through turnitin. Papers will be returned by email.

#### **Late Assignments:**

Written assignments will be penalized one grade (eg. A- to B+) for each day that they are late.

Computer problems are not an acceptable excuse for lateness except in cases where you can clearly

document that a major issue with both your computer and your backup system prevented you from completing your work. You must backup your work. There are many free backup systems available.

It is your responsibility to make sure that you successfully submitted your work to Canvas. Make sure that you receive confirmation that you submitted your assignments. If you do not, try again. The easiest way to make sure your file is readable is to convert it into a .pdf.

Please do not submit assignments in the default Apple 'Pages' format, as this is not compatible with all systems. Submit assignments in .doc or .rtf format. If you have questions or problems with getting your work in an appropriate format or finding a functional backup system please let me know and I will advise on how to ensure the security and readability of your work.

## **Academic Honesty:**

Do not attempt to:

- pass off others' work as your own (plagiarism)
- submit the same work for more than one course
- misrepresent your health or personal situation in order to receive an extension
- forge any signatures on documents related to your academic life

If I detect any form of academic dishonesty you will immediately fail the assignment and I will pursue it with the college – there will be no leniency on this issue. Plagiarism includes quoting from any source without citation, as well as using parts or the whole of others' essays. Directly rephrasing a sentence from a source without citation or replacing individual words in an attempt to avoid detection are also both unacceptable practices. If caught, these will be considered plagiarism.

The best way to avoid plagiarism is to clearly cite sources and distinguish between your own and others' work through consistent and comprehensible references and punctuation. If in doubt, cite your source. Every sentence in the text that is not clearly cited should be your own composition, developed by thinking through the ideas that you want to communicate, not rephrasing others' work.

## **Course Policies:**

### **Copyright:**

Materials used in connection with this course may be protected by Copyright Law. Students may not share class materials without the express permission of the instructor. For more information, including Fair Use guidelines, please see the College's Copyright Policy and Guidelines at [http://www.providence.edu/library/research/Documents/Copyright Compliance Policy dec2008.pdf](http://www.providence.edu/library/research/Documents/Copyright%20Compliance%20Policy%20dec2008.pdf)

### **Electronics and classroom behavior:**

You may use laptops and tablets for the class readings, but it is strongly recommended that you take notes using pen and paper. Focus on the discussion, and take notes with pen and paper – you will

retain the information better that way because you will be thinking about it.

During class time I expect all students to be attentive to the discussion, especially to what your peers are saying. Anyone who is caught doing something that isn't related to the class on a computer or mobile phone during class time will have grades deducted from participation. Show respect to your fellow students and to their opinions.

**Disclaimer:**

Syllabus and calendar may change over the course of the semester at my discretion. Any changes to the readings or other aspects of the schedule will be sent out by email.

## **Class Schedule and Readings:**

### **Required Texts:**

Bonnie Smith, *Modern Empires: A Sourcebook*

### **Week 1: The Legacy of Rome: Etymology, origins and key concepts**

#### **Day 1: introductory class**

### **Week 2: Delhi**

#### **Day 1**

Omar H. Ali, *Islam in the Indian Ocean World*, Chapter 6, “Pluralism, Syncretism and Religion”, 124-138.

#### **Day 2**

Ainslie T. Embree, ed., *Sources of Indian Tradition*, chapter 14, “The Muslim Ruler in India”.

### **Week 3: Genoa**

#### **Day 1**

J.H. Elliott, *Empires of the Atlantic World*, chapter 2.

#### **Day 2**

Smith, *Modern Empires*, chapter 2, documents 1-4.

### **Week 4: Tangiers**

#### **Day 1**

Alison Games, *Web of Empire*, chapter 3.  
Linda Colley, *Captives*, chapter 1.

#### **Day 2**

Smith, *Modern Empires*, chapter 1, documents 4-11; chapter 3, documents 1, 5-6.

### **Week 5: Port Royal**

#### **Day 1**

Sidney Mintz, *Sweetness and Power*, chapter 2.

#### **Day 2**

Gregory O'Malley, “Beyond the Middle Passage: Slave Migration to North America, 1619-1807”, *William and Mary Quarterly*, 66, 1 (January 2009): 125-172.  
Smith, *Modern Empires*, chapter 3, documents 2-3.

