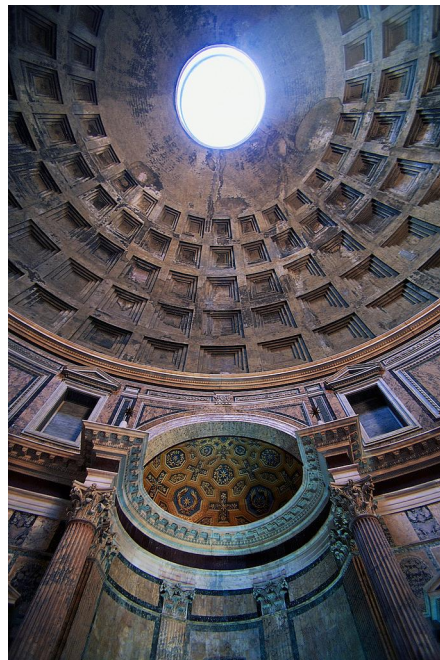


**Yale University
Department of History**

Senior Essay Handbook
History 495 & 496
Class of 2010



**Gilbert Joseph
Senior Essay Director**

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A Letter from the Chair

To Our Senior History Majors:

Learning to think as a historian requires expressing oneself in writing. Historians investigate complex problems, but they must also find the language in which to explain their results. Research and writing are inextricably linked and are at the center of the historical enterprise. Both aspects of the craft can be fun, as well as rewarding.

For this reason, the Department of History views the Senior Essay as the heart of its teaching. The essay should be a proof, to yourself, more than to any advisor or reader, that you understand how historians ask questions, how they go about seeking answers, and what forms a historian's answer to a good question might take. This handbook is meant to answer your immediate questions; however, it will not answer them all. Before you have ventured far into the senior essay process, please be sure to read it, and in particular, its opening pages, with care. Feel free to discuss its contents with your senior essay advisor or with Professor Gilbert Joseph, the departmental senior essay director.

The pleasure you gain from the senior essay will be increased, and the pain you may feel will lessen, by absorbing its information and advice in time to help organize your work and your thinking.

*Professor Laura Engelstein
Chair, Department of History*

Welcome

Writing the senior essay is the central academic experience of your final year at Yale College. The senior essay provides the opportunity for you to become a historian, working as an independent scholar on a topic on which you will become the leading expert. The History Department has high expectations for the senior essay. We expect an original, well-organized, well-written essay based principally on primary sources. We do not expect you to know how to accomplish this task when you begin. This handbook, your advisor, and the Senior Essay deadlines are there to make sure that you accomplish your task. Most students look back on this major project with a sense of pride, but most begin with a sense of anxiety. Like any other major task, the senior essay seems difficult when you consider it as a whole. The most important strategy you can have is to break it down into manageable tasks, following the timeline and calendar. In that calendar, we have outlined the elements necessary to produce an original piece of scholarship from primary sources, and we have given you deadlines for those elements. Follow the schedule, meet with your advisor, and if you feel you are getting off track at any time, contact me. Your first semester grade will be a temporary mark of SAT (satisfactory) or UNSAT (not satisfactory). If you meet the requirements outlined in the calendar, you will receive a SAT, if you do not you will receive an NS. The NS will be temporary, and your final essay grade will be recorded for both semesters at the end of the year. Remember, however, that many employers, graduate and professional schools will request first semester transcripts, so it is important to stay on schedule and earn a SAT in the first semester. Writing the senior essay is a unique experience: exciting, angst-ridden, and often great fun. As you delve into the primary sources, you will become first intrigued, then obsessed, with your topic. You will soon realize the joy of learning history from the past itself, unmediated by professors and other historians. In the words of former Senior Essay Director Jay Gitlin, "through your senior essay your professors can see that you not only know history, but that you understand how we know history." We place our faith in you for the coming year and prepare to delight in sharing your triumphs. We welcome you to our ranks.

Professor Gil Joseph

Time Line Calendar Class of 2010

***Due** indicates a MANDATORY DEADLINE for a written assignment due to the Senior Essay Director. Turn in this material to Essie Lucky-Barros, HGS 237.

****ASSIGNMENT** indicates a written assignment due to your advisor. During the fall semester, your temporary grade will be based in part on timely submission of these assignments.

September

Register for History 495a

7 **MANDATORY HISTORY SENIOR ESSAY MEETING 4:00P.M.** 114 SSS

14 ***Due** *Statement of Intention*, must be signed by Advisor, Turn in to HGS 237

Register for Library Research Colloquia on the Web
(Sue Roberts and Greg Eow are the contact persons)
<http://www.library.yale.edu/rsc/schedule/essay.html>

October

19 *****Research Travel Fund Applications due *****
Applications available from Undergraduate Office Room, 237 HGS

26 ****Assignment:** Research Plan due to Advisor

November

2 ****Assignment:** 3-page Prospectus due to Advisor

16 ****Assignment:** Annotated Bibliography due to Advisor

December

7 ****Assignment:** 10-page Draft or Outline due to Advisor

December 7 *Senior Essay Due to HGS Room 237 by 5:00 p.m. for any history major completing in December 09

Beginning Spring Semester

January

Register for History 496b

25 **Due:** Statement of Intention, for December 2010 graduates, must be signed by advisor and turned in to HGS 237, the History Undergraduate Office

March

1 ***Due:** Senior Essay Title Form Due in HGS 237

April

5 ***Due:** Senior Essay Due to HGS Room 211 by 5:00 p.m.

Reader's Reports will be available for pick up from HGS 237 in early May
Senior Essay Prize Day will be held the Friday afternoon of Commencement Weekend.
Students nominated for prizes will be notified by Email

December Graduates for 2010

- December** 7 **Notify Senior Essay Director about beginning your senior essay in spring 2010**
- January** **Register for History 495b**
- 25 **Due: Statement of Intention, must be signed by advisor and turned in to HGS 237, the History Undergraduate Office**
- May** 3 ****Assignment:** 10-page Draft or Outline due to Advisor
- December** 6 ***Due: Senior Essay Due to HGS Room 211 by 5:00 p.m.**

The Process

The History Department is crystal clear about its timetable, and you would be well advised to read, mark, learn, and inwardly digest those deadlines. Some advisors add other steps. A crucial component of scholarship is method, and every scholar has an individual one; start now to develop your own. The following hints may be helpful.

The first thing is to get organized, and to stay that way. It does not matter if you use note cards and a file box, a little notebook with cards, a large notebook with sections, or a computer database. Keep a separate section or sheet for things to be followed up, for new sources noted, for your sudden flashes of inspiration. And don't carry all your notes around with you; the loss of a book bag or computer with three months of research efforts would be devastating. Keep your notes in your room, re-organize them from time to time, think about them, but always protect them. Back up everything and keep copies separate.

The writing of history is an active task; it is the process of answering questions. The historian does not simply get the facts about an issue—that's what a reporter does. The historian asks fundamental questions about it. Sometime in the first month or so you should conceptualize your question; as your inquiry proceeds that question will be rephrased, altered, molded, perhaps even discarded as another one becomes more pertinent. Your essay must answer an important question; otherwise it will be a narrative, a report, a chronicle, but not history.

Before the end of the first term you should attempt to outline your topic. Your notes will help you to begin to give form to your material. All too often students' research and research and research and never sit back to take a long look at what the material is saying. At this point your outline may be only the physical arrangement of your notes or it may be detailed; some find it useful to make a conceptual outline, a few sentences or a paragraph for each section of the essay. The form is yours. This step is essential because it forces you to think through your argument and assists you in detecting gaps or weaknesses in your research and areas for further effort.

A fifty-page work is qualitatively as well as quantitatively different from a twenty-page one. It will be helpful and relieve anxiety to write sections at a time, not necessarily in order or starting at the beginning. You might start on parts where you feel the research is complete. It will alleviate blank paper paralysis if you don't try to write the deathless introduction at this point.

If your advisor is amenable, give him or her sections as they are written (of course you will have submitted the mandatory ten pages in December); comments on content and style can then be incorporated into the next section or outline. It behooves you to remember that your advisor has a lot of reading to do in the weeks before the deadline and can give your work more careful reading if it is submitted early.

Follow the timetable. You should reserve the same amount of time for your research as you would for a class. Ideally this should be scheduled for regular times so that you do not let other things intrude. As the term progresses, mark on your schedule not only your regular sessions with your advisor and departmental deadlines, but yours.

Finally, you have all heard horror stories of all nighters, or roommates typing notes on a different font, of computers and copiers going down, of driving to Branford because of the lines at Tyco. **Be early!** The best essays, and the ones which are the most gratifying for the authors, are those written by seniors who have allowed sufficient time at the end for the small details, which make a truly admirable paper.

The essay should be in nearly final form a week before the deadline. This allows time for polishing, for a really thoughtful and critical bibliographical essay, for just plain prettying up.

The senior essay is a challenge and should not be a chore. Some say scholarship is 50% system – so be disciplined. But the experience of writing the essay, when undertaken with intelligent and intellectual application, can indeed be the memorable capstone to four years at Yale. And, what's more, you will then be the world's expert on your subject!

The Beginning

CHECKLIST FOR A SUCCESSFUL SENIOR ESSAY EXPERIENCE

REGISTRATION

Register in the fall for History 495a if you are completing your studies and plan to graduate in the spring of 2010. The senior essay is a two-semester course. You will register again in the spring, or History 496b. You will receive a temporary grade of SAT (satisfactory) or NS (not satisfactory) for the first semester, which will be superseded by the final grade for the essay in the spring.

- **If you are completing your senior essay in the fall semester of 2009 you will need to register for history 496a.**
- **If you are starting your senior essay in the spring, wait to register in the spring and register for history 495b.**

December graduates must schedule an appointment with the Senior Essay Director during fall registration.

Double majors should schedule an appointment with the Senior Essay Director. You may write two separate essays in each major or, with the written permission of the Senior Essay Director, you may write a combined essay. Your combined essay will be substantially longer and will require two advisors.

CHOOSING A TOPIC

Choose a topic that can be done. Rule #1: Choose a topic that interests you. Rule #2: Just because something interests you does not mean that it is a good topic. As you are considering a topic, try to write three sentences that describe it. Then ask three questions you want to know about it. Then determine three types of primary sources to which you might go to answer those questions. If you cannot do these things, rethink the topic, but be sure that it is something absolutely compelling to you.

Read **Helpful Hints** and **Thoughts on Finding a Topic** on the process. Briefly search the secondary literature to determine what exists and what does not exist on your topic. At this early stage, you want to be sure that enough secondary literature exists to guide you to new questions and sources, and you want to be sure that someone has not just published an important book that answers all of the questions you want to ask of a topic. Do not worry that there are no topics "left." A good topic is truly yours. It springs from a unique combination of your interests, your education, your experiences, and your temperament.

If you are having trouble identifying a topic that compels you and seems accessible, search the Beinecke Library (on its computers downstairs in the reading room), or look through the finding aids in the Manuscripts and Archives Department in Sterling beside the Wall Street entrance. If you

can identify a collection of primary sources on a topic that interests you, you will be ahead of the game.

The Advisor

CHOOSING AN ADVISOR AND OTHER THOUGHTS ABOUT THE SENIOR ESSAY

By Professor Edith MacMullen

The choice of an advisor for your senior essay should be made with care and great thought. A compatible and helpful advisor can contribute enormously, not only to the final product but, and more important, to your last two terms at Yale. Remember that you are shopping for an instructor for the equivalent of two courses.

In general there are two types of advisors who bring different approaches and strengths to the task. You should consider carefully what it is that you feel would benefit you the most. Some advisors are the world's experts on the area of your topic; they are in command of the bibliography and the historiography; they know all the other authorities and the locations of all the obscure archives. They are tremendously interested in the content of the essay. Such advisors tend to emphasize the intellectual nature of the advising relationship.

Other advisors are perhaps not so expert in the field, although it would be unwise to select someone who is totally unfamiliar with the general ideas related to your topic. These instructors are committed to the process of researching and writing the essay. They tend to stress regularly scheduled meetings, clear-cut steps, and the evolution of the topic.

Ideally, you will find someone who combines the two aspects, someone who is knowledgeable, approachable, not a dragon or tyrant and totally unresponsive. The crucial criterion, if you want this year's work on the essay to be truly the rewarding culmination of your time at Yale, is your compatibility with your advisor. Remember, you will be spending a good deal of time with her or him.

