**Department of History, University of Manitoba, Fall & Winter 2009-2010**
**HIST 4400/7700**

**Historiography & Historical Methodology**

**SEMINARS:** Thursdays, 9:30-12:30  
**LOCATION:** 216 Tier

**INSTRUCTOR**  
Prof. Jarvis Brownlie  
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Phone: 474-9101  
Email: brownlie@ms.umanitoba.ca

Office hours: Tues. and Thurs. 3-4 p.m., or by appointment.

**COURSE DESCRIPTION & OBJECTIVES**  
This is a joint graduate/undergraduate course for advanced undergraduate history majors and for graduate students. It concerns some of the philosophical and methodological issues that bear on the research and writing of history by professional historians. The course will introduce students to some of the past and current debates in the historical profession about what history is, and what it can and should do. Students will be given the opportunity to examine some of the many methods and approaches to historical research and writing. They will also be asked to engage with a number of questions about historical methodology and the discovery, assessment and interpretation of primary and secondary sources in historical research and writing. Students will come away from the class with a better understanding of at least some of the dominant approaches to history, and should also be able to read historical writing with a more selective and critical eye. Even a full-year course cannot cover the full range of issues that have emerged in the discipline, so this course should be seen as a selective rather than comprehensive introduction to the field of historiography.

**PREREQUISITE (UNDERGRADUATE STUDENTS ONLY):** Written consent of department head.

**ORGANIZATION OF THE SEMINAR, READINGS AND PRESENTATION SCHEDULE**  
The class will meet weekly in seminar format. In the first week, we will outline the aims of the course and discuss the presentation schedule. In weeks two and three, we will make ourselves familiar with the history of historical consciousness and historiography in Europe. In week four, we will start to explore some approaches to historical writing, issues in historical methodology, and fields of contemporary historiography.

The course instructor will oversee the course, but the seminars will be largely team-taught by a number of faculty members, each being responsible for selected sections of the course. Students are expected to play an active part in the class by sustaining and perhaps leading class discussions.

Since this course is directed at senior undergraduates and graduate students, it is a reading-intensive class. You are expected to read 150-200 pages each week for this course and to come to class a) having read your material, and b) armed with questions, queries, points of interest, or points of disagreement to offer up for discussion. Besides the required readings found in the assigned texts and the course reader, students will be expected to visit the library or the Internet to find additional readings. Note that many of the required readings are available on-line.
WEEKLY THINK PIECES
After the first few weeks, students will be asked to prepare 'think pieces' about the weekly readings, which they will present and defend in class to get the discussion going. Since all students will be on email, these short papers should be sent to the course supervisor for distribution to all members of the class by the Tuesday preceding the class on Thursday. Think pieces should be very brief—about 500 words or one single-spaced page maximum. They should get to the point very rapidly and raise a number of questions, concerns, problems or debates within the common readings and the supplemental material selected by the student. As a guide to feedback, think pieces will be graded on a P-, P, P+ basis and a final grade will be assigned for their cumulative value plus the student’s ability to defend them orally and stimulate discussion in class. Think pieces should be analytical rather than descriptive. Try to answer the following questions:

- What is the author’s purpose in each piece?
- What is the author’s thesis or theses in each reading and how does s/he develop it/them?
- What are two major points of contrast or comparison between the readings?
- What insights do the articles reveal about the practice of this genre of historical research and writing?
- Can we derive any broader insights into the field of history in general from these articles?
- How have historians used these approaches in their historical writing?

Graduate students: You must prepare a think piece for the class discussion in week three, four, or five which includes the extra readings for graduate students. You will read a number of selections from Peter Seixas, ed., Theorizing Historical Consciousness in addition to what is assigned to all (these are listed in the corresponding week’s readings).

Finally, students are encouraged to join an on-line History discussion group on H-Net. There are now several such networks established, one for nearly every sub-field of the discipline. Some of you will be interested in the H-Canada discussion group, but there are many others to select from. Visit http://www.h-net.org/lists/ and select a group that fits your interests. At the end of the course we will discuss your impressions of these networks and their role in the historical profession.

ATTENDANCE, PARTICIPATION, MISSED CLASSES
Regular, active, audible, constructive participation forms a significant portion of the final grade (20%). Attendance alone will count for only a small fraction of the final grade for this component of the course, so expect to come to class prepared to pose and respond to questions, to discuss ideas, and to engage with the opinions raised by the discussion leader. If you are unable to attend class, please let me know in advance as soon as possible. If your absence is unavoidable, please provide me with a two-page (500-word) written summary of the week’s required readings.

REQUIRED TEXTS (AVAILABLE AT THE U OF M BOOKSTORE)
Lenin, Imperialism.
Course reader – one for each term.
Graduate students will also need: Peter Seixas, ed., Theorizing Historical Consciousness (Toronto: University of Toronto Press, 2004).