## **Week 6: Melaka**

### **Day 1**

S. Arasaratnam, "Some Notes on the Dutch in Malacca and the Indo-Malaccan Trade", *Journal of Southeast Asian History*, 10, 3 (December 1969): 480-490.

### **Day 2**

Smith, *Modern Empires*, chapter 2, documents 11-12.

## **Paper one due end of Week 6**

## **Week 7: Rebellion and Resistance**

### **Day 1**

P.J. Marshall, *The Making and Unmaking of Empires: Britain, India and America c.1750-1783*, chapter 11.

### **Day 2**

Smith, *Modern Empires*, chapter 4, entire.

## **Week 8: Manchester and Calcutta**

### **Day 1**

Smith, *Modern Empires*, chapter 5, entire.

### **Day 2**

P.J. Marshall, "The White Town of Calcutta under the Rule of the East India Company", *Modern Asian Studies*, 34, 2, (2000): 307-331.

## **Fall Break 12-15 October**

## **Week 9: Mid-term discussion and catch-up**

**Day 1 – No class (fall break)**

**Day 2 – Mid-term review/catch up day**

## **Week 10: Cairo**

### **Day 1**

*Napoleon in Egypt: Al-Jabarti's Chronicle of the French Occupation, 1798*, selections.

### **Day 2**

*Napoleon in Egypt: Al-Jabarti's Chronicle of the French Occupation, 1798*, selections.

## **Week 11: The "Big Push"**

**Day 1**

Smith, *Modern Empires*, chapter 7, introduction and all readings, 214-240.

**Day 2**

Mark Twain, "To the Person Sitting in Darkness", 1901. <https://archive.org/details/jstor-25105120>

**Week 12: Hanoi****Day 1**

Alexander Woodside, "The Development of Social Organizations in Vietnamese Cities in the Late Colonial Period", *Pacific Affairs* (44, 1, 1971), 39-64.

**Day 2**

Vu Trong Phung, *Luc Xi: Prostitution and Venereal Disease in Colonial Hanoi*, selections.

**Week 13: Apia****Day 1**

Susan Pedersen, *The Guardians*, introduction and chapter 1.  
"League of Nations Mandate for German Samoa", 1920.

**Week 14: Berlin****Day 1**

Paul B. Jaskot, 'Anti-Semitic Policy in Albert Speer's Plans for the Rebuilding of Berlin', *Art Bulletin*, 78, 4 (1996): 622-32.

**Day 2**

GDI-DC documents

**Week 15: London – the place to be?****Day 1**

Stuart Hall, "Negotiating Caribbean Identities" (online).

**Thanksgiving Holiday, no class**

**Paper two due end of week 15**

**Week 16: Pitcairn****Day 1**

"Trouble in Paradise", *Vanity Fair*, 2007.

**Day 2 – final class, review session**

## Instructions for the two major assignments:

### First Major Paper: Fictional Narrative and Analysis

Choose one of the following:

- A Caribbean native shipped to Spain in 1493 by Columbus or another early Spanish explorer/colonizer.
- A Hindu civil servant in the court of Akbar in 1575 when Akbar starts the Ibadat Khana.
- An Irish soldier in the English garrison at Tangier during its evacuation in 1683.
- A recently-enslaved teenage woman from Angola who has just arrived in Port Royal, Jamaica in 1692.

Write a short (about 500 word) fictional but plausible narrative as if you were that person experiencing that event. What would you think is unusual? What would you think about the people you encounter? What do you think about the big events that are happening around you?

Then write a 800-1000-word analysis of the fictional narrative as if you were a modern historian looking back at this source. Look at the introductions by Embree in the *Sources of Indian Tradition* readings and the little introductions in Bonnie Smith. These analyses should follow normal academic citation practice and should include 3-4 secondary sources: write them as you would write a history essay, using the advice in Mary Rampolla's *Pocket Guide to Writing History* (available through the library), if in doubt about style. Use these secondary sources to provide context for your fictional narrative and to make some kind of argument about the "text".

It might help to do your secondary research first – that way you can set up the fictional component of your paper with information and context from your secondary readings. You can use readings we have looked at in class, but you should also find some external ones.