CHOOSING AN ADVISOR

Choose an advisor long before your statement of intention is due on September 7th. Generally an advisor must be a member of the History Department. If this is proving difficult, consult the Senior Essay Director by email immediately. In 2008-2009 the department initiated on-line preregistration for senior essay advisors: registered majors will have an opportunity to preregister for two-week periods in the spring and summer of 2009. While not mandatory, this option is highly recommended, especially for students wanting to write their essays in high-demand fields, such as 20th-century U.S. history. Please direct any questions on advisor preregistration to the undergraduate registrar, in HGS 237.

You are responsible for finding an advisor. This means that you must ask a faculty member to do it and he or she must agree to advise you. We will not assign an advisor to you. **One serious warning: do not attempt to write your essay without an advisor. The department does not**

allow it. Professors can successfully advise only five advisees, so act at once, since many have a full contingent of students by the end of the first week of the semester. See *Faculty Fields of Interest for choosing an Advisor*.

To reiterate, it is greatly preferable to find an advisor as early as the spring of your junior year. **You will not write a successful senior essay without your advisor's involvement in shaping the topic.**

Keep in mind that your topic need not be fully formed before you seek an advisor; indeed, the advisor will help you refine it. You may want to discuss your topic with more than one faculty member. If your first choice as an advisor can take no more advisees, ask that person for his or her advice on someone else who might be a good advisor.

The pages at the end of this handbook on Faculty Fields of interest list faculty members and their interests. Be energetic, flexible, and imaginative in searching for an advisor. If you are having great trouble finding an advisor, consult with the Senior Essay Director.

WORKING WITH YOUR ADVISOR

Establish a smooth working relationship with your advisor. Some advisors work in response to their advisee's requests for meetings. Some schedule regular meetings and add written assignments, making the relationship more like a formal seminar. Some bring together advisees working on similar topics for group meetings. Discuss your advisor's expectations and your expectations. Discuss the assignments that are due, particularly those in the first semester, and be sure that you have a clear idea of what is required.

READER SUGGESTIONS

Be prepared to have a discussion with your advisor about potential readers of your essay. The advisor participates in the evaluation of the essay, but does not grade the senior essay. Another faculty member serves as the reader/grader who has had little or no working relationship with you. By the start of the second semester, discuss potential readers with your advisor. The advisor suggests readers to the Senior Essay Director, but the final decision on who will read the essay rests entirely with the director of the program. *See Senior Essay Report to the Student.*

WRITING THE STATEMENT OF INTENTION

Use the Statement of Intention as a mini-prospectus. By September 7th, you must submit the statement of intention, signed by the advisor, to the DUS office, HGS 237. The statement serves as a prospectus and a preliminary research plan. If you truly change your topic or change advisors, you must submit a new and accurate signed and completed Statement at once. **The Statement of Intention is a requirement for credit for History 495.**

The Required Colloquia

LIBRARY RESEARCH COLLOQUIA

In order to prepare students most efficiently for researching their essay topics, the library staff has planned a series of Colloquia specifically designed to help history seniors identify sources for the senior essay. A list of these colloquia will be distributed at the first senior essay meeting in September. It will also be available at the DUS office and at:
<http://www.library.yale.edu/rsc/schedule/essay.html>.

As soon as you have identified an area of research interest, you should register for the most appropriate colloquium by completing the registration form at the above website. We will notify you by email as to the deadline for registration. Sign up for only **ONE** colloquium and include the essay topic on the form. If you change research areas completely, cancel your colloquium reservation and make another for a more appropriate session. **Attendance at a library research colloquium is mandatory. It is one of the requirements of completing the senior essay and the Senior Essay Director uses the Library's report on attendance in issuing SAT or NS grades for History 495.**

The Library will communicate only via email with students regarding these colloquia.

ATTENDING THE LIBRARY RESEARCH COLLOQUIUM

Make the library research colloquium work for you. This is not a lesson in how to find a book; rather, it is a research primer. Research librarians demonstrate how to find primary and secondary materials on actual topics in manuscript sources, in periodicals (which you will use more than ever before), in online databases, and more. Today computerized sources and methods change with incredible speed. The library is acquiring new resources every day. You do not want to be uninformed about an important, accessible source. This can be the most valuable time you spend all year.

Components of the Essay

The essay consists of four parts: the text, the notes, the bibliography, and the bibliographical essay.

Use the *Chicago Manual of Style*, which is now available on-line. It provides the only styles acceptable. (That means that MLA or APA in-text documentation styles are not acceptable.) Citation is a complicated, risky business. Even seasoned historians keep style manuals close at hand. Do not assume you know what you are doing. Consult this manual from the moment you begin to take notes and keep it handy.

How long should the text be? There is a word limit for the text: 12,500 words (you must have your word count on the very last page of the essay).

This is approximately 50 double-spaced pages of laser printed text (12 pt. Times New Roman). Use your word processing program's word count; the word count must appear at the end of the paper, before the bibliographical essay. There is no minimum; successful senior essays approach the word limit. You must thoroughly treat your subject. Appendices, bibliography, footnotes or endnotes, and the bibliographical essay do not count in the word limit.

You may use either footnotes or endnotes.

See *The Chicago Manual* for complete instructions. Do your notes completely and correctly the first time and save yourself enormous trouble later. For example, you will have to have correct page numbers for citations from secondary sources and box and file numbers from manuscript sources.

The Bibliography should include all sources consulted and every single source cited in your notes.

Many readers will turn first to the Bibliography to make sure that you have effectively surveyed secondary works in the field. Include works you have consulted, but not cited. Divide the sources into Primary Sources and Secondary Sources, with Primary Sources first. Do not separate books, articles, or dissertations within the Secondary Sources section; simply list them alphabetically. The essay will be judged incomplete/late if it does not include a bibliography.

The Bibliographical Essay is a separate part of the essay (see the sample written by Quentin George Koffey, pages 41-43), 3- 7 pages long.

Since the senior essay is based upon original research, most essay writers strive to keep historiographical issues to a minimum in the text. Thus, the bibliographical essay gives you a chance to demonstrate the works that shaped your thinking on the topic and the works with which you take issue. It is a set of critical reflections on the most important sources you have used, **and it gives you a chance to explain how you developed your ideas as your research progressed.** Do not list every work mentioned in your bibliography. Give the reader a sense of the way you have gone about your research. Indicate the strengths, weaknesses and limitations of the material you have used.

Some readers explain how they developed their thinking and decided upon certain strategies. Starting from the Annotated Bibliography you completed in the first semester is a good idea. You may use first person in the Bibliographical Essay.

The essay will be judged incomplete/late if it does not include the Bibliographical Essay.

Writing

WRITING THE RESEARCH PLAN

Write a one- or two-page plan to tell your advisor about your sources. The research plan will restate the topic, giving a brief mention of the major works in the field. Then it will pose several questions you will ask of the topic. Asking these questions is critical, since they will shape the direction of your research. Jay Gitlin's essay (pp.21-23) shows why you must ask questions early: starting with the same general subject, pizza, he moves in two very different, though related, directions, depending on the question he is asking.

Tell your advisor about the primary sources you will use. Where are the primary sources? Describe them. When will you visit them? Can you get any of them through **Interlibrary Loan**? (If so, order them early). Will you be applying for travel grants from your college or the department to visit them? What sources have you been unable to locate? Before you write your research plan, read *Archival Survival for History Essayists*.

WRITING THE THREE-PAGE PROSPECTUS

By now you should have distilled your thoughts and questions about your topic into a thesis statement. Your three-page prospectus should open with a short description of the topic and present your thesis statement. Your thesis statement is the argument you hope to make based on your source materials. It is, in effect, the "message" you want to leave with your readers, the conclusion that will indicate the significance of what you have written. At this point in your work your thesis may be tentative, and it may change as you continue your research. That is fine. But providing at least a provisional thesis statement is an important part of the process of moving forward on your essay. The three-page prospectus should offer a brief background on the topic and explain how your research will make a unique contribution to it. This part will quite likely become the introduction to your senior essay. Then discuss the major secondary literature that exists on the topic and describe the primary sources you will use to contribute an original addition to that literature. Later, this can become the core of your bibliographical essay.

WRITING AN ANNOTATED BIBLIOGRAPHY

This assignment will tell you whether you have mastered the secondary literature, and it will suggest to your advisor other sources that might be helpful. An annotated bibliography of major sources in the field is a way of checking to make sure that you know what others have said about your topic. Most importantly, it forces you to determine where your argument fits with other work in your field: which work it challenges and which work it expands. This should be roughly five pages long and should treat every secondary source that you think is important to your topic. Think of three or four areas of historical literature on which your essay touches and identify the major secondary sources in those areas. Write a short paragraph about each book, summarizing the argument and stating how it relates to your essay.

WRITING 10 PAGES OR A DETAILED OUTLINE

Note that you have an either/or choice: 10 pages of the essay or a detailed outline of the entire essay. This may sound like "your money or your life," and both choices require a good grasp of your topic. We offer the choice because everyone works differently, because every topic requires a unique research schedule, and because either choice will tell you and your advisor where you have problems.

With your detailed outline, you may wish to provide a provisional table of contents for your essay, with a timetable describing a possible set of deadlines you would like to meet throughout the period between December and April. If a section is due to your advisor on 25 January, for example, you will be able to organize your time at the beginning of the spring term with this deadline in mind. If a section is due two weeks later, then it will be clear what early February will look like in terms of your work schedule, and so on. Planning a calendar of writing is an excellent way of breaking down a large task into easily manageable smaller ones. Consult with your advisor before you begin this assignment or make this choice; he or she has the option of making the choice for you.

Read *Splendors and Miseries of Writing a First Draft*.

WRITING THE ESSAY

If you are going to get a rough draft to your advisor before spring break, you must write it during January and February. Begin writing long before you feel ready to write. Indeed, you cannot know how much or how little you know before you begin to write. You will write several drafts before you have finished. Get a polished draft to your advisor in time for him or her to make comments on it and return it to you in time for you to incorporate his/her advice. This is the most delicate part of the senior essay process. Your essay will benefit enormously from your advisor's comments.

If you spend all semester in research and writing and do not get your advisor a draft early enough, you are selling your topic short. Your advisor has other advisees; it will take at least a week for him or her to read your essay.

Before you give your draft to your advisor, ask your college writing tutor to edit it. Your advisor's reading will do you the greatest service if he or she is not driven mad by awkward phrasing, disorganized paragraphs, and grammatical errors. Very, very few of us write polished prose the first time. Work with the writing tutor. See *Polishing a Rough Draft*.

Write a convincing conclusion. This sort of original and argumentative essay needs a firm conclusion, one that tells us what you have told us and why it is important that we know it. After first consulting the bibliographical essay, readers often read the introduction and the conclusion before plunging into the text. Be sure that the conclusion does justice to your hard work. End with a bang, not a whimper!

The Evaluation of the Essay

FIRST SEMESTER EVALUATION

The Senior Essay Director assigns first semester grades based on the timely submission of required assignments in consultation with your advisor. In other words, you must have completed the assignments listed below to receive a grade of SAT. The requirements are non-negotiable. Students who receive an NS on History 495 should still register for and complete History 496. Your 495 grade will be replaced at the end of the year by the grade of the essay. The only way that an NS grade in 495 may be changed is because of error. There are no incompletes.

To Earn SAT in 495 You Must:

- **REGISTER FOR HISTORY 495A OR B**
- **Submit a signed Statement of Intention by 9/14**
- **Attend a regularly scheduled Library Colloquium**
- **Submit a research plan to your advisor 10/26**
- **Submit a three-page prospectus to your advisor 11/2**
- **Submit an annotated bibliography to your advisor 11/16**
- **Submit a 10 page draft or outline to your advisor 12/7**
- **REGISTER FOR THE SECOND SEMESTER IN JANUARY: HISTORY 496B OR A**

DISCUSS SUGGESTED READERS WITH YOUR ADVISOR

In February your advisor will suggest readers for your essay to the Senior Essay Director. You should have a conversation with your advisor about this; you might mention to him or her professors with whom you have taken course work. If you believe problems might arise if particular faculty members evaluate your essay, please discuss this with your advisor. The Senior Essay Director assigns the reader in consultation with the student's advisor, but, due to departmental work load, cannot guarantee that the reader your advisor suggests will be chosen. Neither you nor your advisor can exercise any veto over the final choice. We strive to match each essay with the most appropriate faculty reader. The reader will not necessarily be an expert in the specific topic of the essay being evaluated; indeed, this would be impossible. One of the goals of history is to communicate beyond a cadre of experts; therefore, senior essayists should write clearly and not assume their readers share their detailed knowledge.