COURSE REQUIREMENTS
Students will be expected to attend and participate in each weekly seminar and must complete all of the written assignments.
**EVALUATION**

For **Undergraduate** Students (those enrolled in HIST 4400):

1. Seminar participation 20%
2. Discussion Papers (2 each term, **4 in total**) 20%
3. Essay #1 (8-11 pages) 10% Due October 29
4. Essay #2 (1000-1500 words, or 4-6 pages) 15% Due December 3
5. Essay #3 (1000-1500) words, or 4-6 pages) 15% Due February 11
6. Essay #4 (3500-4000 words, or 15-16 pages) 20% Due April 8

For **Graduate** Students (those enrolled in HIST 7700):

1. Seminar participation 20%
2. Discussion Papers (**5 in total**, incl. 1 on Seixas) 20%
3. Essay #1 (8-11 pages) 10% Due October 29
4. Essay #2 (1250-1750 words, or 5-7 pages) 15% Due December 3
5. Essay #3 (1500-2000 words, or 6-8 pages) 15% Due February 11
6. Essay #4 (4500-5000 words, or 18-20 pages) 20% Due April 8

All written assignments should be typed and should conform to a formal academic style, free of contractions, colloquialism, slang, etc. Sentences should be clear and to the point. Please proofread your work carefully before submitting it for grading. Papers should be free of technical errors of citation. For the formal essays, citations should follow the ‘Chicago style’ found in Kate Turabian, *A Manual for Writers of Terms Papers, Theses, and Dissertations*, 6th ed. (Chicago, 1996) or the *Chicago Manual of Style* (14th edition or later). Further details regarding written assignments will be handed out in class. Evaluative feedback will be provided prior to the voluntary withdrawal (VW) date of **March 19, 2010**.

**Written work** will be evaluated for both content and style, but mainly for the quality of the argument. Students at this stage of their academic careers should realize that style to a large extent determines the content, and should therefore pay careful attention to the quality and tone of their writing. I am looking for clear, logical, well-supported arguments in your papers and it is your job as the author to be as clear and cogent as possible. Plan on writing and revising at least two drafts of your papers before submitting them.

**Participation** will be graded on the basis of the quality, utility and facility of the student’s role in the class. Perfect attendance alone will constitute only a small portion of the participation grade. Students will be expected to discuss, debate, challenge and defend the ideas and opinions raised both in the required and supplementary readings, and by their fellow classmates during the discussions. It is impossible for your colleagues to engage with—and for me to evaluate—ideas that appear only in your mind. You must share them with the group.

The numerical grade weighting for evaluating performance in this course is as follows. Note that official, final grades are always subject to departmental review.

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<tr>
<th>Grade</th>
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<tr>
<td>A+</td>
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<td>A</td>
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<td>B+</td>
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<td>B</td>
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Students who wish to appeal a grade given for term work must do so within 10 working days after the grade for the term work has been made available to them. Uncollected term work will become the property of the Faculty of Arts and will be subject to confidential destruction.
LATE ASSIGNMENTS
Extensions will be granted only in exceptional circumstances for compassionate reasons. Late assignments will be penalized by the instructor at the rate of two marks (or percentage points) per day of tardiness, including weekends. Late or missed discussion papers (‘think pieces’) will receive a grade of zero.

PLAGIARISM AND CHEATING
Though some assignments in this course will allow you to build on work you have done for other courses, it is forbidden to submit work completed in other courses for credit in this one. Duplicate submission is a form of academic dishonesty.

The University’s regulations regarding plagiarism, cheating and impersonation can be found on page 29 of the 2009-10 Undergraduate Calendar and the Faculty of Arts regulation and reads, “The common penalty in Arts for plagiarism in a written assignment, test, or examination is F on the paper and F for the course. For the most serious acts of plagiarism, such as the purchase of an essay or cheating on a test or examination, the penalty can also include suspension for a period of up to five years from registration in courses taught in a particular department in Arts or from all courses taught in this Faculty. The Faculty also reserves the right to submit student work that is suspected of being plagiarized to Internet sites designed to detect plagiarism.”

In this course it is expected that all submitted work will be done independently.

SCHEDULE OF TOPICS AND SEMINAR LEADERS

FIRST TERM
Week 1 (Sept 10) Introduction (Jarvis Brownlie)
Week 2 (Sept 17) The Practice of History (Jarvis Brownlie)
Week 3 (Sept. 24) Historical Consciousness and Premodern Europe (Jarvis Brownlie)
Week 4 (Oct. 1) Historical Shifts in Europe and Beyond (Jarvis Brownlie)
Week 5 (Oct 8) Marx (Henry Heller)
Week 6 (Oct 15) Gramsci (Peter Ives)
Week 7 (Oct 22) World History (Mark Gabbert)
Week 8 (Oct 29) Women's History (Joy Chadya)
Week 9 (Nov 5) Foucault and Post-Structuralism (Jarvis Brownlie)
Week 10 (Nov. 12) The “Medieval” (Roisin Cossar)
Week 11 (Nov 19) Psychoanalysis and History (Warren Cariou)
Week 12 (Nov 26) Gender History and Queer Theory (Ben Baader)
Week 13 (Dec 3) Postcolonial Studies (Ravindiran Vaitheespara)