**Use at least three academic (that is, book or scholarly journal article) sources. Databases like JSTOR or Academic Search Complete can help you locate useful secondary sources. Reference sources (like encyclopedias) and most webpages are not particularly useful for the level of context and discussion. If in doubt let me know and I can advise.**

### Primary versus Secondary Sources

*Primary sources are the raw materials of historical research - they are the documents or artifacts closest to the topic of investigation. Often they are created during the time period which is being studied (correspondence, diaries, newspapers, government documents, art) but they can also be produced later by eyewitnesses or participants (memoirs, oral histories). You may find primary sources in their original format (usually in an archive) or reproduced in a variety of ways: books, microfilm, digital, etc.*

*Secondary sources are interpretations of events written after an examination of primary sources and usually other secondary sources, such as books and journal articles.*

Source: [Georgia State University Library Research Guides](#)

Not that a primary source for one thing might be a secondary source for another. A history of medieval England written in 1850 could be a secondary source if you want to write about the medieval period, but you could also use it as a primary source for writing about the 1800s. If you were to do this, you would treat what it says and how it says it differently.

For more information about history writing, see Mary Rampolla's Pocket Guide to Writing History (eighth edition). This has a lot more advice for writing good history papers. The library has a couple of copies available, as does the bookstore.

## **Second Major Paper: Primary Source Analysis**

**2500 words (including citations and bibliography). Due November 25 at midnight**

Locate a primary source related to imperial expansion or decline somewhere in the world from between 1450 to 2000. The purpose of this paper is to analyze that source in relation to a broader theme or themes around comparative empires that we have looked at this semester. You should analyze the source, discuss its meaning to the empire/empires it relates to, and make a connection to at least one other empire from the same or a different time period.

In developing your topic you will need to decide on what research questions will best enable you to say something interesting about the source, but below are some ideas to think about:

- **In what ways did imperial power shape contact between different cultures?**
- **How did the empires/representatives of empire deal with religious difference?**
- **Would the elites and the ordinary people have seen the meaning and effects of empire differently?**
- **How did the “civilizing mission” shape how the agents of empire treated other cultures?**
- **Did the empire or agents of the empire prefer appropriating other cultures’ political forms and techniques or trying to impose their own ideas on that culture?**
- **How did rule over another culture affect the “metropolitan” center of the empire?**
- **What kind of power did culture exercise in empires?**

In weeks 11 to 13 I would like to meet with all of you to discuss potential topics. Come prepared with a specific research question and ideas about sources that you plan to find and use.

### **Guidelines:**

**Style and citations:**



Imagine the reader is an intelligent non-expert to whom you are explaining your research. Give enough context that they will be able to understand the details of your sources. It might help to introduce key figures, places and terms when they first crop up, or else in a first paragraph following your introduction.

To answer this question successfully you will need to describe at least some aspects of the cultures concerned. As you search for sources, make sure you have enough material to describe and analyze the cultures concerned clearly and fairly.

Use direct, simple sentences when making your key points, such as your thesis statement and in topic sentences at the beginning of paragraphs. Avoid unnecessary adjectives and adverbs. Make sure all your verbs express the precise meaning you want to get across to the reader.

Cite all sources. If you are in doubt about whether or not to cite something, just cite it.

For this paper, please use footnotes based on the Chicago manual of style, 16<sup>th</sup> edition (see here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) (Links to an external site.)). The latest edition of Mary Rampolla's *Pocket Guide to Writing History* will also help you format your citations and plan the paper.

**Use at least one primary source and five secondary sources.**

### **Structure:**

Write a clear introduction and conclusion. The introduction should introduce the problem/question that you will be addressing. The conclusion should resolve or offer some kind of commentary on this overarching problem/question.

Make sure that the body paragraphs of your paper have clear topic sentences that indicate what the rest of the paragraph will do. You may want to organize your paragraphs by text, addressing each of your sources in turn, or by theme, making a constant comparison between them.

### **Research**

The ASU library history research guide contains various resources that can help with finding both primary (for example, newspaper databases and things like Empire Online and Nineteenth-century Collections Online) and secondary sources (JSTOR, etc.).

<https://libguides.asu.edu/c.php?g=263733&p=1761808>

# Modern Empires

*A Reader*



BONNIE G. SMITH

New York    Oxford

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