GRADING THE ESSAY

The Reader's Report evaluates primary and secondary sources: the writing, argument, and form of the essay; the treatment of the topic, including your interpretation and judiciousness; and the overall success of your effort. All categories count equally. After preparing the Report, the reader contacts the advisor and discusses the evaluation, recommending a letter grade for the work as a whole. The advisor answers the reader's questions and comments on the evaluation. After this discussion, the reader assigns a final grade to the essay, signs and dates the Report and returns it to the

Undergraduate History Office. Copies of the Report go to the advisor and a copy is available for the student in the DUS office, usually in early May.

Students who do not agree with the reader's evaluation have the right to dispute the grade under certain conditions. First, the student must discuss the grade with his or her advisor. The advisor (**not** the student) may then request a reevaluation if he or she thinks the essay deserves a final result that is *more than one grade* higher than the reader assigned it. That means that there is a *difference of more than two grades*, counting minus and plus, between the reader's and the advisor's assessment. For example, if the advisor thinks that the grade should be an A- and the reader assigned it a B- (with B+ and B in between the two), then the advisor may contact the Senior Essay Director and request that a second faculty reader evaluate the essay. (Note: A grade of B+ may not be reevaluated because it is not possible to have a two-grade difference. There is only one grade between a B+ and an A [namely, A-], since we do not assign the grade of A+.)

Alternatively, the student may bring the matter directly to the Director of Undergraduate Studies (DUS), who may contact the Senior Essay Director and request a second reader. Only the advisor or the DUS may request a reevaluation by a second reader; the student may not. The second reader's evaluation stands as final. Keep in mind that the second reader's evaluation may be lower than the original grade.

Reaching the Finish Line

COMPLETING THE SENIOR ESSAY TITLE FORM

The title of your senior essay should tell the reader what to expect from your essay (see [History Senior Essay Title Form](#)). Do not choose long quotations or cryptic phrases. State the topic clearly in the title. If you wish to amplify the topic or add interest, do it *after* a colon. For example, "Writing the Senior Essay: The Agony and the Ecstasy," not "The Agony and the Ecstasy: Writing the Senior Essay."

HANDING IN THE ESSAY

Include a title page with the title, your name, your residential college, your advisor's name, and the date. Use consistent margins, number the pages, justify left only, proofread, and turn in **two bound copies, one unbound copy and submit an online copy to the Undergraduate Registrar by email in the form of a PDF file for our use** (to HGS 211) and keep one for yourself.

THE DEADLINE is the stuff of which nightmares are made. It is **Monday, April 5th, 2010 by 5 PM. This time is non-negotiable.** To quote from the Blue Book: "If the essay is submitted late without an excuse from the student's Residential College Dean, the penalty is one letter grade for the first day and one-half letter grade for each of the next two days past the deadline. However, no essay that would otherwise pass will be failed simply because it is late. Late essays will not be considered for departmental or Yale College prizes." **Only major, incapacitating illnesses, and dire family emergencies will be considered as legitimate cause for an extension of this deadline by your college dean, who must consult with the Senior Essay Director prior to issuing the excuse. Note that this differs from a regular Dean's excuse, since the Senior Essay is a yearlong project, and you are aware of the deadline as you read this. Most years, no one receives a Dean's excuse.**

But a few people do miss the deadline, and it is usually because something unexpected happens at the last minute: a broken printer, a missing disk, or a high fever. They are heartbroken, since their grade drops automatically. Give yourself enough time to weather the unexpected and still produce the essay on time. Students who do not turn in an essay by the end of the semester are given a grade of INC (this grade represents a mark of incomplete). Even after the end of the semester, students may submit an essay to finish their degree and replace an earlier grade of INC. Such exceptionally late essays receive no grade deduction penalty, since not graduating on time is considered penalty enough. They will be read and graded ninety-days after the following term begins.

Prizes and publication are possible. Essays may be nominated for a History Department Prize either by the faculty reader or the advisor. Yale College offers prizes, as do the residential colleges. All History Department prizes are determined by special faculty committees and are awarded at a special awards ceremony during commencement week. See [Prizes Available for History Senior Essays](#).

IS IT WORTHWHILE? **ABSOLUTELY!**

Help Is On the Way

HELPFUL HINTS

By Lori Gates, '93

(Note: Ms. Gates wrote a prize-winning essay entitled “An Organization of Impeccably Respectable Southern White Women: The Women’s Emergency Committee and the Little Rock School Crisis.”)

Now that professors have told you how to choose an advisor, pick a topic, do careful research and write a prize-winning senior essay, let me tell you what it's really like. First of all, your senior essay does not have to ruin your senior year. You have plenty of time, and believe me, by the time you start writing, you will have more than enough to fill fifty pages. You may even find that you enjoy working on your senior essay if you keep a few hints in mind.

1. CHOOSE A GOOD TOPIC

This sounds obvious, but the best advice I can give you is to choose a good topic. This is one of the only times in your Yale career when you can spend a year studying whatever you want pick something you are interested in! Remember, this is not a Credit/Fail class and you can't bag the reading, so choose something you are going to enjoy reading about for eight long months. Merely choosing an interesting topic is not enough, however. It is essential that you pick a topic that is appropriate for the senior essay format. I found it very useful to think in terms of questions. Your paper should ask a question (or questions), and you should be able to answer that question with the available sources. For many of the history majors I knew, the more specific topics worked out best. Seniors often panic if September and even October go by and they still don't have a topic. All I can say is that it is easier to catch up if you have a good topic in November than if you realize in March that you picked an impossible topic.

2. GET ORGANIZED

Everyone has own style of researching and note taking and I approached my senior essay as if it were an extremely long seminar paper. However, there is one huge difference between the essay and your seminar papers - the number of sources. Senior essays often have over 100 footnotes and dozens of sources. This means that you must take good notes, because in March you will not remember where you read that great quote in October. More importantly, during the writing process it is incredibly difficult to organize all of these notes. You will have to take notes on cards or on a computer, even if you simply use a writing program and print them out. There are also databases designed for this purpose. Be sure you devise a careful system to prevent inadvertent plagiarism and identity sources, and find some way to thoroughly organize your notes before you start writing.

3. MEET WITH OTHER PROFESSORS

This is not essential, but I found it very useful to meet with professors other than my advisor to get advice about my essay. They can often suggest sources that your advisor is not familiar with, and in general, the more help you can get the better off you are.

4. GET A DRAFT DONE EARLY!!!!

Even if you don't think you can finish a draft **start writing very early!** First, writing your essay will be a week of hell and sleepless nights whenever you do it, so the earlier the better. Second, you will probably find that you need to do more research in certain areas once you start writing, and if you get a draft done early you will have plenty of time to do that research. Third, you will not want to read your essay for at least two weeks after you write it, and if you get it done early you can forget about it for a while. Finally, if you get your draft done early you, unlike other senior history majors, can spend spring break someplace other than New Haven.

5. REVISE LOTS!

My final piece of advice is revise, revise, and revise. By senior year most of us have become masters of the five-page paper and we usually turn in the first draft of everything we write. This will not work for the senior essay. Unfortunately, the essays are graded on the final product, not the effort put into them. Professors are very picky about style, and I had several friends who received grades much lower than expected because they had "good ideas, but stylistic problems." Don't let a year's worth of work go unrewarded because you didn't feel like looking for those passive verbs and split infinitives. A good way to deal with stylistic problems is to have someone else read your essay, or read it out loud, or both. I hope you find these hints helpful as you work on your senior essay.

Don't be overwhelmed by the size of this project. It really is not as bad as it seems, and you never have to go to class!

THOUGHTS ON FINDING A TOPIC

By Jay Gitlin

I have become a professional historian. (I know this is true because people have paid me to write.) But I did not major in history because I expected enormous cash rewards. (Good thing!) I became a history major because I loved history, and I still do. I love the subtlety, the attention to nuance and detail, and the stubborn insistence on specificity. I've always thought that most historians share certain personality traits. Some people leap in; historians tend to linger, pondering long-term trends, waiting for some ironic twist. History majors and their professors share a certain kind of curiosity.

We look at things and wonder how they came to be the way they are. That historical dimension in every object, person, and occurrence provokes our questions and provides an important part of our understanding. When did people begin to eat dry cereal for breakfast? ^ What did people do before underarm deodorants became popular? ^^

These questions, though they may seem trivial to some, intrigue me. Every question and issue can be approached through history. One senior last year, for example, wrote an excellent paper on the historical evolution of affirmative action policies. Another wrote an insightful history of the creation of Palisades Parkway and the impact of that road on the suburbanization of New Jersey. Everything has a history, and history is all-inclusive. And that's part of your problem. How can you find one specific and perfect topic in a universe of possibilities?

TWO WAYS OF STARTING:

1) Look through the collections in Sterling or Beinecke. Unlike graduate students writing dissertations or professors writing books, you may not have enough time to visit several archives in search of sources. A year is not that long a period of time! Good history usually rests upon a firm foundation. You might start, therefore, with letters, journals, ledger books, or diaries that interest you.

2) On the other hand, you can start with a broadly defined topic and hope that sources exist that will let you pursue it. Either way, **start with something that interests you and start asking questions. Questions force you to frame your topic. Questions provide focus.**

NOTE: Don't expect to come across the perfect manuscript collection that frames your topic for you-although it might happen. We all have a desire to find that one special letter: "I'm about to invent the telephone, but before I do, I'd like to tell you what influenced me to do so and what uses such an invention might have in the future." Dream on! Primary sources often have a stubbornly opaque quality. If they didn't, who'd need a historian?

Okay, let's start with some subject that's interesting-in this case, interesting to me: Pizza.

Before you go any further, place some temporary restrictions on your subject.

Ultimately you will want to erect appropriate boundaries around your topic. Okay, Let's start with "Pizza in New Haven."

Let's start asking questions:

Who made the first pizza in New Haven?

In and of itself, the answer to this question has little significance.

It has only antiquarian value. But ... let's continue. Where did this person come from in Italy?

Was this first pizza maker Siciliano? Napolitano? Amalfitano? Are there different styles of pizza? Is it a regional food?

Did the first pizza pies made in New Haven recapitulate Italian or regional Italian traditions or were they a response to American conditions? A topic is beginning to take shape. What were the local origins of the Italian immigrants who came to New Haven? When did they begin to consider themselves "Italian"?

In short, what factors influenced an ethnic Italian identity? And—bringing us back to the pizza—what role did food play in the formation of an immigrant's sense of ethnic identity? After all, in the 1990s a smaller percentage of people of Italian descent speak Italian or attend Mass--I'm only guessing here. Most still eat pizza, and many consider themselves to be competent judges of wine or an ordinary dish of pasta. (Is it properly *al dente*?)

Okay, you didn't like the direction of those questions? Let's try some others, who opened the first pizza parlor in New Haven? (Why did they call them "parlors" for that matter?) Who was employed in this business? Was it a family enterprise? Were the employees all men or men, women, and children? (There's an obvious line of questioning here one could pursue about gender roles.) If the business was successful, how were profits reinvested? Who supplied the pepperoni? the mozzarella? The cardboard boxes? In short, how did such enterprises influence the immigrant community's economy? Indeed, what were the economic connections between New Haven's Italian community and Italian communities elsewhere in the state or in the region? Were profits sent home to Italy, or did they stay in America? Who provided credit? As you can see, a rather different topic--based on the same subject—is beginning to take shape.

But when did pizza become a popular food outside the Italian-American community? Right away? Was this an important source of income--rather like a neighborhood export? Where were the first pizza parlors located? When did such establishments begin to appear in neighborhoods or suburbs of New Haven that were not dominated demographically by people of Italian decent? How did Italian-Americans reshape the food ways of this Yankee city? Indeed, how did Italian-Americans reshape the politics, the values, and the image of New Haven?

So far, each set of questions has taken us beyond the consideration of pizza itself. You may wish to stick with pizza. (After all, it sticks with you.) What function did the pizza have initially in the diet of Italian immigrants? When did pizza become a typically American fast food? How has the preparation of pizza changed? Have the ingredients and styles changed over time? Why are so many pizza places owned and run by Greek immigrants today? Have national chains like Pizza Hut had an impact? How successful are such chains in Italian-American neighborhoods?

One rather narrow subject—many possible papers. We could ask questions forever.

Okay now what? How do I answer these questions?

Reality check: What sources can I use to answer any of these questions? Is this a doable topic? And don't just check for primary sources--look in the library for books, articles, anything. Somebody's already written a book on the history of pizza in America? Good!!! (I don't think one's been written,

by the way.) Perhaps some of the ground has already been broken. Finding your way on an unmarked trail is tough. (And every historian brings a fresh perspective to a topic) Okay, you've found a topic and you've asked questions that can be answered.

Start thinking of the overall shape of your paper. An essay is not a mini-book. Where will you begin and where will you end? Does the essay you envision have a sense of direction? Do the questions have any logical sequence? Can you do this in 50 pages or less?

One last note: After spending a certain amount of time in the salt mines finding sources and researching your topic, come up for air. Climb up again to higher ground and ponder the significance of your topic, the context of your general inquiry. The way you position your specific topic can be very important. This is part of your interpretation. Example: I had a student several years ago who wrote a brilliant paper on the history of communal houses in the late 1960s and early 1970s. Rather than emphasizing the ways in which the young people living in these houses were rebelling against the values of their parents, the author chose to emphasize what she observed as the continuity between the values embodied by these communal places/homes and those of the suburban dwellings in which the members of the "alternative community" had grown up. This unexpected angle produced a penetrating historical portrait.

Good luck. I'm going out for pizza.

^If you're interested in the history of breakfast cereal, check out Harvey Levenstein, *Revolution at the Table: The Transformation of the American Diet* (New York: Oxford University Press, 1988).

^^Intrigued? Alain Corbin, *The Foul and the Fragrant: Odor and the French Social Imagination* (Cambridge, Mass.: Harvard University Press, 1986) discusses the history of deodorization. Roland Marchand, *Advertising the American dream* (Berkeley: University of California Press, 1985) discusses the creation of modern tastes.

*ARCHIVAL SURVIVAL FOR HISTORY ESSAYISTS, OR HOW TO COPE WITH THE
FALL SEMESTER OF YOUR SENIOR ESSAY AND LIVE TO GO HOME FOR THE
HOLIDAYS*

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By Beatrice S. Bartlett

[Professor Bartlett taught Chinese history in the History Department. This paper is drafted on the basis of talks given several years ago when she was Director of Undergraduate Studies.]

In the dark days of late November in New Haven the anxiety level of senior History majors spreads like a thick fog, foaming and steaming across the landscape. Students have chosen their senior essay topics and have assembled weighty bibliographies. They have tracked down a solid list of sources on which to base their investigations. They have begun to take notes. And at that point they are overcome with gloom.

Some fear that all their hard work will never amount to anything. Shall one, they ask, be able to come up with a worthwhile point, one that scholars have not already thought of long before? Others seem unable to get started at all. Faced with a box of perplexing archival papers written in inscrutable scribbles and scrawls or twenty volumes of published correspondence or a mere ten-year run of a city newspaper, they feel overwhelmed by their sources and cannot imagine how to get a grip on them. Estimates of how long it will take to read through the material vary between ten and fifteen years.

Disgrace, failure to graduate, life in ruins at the age of twenty-one, all these specters stalk the mind. Although there is no painless cure for these ills, I can offer one person's prescription for dealing with archival research. In my experience students do manage to cope with their sources in somewhat less than ten years. And because frequently they are using previously untapped primary sources or combining these in a new way, they do manage to come up with an original and interesting hypothesis. It is hard work, but worth it. Archival woes eventually turn into joys. First, we need a definition of the senior essay. I view the essay as similar to writing a book length study based on primary sources. The aim of both is to find meaning or significance in the primary sources appropriate to the topic. What might this meaning or significance be?

Here are a few examples taken from recent senior essays that I have either directed or served as a reader for:

1. Description of previous scholarly work on your topic followed by your independent analysis of how your investigation necessitates revision of those views.
 - a. A recent senior essay on late 19th-century anti-Chinese incidents in the American northwest opened by describing previous theories of the sources of anti-Chinese feeling that led to the Exclusion Act—the California thesis which suggested that anti-Chinese feeling developed in California and then spread to the rest of the country, the sojourner thesis which insisted that Chinese immigrants failed to put down roots or participate in their local communities in the U.S. but simply stayed long enough to acquire sufficient wealth to retire back in China, the labor movement thesis which stressed economic fears of competition for scarce jobs. Forty pages later when the student analyzed the incidents his own paper had described, he found those who opposed the Chinese caught in the grip of an unreasonable fear of being engulfed by hordes of immigrants. None of the analyses he had read seemed to take

care of his own findings. In his research he had found a kind of mass psychology at work--fears of an "invasion of the Chinese ... occurring in the minds of the people, [but] not [in actuality]." Thus he had an interpretation different from those in existing works. He had a contribution.

- b. An essay on China's turn-of-the-century attempts to develop education for women made the discovery that past writing on the topic had seen education for women as an inferior imitation of either western-sponsored missionary education for women or Chinese-sponsored education for boys. Women's education had not been studied except in the framework of these denigrating comparisons. But the student's investigation of the facts revealed much that was not western in the early development as well as some concessions made out of consideration that certain aspects of education should be framed to meet the special needs of young women. The student's rereading of material that had often been used by others resulted in a new and different analysis, a contribution.
2. The confirmation of a trend, a turning point, or a crucial phase or step in a trend can offer something new and original when applied to new materials or to a new topic.
 - a. For example, an essay in environmental studies and history showed how China's forest policy since the 1950s fitted in with other trends by emphasizing the red-versus-expert debate that was going on in other areas of the Chinese polity. When the country was in an expert phase, the environment policy emphasized high technology and the work of highly trained specialists; but in periods when redness in the form of mass movements and ideology was being stressed, then the forest policies fell in with that line and emphasized mass involvement, sometimes to the point of having such activities as thousands of people going out to plant trees. Thus this essay showed how the politics of other areas in Chinese life affected the specific policies that the student researched. The essay proved a trend or generalization that was well known but had not previously been examined in terms of Chinese forest policy.
3. Another kind of meaning likely to be found in primary sources will contradict long favored generalizations.
 - a. A senior essay on a missionary educator sent out to China falls in this category because it disproved long-cherished views of the motivation behind missionary activity in China. The topic was the work of an American teacher trained at Goucher College in Baltimore who went out to China before World War One to teach. Contrary to the usual story of missionary fervor and religious concerns, this young woman's diaries and letters (in the Divinity School Collection) revealed that she was not interested in the religion of the church that sent her to China. Nor was she inspired by a desire to help her Chinese charges. Instead, it was apparent that her enthusiasm for her work in China stemmed from her desire to recreate the happiness and female solidarity of her world at her undergraduate college back home. Thus the essayist not only disproved for this single instance a set of long-honored generalizations, but in addition offered a new interpretation to replace it.
4. Some students work in areas that have not previously been described. They cannot hope to prove or disprove old trends or generalizations because their topic has not previously been studied. What do they do? One remedy is to undertake comparative work--bringing in interpretations on similar phenomena in other societies.

- a. A few years ago a Chinese-American student taped long conversations with her Cantonese-speaking grandmother describing how she got her family out of China after the Communists took over in 1949. The woman had six children and each one presented a special problem in escape. Because of the danger to people remaining behind in China, this story could not be told earlier. As a result, the student created both her primary sources (through taping the memories) and general interpretations of the significance of the previously unstudied topic. In addition, the student looked at emigration stories of other countries for purposes of comparison.
5. Finally, there is the fact that at times the records of western-language observers can be used to shed light on certain aspects of Chinese life that are not ordinarily reported by Chinese writing in their own language.
 - a. For example, an East Asian Studies major read the 1910's and 20's English- language accounts of Yale-China doctors and nurses in Yale's Yale-China archives to find out how Western medicine was received by the Chinese. At that time, Chinese-language accounts written by Chinese were not likely to discuss something like Western medicine because it was so far beyond the bounds of the culture. The English-language accounts, even those written by foreign medical personnel in Ch'ang-sha, yielded a new picture. Although some of these sources had been used before, nevertheless this student, who later went to medical school herself, applied her preliminary knowledge of medicine to study the problem of culture clash in that area.

A senior might object that the History Department's essay requirement seems designed to make a scholar out of a person who is really only a senior majoring in History, going on to a career not as a historian but as a "doctor, lawyer, or pirate chief." But it is not true that the senior essay is an exercise designed for mature historians. Training that offers practice in sifting evidence, attaching significance to findings, and writing well will be useful in almost any future career or volunteer task that you are likely to take up in your future-even pirate chief. What is more: the experience of having to fight your own feelings of jitteriness and unworthiness will surely be character building? The essay offers an opportunity to work at length on a topic or problem that interest you intensely-something you want to spend two semesters thinking about. I have even had students in Chinese history write on medicine, health, botanical exploration, or cross-cultural dynamics, just because those topics fascinated them. Thus the essay is not just a dry scholarly exercise but can be a challenge and an opportunity.

What specifically will you have to accomplish in the first semester's work on your essay? You will have to choose and refine your topic, find a good bibliography (particularly a good set of primary sources), take notes, and write the first ten pages.

The approximate topic will be up to you. The best advice here is not to allow yourself to get too narrow too early. Let yourself pile up too many bibliography entries for a year's work, for those will give you latitude to narrow your focus later on and allow you to consider background and related episodes as you study your problem.

Your first principal aim in assembling bibliography entries must be to get a good run of primary sources. Yale is excellent for this because of its many archival collection sin the Beinecke, Manuscripts and Archives, the Divinity School, and even Sterling and Mudd stacks. The Library possesses many runs of nineteenth- and twentieth century journals and newspapers, and microfilm

primary documents (of diplomatic papers held elsewhere, for instance) as well as published memoirs, travel accounts and diaries.

As long as you do not make your heart's desire too specific at the outset, then you will probably be able to find a good topic. If you insist on working on something for which there are few primary sources-peasants' views of the Chinese monarchy in the eighteenth century, for instance (very few accounts by peasants were ever written down)-then your failure to locate a good body of primary sources will have to be on your head.

We do not advise students in the East Asian field to read foreign language materials for their essay research. Few students are sufficiently advanced in Chinese or Japanese, for instance, to have the time necessary to labor through a mass of useful sources in one of those languages. But for East Asia as well as most other parts of the world where foreign languages dominate, there will nevertheless be many English-language primary sources written by missionaries, diplomats, and businessmen who visited and lived in the area. In addition, some groups living overseas produced their own English-language newspapers and journals. The diaries of tourists, the tales of explorers, and the on-the-spot records kept by journalists may be very valuable for research. In recent years writing by former Peace Corps participants is beginning to appear. Be imaginative in thinking about the possibilities of your topic. Your preliminary bibliography will also need some good secondary accounts.

Another kind of primary source that may be employed for certain kinds of essays is the writing that reflects historians' debates. These books and articles and even newspaper editorials may take sides or present varying analyses of an issue such as slavery, the "loss" of China, or the causes of a war. When the student describes and analyzes the different views, the views themselves are serving as the primary sources for the senior essay. Many historians have argued about the achievements of the postwar government on Taiwan, for instance, some contending that the infrastructure for Taiwan's economic miracle was really laid down during the Japanese colonial era (1895- 1945) with others attributing success variously to U.S. foreign aid or the leadership of Chiang Kai-shek and his Kuomintang party. An essay on this topic took the historians' views as the primary sources for the 25 subjects and then suggested why, given the various historians' backgrounds, certain of them might have reached their conclusions.

You may think that after a month's work you are finished with collecting a bibliography, but you can go on collecting as you read. The footnotes in recent books on your topic will give you an idea of what more is available. As one member of the Department remarked: "... the best luck [a student] could have [is to come cross] a very recent book, in which the footnotes or bibliography will start you back down the research trail."

Your next concern will be to take notes without noting everything. Whether you take notes by computer or hand develop a standard form for note taking, be sure to keep good bibliographical notes so that you will not have to scramble to check your sources again in the zero hour when you are writing footnotes or endnotes.

In addition, take notes on your own good ideas, your own search for meaning and significance in the material. One history professor says that he stops taking notes every 45 minutes or so and makes himself look off into space and think about what he has just read. "I usually find I had been taking in but not digesting, and had missed the significance of data my eye had passed over too quickly. It's still convenient, then, to flip back through the book and re-discover what one inadequately recalled."

To develop a sense of what is significant, try alternating between reading primary and secondary sources. Don't get stuck in one set of sources or on one topic. You should move around, otherwise you will risk assembling a large set of not very useful notes on your subject's early boyhood, for instance, but little about the more meaningful years of his life.

Be sure to put quotation marks around anything that is not expressed in your own words. If the quotation is long, you may want to do some judicious xeroxing and save yourself the trouble of copying a long quote. Some people, in fact, take down all quotations verbatim--these can always later be "translated" into your own prose; meanwhile you will not be in doubt about the author's exact wording. Otherwise you may find yourself dithering over whether or not you put a certain item into your own words when you took the note in the first place. You may also want to copy or arrange to have copied archival material.

In the final paper, quotations from primary sources will enliven the narrative and give it authenticity. But unless you are doing a historiographical essay, quotations from secondary sources are frequently better in your own words unless they are of the caliber of deathless prose. Distinguish between a historian's ordinary narrative statements, which should not be quoted, and a striking metaphor or a well-expressed pronouncement, which should be. Professor Mary Wright ended one of her chapters with a succinct and quotable disparagement of the late nineteenth-century efforts of a certain group of Confucian officials: "They insisted on the total preservation of the existing order, and in so doing precipitated its total loss." (Mary C. Wright, *The Last Stand of Chinese Conservatism* [Stanford: Stanford University Press, 1957], p.147.) This kind of well expressed summing up by a famous historian could enhance a point you are making.

When you have finished taking a note, or at some later point when you have time to go over your notes, write a summary or a headline at the top so you may tell at a glance what the note is about. This will mean that you do not have to read through a note in order to find out its meaning, a convenience that will save time when you are sorting your notes, making an outline, or writing.

Once you are ready to make an outline, sort your notes into categories, topics, phases, periods, aspects--or whatever divisions are appropriate to your essay--and then summarize what you have on another piece of paper or note card (taking notes on your notes!). Clip the summarized notes to the card bearing your outline or analysis. Of course you may decide to do this several times in the course of your research. Your topic will probably keep changing. To help yourself sort through your notes, underline the important points on your cards (perhaps with a colored felt marking pen) or use different colors to mark different kinds of topics or ideas. Play with your notes in various ways--read them over, mark them up, and add your own thoughts.

One historian in the department says he numbers his note cards within titled categories (three to five large categories for an article). Then as he reads over his notes he writes down the number of the card containing the information he wants for one paragraph or another. This makes it easy to fish out the appropriate card when writing. He emphasizes that "you must spend time arranging data in tidy heaps either as you take the notes... or just before you write them up." What will not do is to come to the end of your note taking and be faced with an unsorted mish-mash of untitled, strung-along data which you then have to read through every time you want to write another paragraph. Even an order that later has to be changed is better than no order at all.

Above all, don't stop thinking just because you are taking notes. Be alert to how you might use a note in the eventual essay (if you have no idea how it might be used, take a reference note that will allow you to revisit the exact spot later on). The government official you may be studying is not going to have written down for you that he deceived his superiors and stole from his inferiors--you

have to figure that out for yourself. The Yung-cheng Emperor did not put down in his imperial vermilion writing that he was going to create the equivalent of a national security council and keep it separate and secret from the rest of his government, but from reading what he did, I figured that that had been his concealed purpose.

The History Department asks that ten pages of the essay be drafted by the end of the first semester. At this stage, some of the following pointers may be useful.

Your first question will be: where to begin? Sometimes your narrative will have a dramatic incident that can be summarized at the outset and used to pose your research question. Or you may be able to lift a symbol or an interesting contrast from the essay and use it to point up a dilemma or contradiction that forms the basis of your research question.

Once you have given the reader the problem that will be the focus of the essay, you next may need to describe how you will carry out the research. Usually this will lead to a description of your primary sources. Next you might supply a brief outline of the essay to give the reader an idea of what to look for, what to expect.

But if you feel not ready to tackle the foregoing, you might instead write up the historiographical issues relevant to your essay, describing what others have written about your subject and perhaps suggesting why their explanations are biased or inadequate and feinting at how your own work will remedy previous deficiencies in interpretation. This may take three to five-pages—or more. Some students who write up the historiographical issues behind their essay are able to save this work for their final version--others reserve this material for the bibliographical essay that has to be submitted with the work. Whatever you do at this juncture, remember that simply writing something down is a good way to force yourself to shape your ideas and think about the paper. The essay may change between the end of the first semester and the final product, but at least you will have made a start.

Finally, as you begin to write, try to recall all the rules for good writing that you have been taught. Begin by making an outline-as detailed a one as you can produce at this point. Make sure that each paragraph has a topic sentence, and that it contains facts and arguments that bear out that topic. Remember that each succeeding topic sentence drives your argument, your narrative, or your analysis forward. Try to end each paragraph with a summary or a twist that leads into the next--this will be the push that makes the reader want to go on.

Print out your first attempt and correct the hard copy in pencil. Let it sit overnight or even for two or three days and then revise further in pencil before typing the corrections. Try to make your writing as polished as possible so that your essay advisor will not have to spend a lot of time pointing to grammatical and stylistic errors and can instead help you with higher-level issues.

Above all, think of your essay not simply as an account of your research but rather, as an opportunity wherein you guide the reader through a subject that has fascinated you. Your job is to lead the reader to new understandings. That is why you may want to orient the reader at the beginning by presenting a research problem and an outline of how you will develop the essay. Perhaps you will give two or three main topics that will form the backbone of the essay or some signposts or turning points to look for. Don't leave the reader adrift, wondering why he or she is reading through your data—it is your job to make this clear from the outset.

The Department's senior essay might help you decide that the topic offers the kind of issues you would like to take up professionally. It ought also to enable you to polish your research and writing skills. Above all, with a solid first semester's work behind you and your prospectus, bibliography,

and ten pages in hand, you may surely let success go to your head (only temporarily of course) and congratulate yourself on having survived the archival or note taking phase of the Department's senior essay.

MANUSCRIPTS AND ARCHIVES

Manuscripts and Archives is a major Yale center for historical documentation. The resources held by the department document a wide array of institutions, persons, and subject areas including public policy and administration; diplomacy and international affairs; political and social thought and commentary; science, medicine, and the environment; legal and judicial history; the visual and performing arts; urban planning and architecture; environmental policy and affairs; and psychology and psychiatry. In addition, the department has extensive holdings on New Haven. Manuscripts and Archives will offer a general introduction to archival research that will include information on searching the department's manual and electronic catalogs, finding aids, and databases for sources beyond Yale. The session will be of interest to new faculty, undergraduates beginning work on seminar paper and senior essays, and graduate students investigating topics for research utilizing the holdings of the department.

MANUSCRIPTS AND ARCHIVES TUTORIAL

Manuscripts and Archives provides an on-line tutorial is designed to orient individuals to methods for locating primary source material at Yale particularly in Manuscripts and Archives, and to answer frequently asked questions about doing research in the department. The tutorial can also be helpful to those trying to find manuscript and archival material in other repositories. (<http://www.library.yale.edu/mssa/tutorial.htm>)

SPLENDORS AND MISERIES OF WRITING A FIRST DRAFT

By David A. Bell

Sometime early in the second term there comes a moment of truth for senior essay writers. If all is going well at this point, you will have a large pile of note cards lying on your desk (or perhaps an impressive number of bytes registering in the "essay" subdirectory of your computer). You are realizing that you actually know quite a bit about your topic-quite possibly, more than your advisor. You are feeling a new and welcome degree of confidence. The ten pages you wrote under the gun in December are starting to look rather unsophisticated-and that's a good sign. But the April deadline, once so comfortably distant, is looming on the horizon, and your advisor is beginning to sound like a broken record: "So how's the rough draft coming along?" It's time to sit down, get organized, figure out What It All Means, and then to actually start banging out the essay.

This is not always an easy or satisfying process. When I sat down to begin my own senior essay, I wrote forty pages in just two days. The trouble was they were all numbered page one, and they were all crumpled up in the wastebasket at the end of the process. This is the period when procrastination starts to spread like a plague among the senior class. "Well, got to get back to my rough draft," you say, and an hour and a half later, you're still nursing a cup of cold coffee in the dining hall. To avoid actually writing, some people start reading obsessively through their notes, even taking notes on their notes (and notes on those notes). Others start making outlines. First they divide the planned essay into four major points, then into twelve sub-points, then into forty-two sub-sub-points. Pretty soon, they've pretty much outlined every sentence of the essay, but they haven't actually written a single word.

On the subject of beating writer's block, there is unfortunately no easy answer. The only thing to remember is that almost everyone goes through some version of it, despite what people may say over dinner (in general, people talk about their writing about as truthfully as they talk about their sex lives). Furthermore, while excess procrastination is obviously a problem, some degree of it is normal. Writing is a complex psychological process. It almost always involves a build-up of tension, and then a release. As a result, some days you will probably sit spinning your wheels, while other days you will surprise yourself with what you accomplish. Very few people simply sit down and churn out a thousand words a day, like machines. So don't flagellate yourself, and don't start beating your head against the wall to assuage your guilt for having just played four hours of computer golf. If the problem does seem to be getting severe, however, don't keep it to yourself. Talk to your advisor (who has probably gone through the same thing), or the writing tutors, or your friends.

When it comes to organizing your research material, there is also no single procedure, which works for everyone. Yet almost everyone has to face one common problem. Most researchers develop some system of categories for their notes early on in the research, and they continue to use these categories as they accumulate notes. Yet the more they learn the more uninformed and inadequate the initial categories come to appear. Furthermore, at the end, some of the categories will likely be brimming over with material, while in others there will only be half a page of trivial notes. Don't feel obligated to stick to an intellectual scheme you thought up back when you had read one textbook and three articles. In fact, some people prefer, once they have finished the research, to work out a whole fresh set of categories, and then to go through their notes systematically, refiling everything. Others may find refiling more trouble than it's worth, but it's still a good idea to treat the original categories skeptically.

Even if you don't refile, and regardless of the particular organizational scheme you employ, at some point (perhaps even after writing a chapter or two), you absolutely must lay aside the notes and books and xeroxes and read through carefully what you yourself have put on paper or disk in note form. It's surprising how easy it is to forget early readings, or to overlook their significance. Furthermore, by early in the second term, you will probably have many new insights into material that you first read in October. In any case, the better you know your notes the more likely your mind is to start making unconscious associations among them.

One further subject on which there is no obvious consensus: should you start by outlining (whether on paper, or in your head), or by just sitting down and typing? While everyone should use the method that works best for them, I would still urge you to remember that since writing is a complex psychological process, you should place some trust in your unconscious.

Many people find it a useful exercise at the beginning of a draft to put aside all their notes and outlines for a moment, and simply to begin writing off the top of their heads. If you do this, you may not keep what you have written in the same form. You almost certainly will not complete a whole draft in this fashion. You absolutely will have to go back to clean up the prose and add citations and footnotes. Still, the process of letting the words flow may well lead to insights and associations that might not have occurred to you by writing one sentence every fifteen minutes, in between searches through your files. In my own experience, writing with an outline taped to the computer is rather like floating in the water on an inner tube: it's comfortable, but you don't learn how to swim.

Beyond these general remarks on getting started, there is one crucial thing to keep in mind as you set about actually churning the rough draft out- and while the point may sound hopelessly banal, it's surprising easy to ignore. Every essay should have a basic degree of coherence. In other words, it should have a point. In fact, ideally, you should be able to summarize in a page or less what that point is, and what makes your essay interesting and original.

The point may be simple in the extreme: "To refute Smith's generally-accepted view of my subject." It may be more subtle and complex. You may not even have a clear sense of it when you start writing, for sometimes it only emerges in the course of writing. Still, before you start rewriting, it should be there. Only once it is there, can you start asking what structure will get your points across most effectively. Of course, you don't have to actually include a one-page summary in the final text. As the historian John Clive once remarked, if the author sums up the whole point in three paragraphs, why bother reading the rest of the book? Good historical prose is not the same thing as a scientific proof. But for your own purposes, you should be able to sum up concisely, not all the evidence, nor the way other scholars have dealt with the question, but the significance of your own contribution.

Of course, this is by no means as simple as it sounds. And it is here that many senior-essay writers start asking in a frustrated tone of voice, "How can I, a college senior, possibly say anything original in an essay I have worked on for only seven months?" After all, there are tens of thousands of professional historians at work in the United States. There are hundreds of historical journals and dozens of university presses that publish thousands of articles and books a year. Whether your subject is "Gender and Power in the Late Byzantine Empire," "The Economics of Copper Mining in Nineteenth-Century Latin America," or "Confederate Cavalry Tactics," someone has probably written on the subject before, quite possibly using a wider variety of sources than are available in Sterling Library. What is there to add?

There are a few things to keep in mind on this issue. Above all, keep a healthy perspective on the nature of academic writing itself. Quite a lot of it, frankly, is rather trivial, more a game of one-upmanship than anything else. "In his seminal 1967 article," the average piece begins, "J.C.D. Blimp suggested that eighteenth-century Lilliputian peasants had an average life expectancy of just 32 years. However, in 1972, Bettina Crimp pointed out that Blimp had not taken into account the effect of migration patterns, or made use of rural parish records. By doing this, Crimp raised the figure to 36. Then in 1979, Reginald Skimp showed that by applying the methodology developed by the German demographer HansDinkelbump, a more accurate figure of 35.4 could be arrived at. Now I. R.T. Grimp, will show that in fact..." This is sound and fury, signifying hardly anything, so don't let it intimidate you.

Furthermore, keep two things in mind about the word "essay," as opposed to the words "academic article." "Essay" is generally defined by the dictionary as "a short literary composition on a particular theme," and it originally had the meaning of a trial run, an experiment. Make sure that what you are writing is first and foremost an essay in this sense, and not simply another "contribution" to a Blimp-Crimp-Skimp-style debate. Obviously, if you feel you have an important argument to make about the existing scholarly literature, and if you have the evidence to make it, then go ahead (some seniors' essays in fact end up as published scholarly articles).

But don't feel obliged to play the academic game, or to stick by the crabbed, dry and trivial standards set by too many pieces of academic writing. Don't disregard what other people have written, but also bring your own personal point of view to bear. Engage in some intelligent speculation. Compose in a lively prose style.

Try to bring out the perspective of the people you are writing about. In these ways, you can fashion a "point" that is interesting and original even if it doesn't earn you a place in the newest issue of *Historical Revisionism Revisited*. One of the best senior essays I read in recent years dealt with women's reactions to changing abortion legislation. It probably wouldn't have qualified as a journal article, but it brought out the women's attitudes so beautifully that I remember it far more vividly than I remember a slew of journal articles on related subjects.

When sitting down to write a first draft, there are also some things to remember about prose style. First and foremost, heed all those pieces of advice you were given back in composition classes: be clear, use topic sentences, avoid the passive voice, avoid unnecessary colloquialisms, pay attention to grammar and spelling, use figures of speech, consult a manual of style, etc. etc. etc. These rules are there for a reason (although they can occasionally be broken for a reason--a good reason). And if you can't bring yourselves to write well out of sheer love for the English language, then do so out of self-interest.

Whoever ends up grading your essay will probably be grading at least five or six of them, and even the most enthusiastic professor, the sort who lives for teaching undergraduates, will probably have mixed feelings about the task. The last thing he or she wants to do is struggle with careless, confusing, tired prose. Lively, exciting prose that makes the reader actually look forward to turning the page this will almost certainly win you another point or two in the final grade.

If you are afraid of trying to be lively because you don't want to sound silly, then keep the following point in mind: in the editing process, it is always easier to tone prose down than to spice it up. Always. So in the very first draft, go a little wild. Use strange analogies. Employ strikingly recondite vocabulary. Vary the lengths of your sentences for dramatic effect. Experiment with irony. Use your thesaurus (it can help you find expressive adverbs and adjectives, not just synonyms for "organization" and "development"). After you have finished, let the section sit for a while before

editing it, and then, if necessary, edit down. On second glance, your prose may indeed sound silly. But it might actually sound pretty good.

Of course, there is another way to liven up the prose, namely through the judicious use of quotations. Let your subjects speak for themselves. On occasion, even fairly lengthy indent quotes are helpful, for they give the reader a sense of the original voices, and of the material you have read. On the other hand, don't drown the reader in citations either. Self-restraint can be admittedly difficult in this area. Particularly when you have spent hours and hours of digging in the microfilm room, and have come up with what sounds like choice material, you may feel an almost irresistible temptation to include it, even if it adds nothing to your overall point, and mutes the impact of other, more important pieces of evidence.

Resist. Keep in mind that if you have done serious research, you will almost certainly have, in any case, far more notes and citations than you could possibly hope to squeeze into a 12,500-word essay. Many writers end up using less than ten percent of their note cards. It's normal, and the other ninety percent in no way amount to wasted effort. Think of it as a sort of ballast, which gives your essay the depth and confidence that it needs.

The subject of notes brings me to my final point. Just because you have sat down to start writing does not mean you should return your books to the circulation desk, or finally tell the library staff what you think of them for putting everything interesting in the "compact shelving stacks" of Mudd Library. Even if you only use ten percent of your notes, you will still find that, on occasion while writing, you will need to go back to the sources. Having quoted what a conservative says about something, you may realize that it would be nice to include the liberal response as well, or vice-versa. You may suddenly want to include a passage from a book you glanced at, and put back in the stacks, four months ago. In fact, the last few days of essay writing are sometimes the moment when the most telling and expressive pieces of evidence turn up. You may even end up checking out four new books the day before the essay is due. Don't worry about it. What matters, particularly at that point, is the senior essay itself. You'll only write one of them in your life (unless you've managed to disregard all the advice in this handbook, that is). Make it as good as possible.

POLISHING A ROUGH DRAFT

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By Fred Strebeigh, with Mark Bauer

Three decades ago, one minor writer (Truman Capote) delivered a put-down to the work of another (Jack Kerouac). The put-down has outlived both men. It was: THAT'S not writing. That's Typing.

In this essay, I am discussing ways to avoid that put-down. I'm discussing, that is, strategies of revision for a writer-ways to take a first draft and make it final, ways to transform typing into writing. I will assume, as I proceed, that you have already finished some sort of first draft (though I will try to make this worthwhile also to a writer who has not). Once you have your first draft, you will know it by the sense of liberation it brings. You will think, perhaps: I have 50 pages! I could hand this in! I will graduate from college!

I intend this essay to help you hold that sense of liberation. Once you have that draft, paradoxically, your next challenge must be to get some distance on it-to get perspective.

To help make that possible, I have organized this essay by questions that I would ask.

WHAT IS YOUR STRUCTURE?

Ask yourself: what is the structure of this senior essay? You now have one, whether you used an outline or not. Have you written, perhaps, some 40 pages describing someone else's actions or thoughts-then interspersed them with, say, five pages of your own comments? Was this your plan? Should it change? Asked another way, have you yet made the essay your own? Or is it still shaped by another's thought?

HAVE YOU RE-OUTLINED?

To analyze the structure of your paper, I want to urge a very useful tactic: [re-outline your essay](#).

Outlining may be of little use at the outset of a project, except to very experienced writers. But re-outlining is invaluable for all of us, because it allows us to cross-examine what we have typed and ask if it fits our goals.

Let me explain what I mean by "re-outlining." First, go through the draft in front of you and begin to divide it-and begin to think of it, if you haven't already, as a series of smaller essays: perhaps two little 2-pagers, then three 8-pagers, and so on. Atop each of those small essays, write in a subhead (perhaps, for example: "The Colonists at Jamestown: Were They Lunatics?"). Once you have settled on your ten or so subheads, they will become the ten or so headings of your re-outline.

Next, add two bits of information that old-fashioned outlines (full of Roman numerals) foolishly omit: page lengths and transitions. This process of re-outlining prepares you to ask a few more questions.

WHAT DO YOUR SUBHEADS TELL YOU?

Test each subhead against the small essay beneath it. Does the subhead fit what you typed? Or does it fit only what you thought you planned to write? If you see a disparity between subhead and essay, one or the

other must change, sooner or later. But don't rush to make this change: you are re-outlining (and, for that matter, you are revising) in order to discover what direction holds the most potential.

WHAT DO YOUR PAGE LENGTHS TELL YOU?

By adding page lengths on your outline, you emphasize not just the sequence of your arguments but also the relative space devoted to them. Let me use page lengths to explain what I mean when I talk about cross-examining your draft. Perhaps you've written an essay in which the sequence is logical: the 19th century follows the 18th century. But your re-outline may show that the 19th century received only 10 pages after the 18th got 40. (You can imagine this happening. You got writing well on the 18th. You churned and churned. The maximum page length and the deadline loomed. Finally, overnight, you whipped off a 10-page 19th century.) Your re-outline shows the obvious: you've created a 19th-century postscript. Is that your goal? (The answer is likely yes as no; the point is to ask the question and then make your goal clear in your essay.)

WHAT DO YOUR TRANSITIONS TELL YOU?

Between each heading in your outline (and thus, each section of your essay), write in your transitions—probably as only a sentence or two. Then cross-examine them, also. If your transitions sound implausible, you have a clue that your organization may be unworkable.

WHAT DOES YOUR STRUCTURE TELL YOU?

Finally, cross-examine your entire structure. Ask if it seems appropriate to your purpose. Ask, for example, if it makes crucial comparisons easy, rather than difficult. Ask if it places emphasis on your own work, rather than the work of others. Spend time looking at your structure, as revealed by your re-outline, and considering how that structure fits (or alters) your goals.

NEED MORE RIGOROUS REVIEW OF YOUR ARGUMENT AND STRUCTURE? (RE-OUTLINING: THE INTENSIVE VERSION)

It may be that after some work tweaking page lengths and transitions you are happy with the overall structure that your new outline proposes and happy with the changes you've made to several of sections of your paper, but you could still think that some of the sections seem weak. This is a good occasion to take re-outlining one step further to assess the clarity and organization of your argument in any particular section.

For this level of re-outlining, write a sentence that captures the point of each paragraph in a particular section. From this list of sentences you will be able to see whether you move from point to point in a coherent way, or whether there are gaps in your argument that you need to fill or repetitions to eliminate. Just creating the list of points can do a lot to suggest ways of clarifying your argument and structure. For example, you may find that the best sentence capturing your point comes at the end of the paragraph. (Write down this sentence and make a note to see whether you want to move it to the front of the paragraph.) Or you may discover that nothing already written

does the trick, but that you can now articulate the point this paragraph is meant to demonstrate. (Write down this new sentence and go on to the next paragraph.) You might also find that the paragraph buries its point in the middle (where a point sentence could be confused with supporting information) or that it actually makes two distinct and important points, each one worthy of its own paragraph. In each case, write the sentence or sentences that best capture the point of each paragraph.

Once you have made your list of point sentences for the target section of your paper, check for gaps, repetitions, and overall order. (Does this section start by presenting the overall topic or question of the section and does it build in a systematic way to your most important point?) Often this paragraph-by-paragraph form of re-outlining will suggest new key points that you want to make and where you want to make them. Make any changes you want in the overall structure on this list of point sentences. Now you have a new outline by which to revise this section.

Note on the position of point sentences in paragraphs:

1. Place point sentences in the first two or three sentences of most body paragraphs. Then offer support.
2. Place point sentences at the end of introductory or concluding paragraphs, whether for a whole essay or a particular section.
3. Place point sentences at the end of inductive body paragraphs (paragraphs that take the reader through a narrative or body of evidence in order to draw a conclusion). Beware of overusing this placement. It requires the reader to follow along with no clear sense of where the argument is going. This is a common structure for early draft paragraphs and shows the writer discovering his or her point in the course of drafting the paragraph. But most often it will help the reader to move the point to the front of the exposition.
4. Beware of burying key points in the middle of paragraphs.

DOES YOUR INTRODUCTION LEAD TOWARDS (BUT NOT REACH) YOUR CONCLUSION?

Also, when you look at your organization, ask what you think of the introduction and conclusion. You might best think of the introduction as set-up or lead-in. It cannot, if your essay has any complexity at all, present your whole thought in miniature. (Some people are still writing, to an extent, the introduction I was taught in 9th grade: 1) tell 'em what you're gonna tell 'em, 2) tell 'em, and 3) tell 'em what you told 'em. That's fine only if you've got 9th-grade ideas.)

What your introduction might do is lead the reader in by presenting the problem that you will consider. That way, you allow his or her reading to remain exciting, to become a process of discovery. Let me give a brief example. It comes from an essay in the American Historical Review "The Labor Problem at Jamestown, 1607-18," by Edmund Morgan. It takes a new approach to an old question: why did the colonists at Jamestown "neglect ... the critical business of growing food to stay alive"? Morgan gives a brief tour of the conventional answer, and then, as he ends his introduction, goes on to say that the conventional answer probably fits the facts insofar as they can be known. But it does not quite explain them. ... **Why** did men spend their time bowling in the

streets when their lives depended on work? **Were** they lunatics, preferring to play games rather than clear and plow and plant the crops that could have kept them alive?

Notice that these are direct questions (I have added boldface for emphasis). Often, a direct question offers the most efficient means to pose the problem your essay will address.

Now an introduction could simply end with such questions.

It happens that Morgan doesn't end there, so I want to go one step further with him. To his questions, he gives a few partial answers, offered by other historians. He then dismisses those answers:

“These explanations are surely all valid.... But they do not reach to a dimension of the problem that contemporaries [contemporaries of the Colonists, that is, the historians' other sources] would have overlooked because they would have taken it for granted.”

Having made it clear that problems remain to be solved, Morgan is off on the search, suggesting that we may discover among the ideas current in late 16th- and early 17th- century England some clues to the probable state of mind of the first Virginians, clues even to the tangled web of motives that made later Virginians masters of slaves.

Notice there has been no formal thesis, no wrap-up. Just significant questions, a central problem, a drama, and an invitation to discovery. Morgan, that is, has written an introduction that pulls his reader towards his conclusion-but does not try to present his thought in miniature.

DO YOU MAINTAIN CONTROL?

The question of organization leads to the question of control: Are you clearly the speaker throughout, or do others push you aside? The most common form of such pushing is the arrival of others' words unannounced.

Imagine this from the viewpoint of the reader. Your reader has been listening to you, as if you were speaking from a stage. Then, all of a sudden in your essay, the words of someone else appear unannounced, as if someone had just shoved you to the corner of the stage from which you were speaking. The reader doesn't know what to make of such an invasion. Don't let that happen: avoid such invasions by introducing your speakers, and in such a way that the reader knows if they are hostile or friendly witnesses, trustworthy or treacherous guides.

DO YOU CONTROL YOUR SECONDARY SOURCES?

This is particularly important in history, because of your relation to other historians--who, 99% of the time, are secondary sources. You must not rely on using secondary sources. Use them, sparingly, to substantiate a peripheral point. Use them even more sparingly if their language is irresistible. But quote them more to comment on them, even criticize them, than to rely on them. Try to move beyond them. Incorporate their thoughts, by paraphrasing, into your own. You write this essay not to praise other historians, but to bury them. And where do you bury them?

You bury them in footnotes.

HAVE YOU USED THE FULL POWER OF FOOTNOTES?

If you haven't yet, now is the time to learn to use the explanatory footnote, which shows more than where your information came from. If you want examples of the explanatory footnote at its most authoritative, I recommend you turn to the back of Professor Robin Winks' book, *Cloak and Gown*, a history of Yale's involvement in the CIA. Let me offer one example (emphases added):

“The preceding descriptions of these various [CIA] projects is taken from *The Scarlet Thread* [a previously cited book I, p. 63- 84, as augmented by information supplied through the individuals mentioned in note 1, [these are people Winks interviewed: here Winks makes clear that he knows more than the published accounts] by official records, and a variety of books.... Information on the burglary of the Spanish embassy is wildly contradictory. The account here leans heavily on Downes [another previously cited book, a primary source by a crucial player in the drama], including additional description from his papers [here again Winks makes clear that he knows more than the published accounts]. The only important discrepancy appears in Cave Brown [an author of another book], p.229, where Cave Brown says that the burglars of the Spanish embassy were captured and questioned at FBI headquarters and that Downes was with them.”

Some of you may hit such discrepancies in your sources and not know what to do with them: Winks here shows what to do. He concludes: “I have found nothing in the record to support this.” [*Cloak and Gown* [p.511, footnote 10.]

You’ve heard of the power tie? Talk about control. That is the power footnote.

DO YOU LEAD YOUR READER THROUGH YOUR EVIDENCE?

In referring to texts, or quoting from them, ask yourself: do you give the reader all that he or she needs to know? That is, do you give the context? You cannot assume, for example, that the reader recalls everything that you refer to--only you are immersed in what you are writing about.

And, a point related to giving the context: do you really tell the reader what the text suggests? Do you tell what it means to the development of your argument? Putting the text in the right place is not enough. The text does not speak for itself; you must speak for it. I can't emphasize this too much. A few related points of emphasis:

1. Try to follow this pattern for each piece of evidence you introduce:
 - a. Prepare the reader for what you are quoting; explain who said it, perhaps give a sense of the context, of time or place.
 - b. Then quote.
 - c. Then draw from that quote what comments you have to make.
2. Beware possible disproportion in size between what you have to quote and what you have to say about it. Don't quote 18 lines of some journal or poem in order to make the comment that “life was hard.” In fact consider this rule of thumb: the proper proportion of what you quote to what you say should be about 1 to 2.

3. If you find that there is such a disproportion, look for ways to be MORE AGGRESSIVE in the way you use the text or evidence. I suggest two main ways to raise your aggressiveness:
 - a. Chop the text block down into relevant fragments. Omit large sections of it. Embrace those fragments that remain within your argument and analysis.
 - b. Look for pieces of the text that you should have commented on- perhaps pieces that you supposed you already had commented on-and go after them in your comments.

HAVE YOU IMAGINED A WIDE AUDIENCE?

I want to emphasize that all this aggressive analyzing of your evidence is more necessary in this project than in any other you have done at Yale. For the first time here, perhaps, you are dealing with readers who simply may not know what is at issue, who cannot intuit what you meant the evidence to reveal, who cannot read your minds.

In your senior essay, because you are writing for a reader who is not necessarily a master of your material, everything changes. Many of you, in this essay, have the chance to surprise your readers utterly. You can leave them in your dust, first groveling, then lost, then **furious**. You must beware.

Furthermore, I believe, if you confuse your readers you have missed one of the crucial assumptions of the major you have chosen. History's conception of a non-specialist audience helps define its strength as a discipline. In fact, though you may not have thought explicitly about the question of "audience," many of you probably chose to study history precisely because it speaks so well to so many people.

WHAT IS THE DRAMA IN YOUR ESSAY?

Finally, and as one component of writing for a wide audience, ask yourself: What is the central drama in this essay? What is significant? Have I made clear what is new, what is mine, what is important?

I will always recall a senior-essay writer a few years ago who did utterly path-breaking research in California archives on what might be called an architectural-historical fraud--a venal misrepresentation of architectural history.

This student, having discovered the fraud, then wrote a superb depiction of the truth. (Her argument ran roughly as follows: Much of the architectural style of 20th-century California originated not out of emulation of early Spanish colonial structures in America--as had been alleged--by a group of architects who helped create that style, but rather out of a pastiche that those architects assembled from buildings they admired in southern Europe.) She wrote this depiction so convincingly that it sounded like unimpeachably established truth--hardly like iconoclastic revelation. Most conspicuously, she omitted the necessary page or two that should have showed the reader that everyone who had ever published on her subject had an idea different from hers.

Her reader found the essay vast but unimpressive. Only later in conversation, did the reader learn that this essay exposed historical fraud and past historians' gullibility.

"Why," he said, "why didn't she SAY SO?"

Don't get caught in that trap. There's drama to your essays. Ask yourself: What is the drama here? Don't let your reader miss it. Put another way, don't lose track, as you bring a close to your writing, of the dramatic questions and issues that originally got you typing.

A Sample Bibliographical Essay

By Quentin George Koffey

The ideas for my essay began by reading Jonathan D. Spence's latest work, *The Chan's Great Continent*. In it he wonderfully describes Westerners' variant observations of China and concludes that each observer came away with different impressions because, as individuals, they had come looking for different things. As well, in his chapter entitled "Women Observers," Spence discussed, briefly, the experience of Eva Jane Price, and he emphasized that most of her observations were made from the interior of mission compound she rarely left. From here I decided that it would be interesting to look at female observers of China and to try and account for what China meant to them. I wanted to discuss how women imagined China, and if possible to see how those images played a role in constructing a self-image for the observers. I started by reading Jane Hunter's *Gospel of Gentility*, a general history of American Protestant female missionaries in China at the turn-of-the-century. This is a wonderfully comprehensive work and a must read for anyone considering the field of American female missionaries. Hunter describes the numerous different experiences women were capable of having despite similar goals of evangelism. These different roles were products of the different expectations placed upon them by the missionary community. I also found R. Pierce Beaver's work helpful in giving background to the missions sending boards and the politics involved in the first female boards.

In order to gain a better understanding of the specifics of women missionaries' conceptions of China, I read numerous articles and found those of Janet Lee, Margorie King, and Sarah Tucker the most thought provoking. Janet Lee's "Between Subordination and She-tiger" convincingly argues that for single missionaries China represented new opportunities that had been forbidden at home in the U.S. Lee argues that these new opportunities brought about new constructions of femininity empowered by imperialist status. All of this self-promotion, argues Lee, was done under the missionary rhetoric of self-abnegation. Marjorie King in her article "American Women's Open Door to Chinese Women: Which Way Does it Open?" examines the problems in the lack of sources on Chinese observers of women and uses Ida Pruitt's *Daughter of Han* to show how grossly many female missionaries misperceived their interactions with the Chinese. King goes on to argue that the new zones of empowered femininity being constructed in China were based on a mutual misunderstanding of the other. Sarah Tucker, in her articles "Opportunities for Women: The Development of Professional Women's Medicine at Canton, China 1879- 1901", provides a case of study of the new opportunities women were experiencing in China. Before it was acceptable practice for them to be trained M.D.s in America, women could find quick medical training and large responsibilities in Canton, because of Chinese women's objection to using male doctors.

Although many of the articles I read on female missionaries in China were interesting in their discussion of new femininity in China and in their providing agency to seemingly subordinate women who volunteered for missionary service, I grew hesitant of much of the feminist scholarship

because of the strong agendas they followed. Many of the articles would place forth an argument and then find snippets of women's lives that would back up their constructs. Although I am thankful for the push such scholarship provided in opening people's eyes to women in history, I decided to change course in order to write something that would concentrate more upon particular individuals.

I decided to go back to the beginning, Spence's book, and take a look at sources on Eva Jane Price. After reading the published collection of Eva's letters, which Spence used for his work, I decided that I had certainly found an amazing source. But I was discouraged by the fact that much of her remaining material was kept in Oberlin College's Archives. I tried to look for similar quality of writing in the Yale Divinity School Archives, looking at the Elsie Clark Papers, the Carnpbell Papers, and the George and Mary Schollosser Papers. Although I found much great material in the Divinity School Archives, I found myself continually returning to a desire to write about Eva. Finding that the Divinity School held microfilm copies of the ABCFM papers, the originals housed at Harvard Univeristy Library, I set out to see what I could find.

In the ABCFM reels I learned more about the Shanxi massacre as well as of the other missionaries stationed near Eva. I began to do secondary research on the Shanxi Massacre. Nat Brandt's book, *Shanxi Massacre*, is by far the most interesting read of the secondary sources. It offers a well-researched account of the Oberlin-in- China mission from its beginnings in 1881 up to the massacre in 1900. Other sources found included E.H. Edward's *Fire and Sword in Shanxi*. Edwards was one of the ABCFM missionaries who went back to Shanxi to re-establish the mission. His work is heavily biased with the traditional missionary perspective of Christianity being the only true light for China. His work is extremely helpful, however, in the large amounts of reprinted letters.

I was particularly shocked by how similar the narratives of Brandt and Edwards were. The Publication date of their works is separated by nearly one hundred years. I decided to try to find Chinese sources of the Shanxi massacre, but I found that none existed except for Luella Miner's *Two Heroes of Cathay and China's Book of Martyrs*. These works loosely translate the stories of Chinese-Christian survivors under the agenda of getting an American audience to support bringing the Chinese to America for schooling. I found the sources unreliable, and I found the stories to be more in Miner's voice than the Christians' she was suppose to be recording. The only other sources of Chinese perspectives were those located in Edward's book or in the *Shanghai Mercury*, but in all cases I discovered the same problems with Miner's work. I think a very interesting future possible essay topic would be a comparison of these Chinese Christian converts' recorded writings to the slave narratives that American were writing from 1840-1860. Both follow similar patterns of requiring a white editor. As well, both have similar tends of needing a white person to testify to the validity of the material.

I decided to take a look at broader research on the Boxer Rebellion, in order to see what other explanations existed. In Paul A. Cohen's *History in Three Keys and Joseph W. Esherick's The Orgins of the Boxer Uprising*. I found well written accounts of the uprising that were well supported and convincing. They put forth causes of the rebellion that stood much stronger than Brandt's. Esherick's work provided me with a much better understanding of the role of Yixian in Shanxi. Cohen's book allowed me to better understand the feelings of anxiety and suspense the Oberlin-in-China missionaries must have felt. Looking through the ABCFM reels more, I found four women of interest Alice Williams, Lydian Lord Davis, Mary Louise Partridge, and, of course, Eva Jane Price.

I decided to go to Oberlin College to look through their archives. At that point I had decided to cut either Davis or Williams but was still, as yet, undecided. With the incredible kind help of Roland

Baumann, the Oberlin College Archivist, I found wonderful archival sources to go along with what I had put together from the ABCFM reeks. For Eva Price I found most of her material in the Williams Papers, she did not have her own set of papers in the Archives. For Louise, I found her writings divided in three collections. The Pond Papers, the Williams Papers, and the Davis Papers. The Williams Papers, I found Rev. L. C. Partridge's "Memorial to Mary Louise Partridge," in which he recorded the letters his daughter had sent him from China. I also copied a good amount of material in the Davis papers, because at that point I was still thinking of including her in the essay. The poems located at the beginning of the essay and before the Eva and Louise sections are from the Davis papers, and are undated. Much of the material for this essay was spread around in the Williams and Davis Papers, because the women, Alice Williams and Lydia Lord Davis were in Oberlin on Furlough when the massacre occurred. After hearing news of the deaths, both women made sure to collect their own as well as others' letters pertaining to the Shanxi martyrs.

While in Oberlin, I received from Carl Jacobson, the Executive Director of the Oberlin Shanxi Memorial Association, a copy of Ellsworth Carlson's manuscript from his latest work. The work was still being prepared for publication. But I still found no reliable Chinese sources. The missionary sources I found, however, were so rich that I decided that I could go without other perspectives in the essay, as long as I concentrated on the missionary biases by comparing and contrasting their different reaction to China, yet similar explanations of the origins of the massacre.

To gain a better understanding of the particular experiences of Eva and Louise I looked through Nancy Tomes' *The Gospel of Germs: Men, Women, and the Microbe in American Life* to get a better understanding of Eva's preoccupation with cleanliness in order to understand the presence of missionaries in China better I looked at Dikotter's work on race and Paul A. Cohen's work on *Christianity in China*.

Prizes

Prizes Awarded by The History Department:

Max Bildner Prize

The Bildner Prize is presented for the best senior essay in Latin American History.

Percival W. Clement Prize

Established in 1994 for the best essay by a junior or senior in American studies (embracing History) that supports the U.S. Constitution.

Robert D. Gries Prize

This prize for the best essay in a field in history other than American or European. Robert Gries established it established in 1981.

John Addison Porter American History Prize

Mrs. Porter established the prize in 1901 in memory of her husband, John A. Porter, B.A. 1878. It goes to a junior or senior for the best original essay completed during the current academic year on a subject bearing on U.S. political, constitutional, or economic history, or on the condition or future of the United States.

Edwin W. Small Prize

Carmen R. Small established the prize in 1990 in memory of Edwin W. Small, B.A. 1934 for recognition of outstanding work in the field of American History.

Winifred Sturley Prize

Richard A. Sturley '49, M. Eng. '50, and Michael F. Sturley '77, J.D. '81 established the prize in honor of Winifred Sturley, Hon. 55. It is awarded to the student in the History Department who submits the best senior essay on a topic in English History.

Andrew D. White Senior Essay Prize

Established in 1902 and first awarded in 1907 the White prize was the gift of Professor Guy Stanton Ford of the University of Illinois in honor of Andrew D. White, B.A. 1853 and endowed by a bequest from Mr. White for the best essay in English, European, or Non-Western History.

Howard Roberts Lamar Prize

Named for distinguished History Professor Howard Lamar, the prize is awarded to the best undergraduate essay on a topic in the history or culture of the American West.

David Morris Potter Prize

The Potter Prize is awarded to the best undergraduate essay on a topic in American history or culture.

Walter McClintock Prize

The McClintock Prize is awarded to the best undergraduate essay on a topic in Native American history.

Prizes Awarded by Others:

Harvey M. Applebaum '59 Prize

Awarded to outstanding senior essay based on research done in the collections of the University Library's Government Documents & Information Center. Essays may be submitted by faculty advisors or by students to Julie Linden (julie.linden@yale.edu), Government Documents Librarian, Social Science Library.

Asian American Studies Prize

The Asian American Studies Prize for the best essay in Asian American Studies, given by the American Studies Department.

Canadian Studies Prize

The Canadian Studies Prize for the best essay on a Canadian topic, awarded by the Canadian Studies Council.

Gala Prize

The Yale Gay and Lesbian Alumni/ae Association established the GALA Prize to be administered through the fund for Lesbian and Gay studies for the best senior essay in any area of gay and lesbian studies. Submit essays to the office of the Fund for Lesbian and Gay Studies, 143 Elm Street, Room B-13. Call for deadline date.

Library Map Prize

The Map Department of Sterling Memorial Library awards a prize for the best senior essay making good use of maps. Submit essays to Abraham Parrish, Map Department Head.

Manuscripts and Archives Senior Essay Prizes

Two prizes are awarded, one to a senior in any department for an outstanding essay based on research done in Manuscripts and Archives. The second is awarded to a senior in any department for outstanding use of primary sources for an essay on Yale or New Haven. Essays from any department are eligible for consideration and students are invited to nominate themselves. For more information, contact Diane Kaplan, Manuscripts and Archives, Sterling Memorial Library.

Steere Prize In Women's Studies

The Women's Studies Program awards a prize for the best essay accentuating women or gender roles or using feminist theory. Submit essays to the Women's Studies Program.

Williams Prize in East Asian Studies

Submit essays with a faculty letter of endorsement, to the Williams Prize Committee, Council on East Asian Studies, YCIAS, Luce Hall.

Wrexham Prize

The Yale College Dean's Office awards the Wrexham Prize to the best senior essay in the field of the humanities. A committee nominates the history department's entries.

Statement of Intention
History Department Class of 2010

Complete and return this form to the Undergraduate History Office. HGS 237

Name: _____

College: _____ Phone: _____ E-mail _____

Print Advisor's Name: _____

Advisor's Signature: _____

Use this section only if two professors are advising you.

Fall Advisor Name Print: _____

Fall Advisor's Signature: _____

Spring Advisor Name (Print): _____

Spring Advisor's Signature: _____

Attach a typewritten one-page description of the proposed project. State the topic and your focus concisely. Indicate what types of primary sources you might use.

Write a one-sentence description here:

Courses taken relevant to topic:

Languages relevant / Necessary:

Is this essay also be submitted to a program other than history? Yes____ No____
what is the other program and advisor's name?

History Senior Essay Title Form

Complete and return this form to the Undergraduate History Office. HGS 237

Student Name: _____

Email: _____

Senior Essay Title:

College: _____ Essay Advisor: _____

Phone Number _____

Senior Essay Title Form: The title form is short but very important. The Senior Essay director needs to have an accurate list of all Senior Essay students' topics categorized by area and time period (such as American Colonial, Medieval Europe, etc.) Without such a list, it is difficult to match Senior Essays with faculty readers. Titles on the this form should be as accurate as possible, Clever, engaging, and provocative titles after a colon are fine as long as they are preceded by a title that unambiguously spells out the topic's place, time and subject.

Senior Essay Reader's Report
Class 2010
Essay Director Gilbert Joseph

Student: (last) _____ (first) _____

College: _____ Student Advisor: _____

Final Senior Essay Grade: _____

Evaluation of Materials Used:

A. Primary Sources:

B. Secondary Works:

C. Student's Bibliographical Essay:

Evaluation of Form:

A. Organization of Essay:

B. Literary Style:

C. Form (spelling, grammar, notes, etc.)

Evaluation of Substance

A. Is the proposed subject adequately treated?

B. Is the interpretation well substantiated?:

C. Does the student weigh the evidence judiciously?

D. General Appraisal and Criticism

Have you consulted with the advisor regarding the grade you are awarding this essay? (Note: Consultation is mandatory before you submit the grade.) _____

Would you recommend this paper for publication? Yes ___ No ___

Are you recommending this paper for a prize? Yes _____ No _____

Which prize(s)? _____

Please circle one: American Prize / European Prize / Rest of the World

Non-History Department Prize

Name of Prize: _____

You should make this nomination directly to the undergraduate Registrar

To make a nomination for the Wrexham Prize please make it by e-mailing the History undergraduate Registrar include a copy of your reader's report

Date sent: _____

Reader's Signature _____

**SENIOR ESSAY RESEARCH FUNDING APPLICATION
DEPARTMENT OF HISTORY 2009-2010**

Please return this application to Hall of Graduate Studies, room 237
Incomplete applications will be rejected

Name: _____ Name of College: _____

E-mail address: _____ UPI: _____

Field of Study: Please be specific (time period, geographic area etc.) Also please attach a one-page proposal stating how the travel will advance your project's goals.

Tentative travel budget: _____ Research destination: _____

Note: Students will be required to submit documentation of their travel expenses following return.

Are you receiving any additional funding through your college to perform this research?

Yes _____ No _____ Pending _____

If yes or pending, please indicate source and amount here: _____

Signature: _____ Date: _____

Advisor's name: _____ Advisor's signature: _____

=====

Undergraduate Office use only:

Amount of award: _____

Fund to be used per indenture:

Yedor _____

Bosworth _____ NB: Am & related Euro/NoAm/LA before Civil War (restricted)

Ketchum _____ NB: Am Rev/Constitution/Early Republic (restricted)

I have reviewed the field of study, time period and geographical area and agree that this student's request complies with the donor's indenture.

Senior Essay Director's Approval: _____

Date: _____

Gil Joseph

Route completed application forms to Business office

Revised23-Nov-09

FACULTY FIELDS OF INTEREST 2009-2010

UNITED STATES HISTORY

AGNEW, JEAN-CHRISTOPHE

American Cultural and Intellectual history; 19th and 20th centuries; Market relations and Consumer culture; Cultural theory

BLIGHT, DAVID

Civil War and Reconstruction era, African American history and American Cultural and Intellectual history

BUTLER, JON (LIMITED ADVISING –SPECIAL PERMISSION REQUIRED)

American and Religious History

CHAUNCEY, GEORGE

Twentieth century U.S. social, cultural, and urban history; lesbian and gay history; history of gender and sexuality

COHRS, PATRICK On Leave All Year, 2009-2010

U.S. International History; History of the international system; European international history; 19th and 20th centuries

FARAGHER, JOHN MACK On Leave Fall 2009

U.S. frontier and western history, Native American borderlands, Native American history

FARLEY, KYLE

Early American History; History of Philadelphia, History of Memory; British colonies in North America

FEIN, SETH

U.S. International and Transnational, Film and Television; The Americas, 20th-century cultural

FREEMAN, JOANNE

Revolutionary and Early National American history with special interest in politics and culture, Early American journalism and print culture, regionalism

GADDIS, JOHN LEWIS

Cold War history, Historical Methodology, Biography, Grand Strategy

GAGE, BEVERLY

U.S. 20th Century and U.S. Politics, Terrorism, War and Society

GILMORE, GLENDA

20th-century U.S., African American history since 1865, U.S. women's and gender history since 1865, history of the America south, reform movements, 1890 to the present

GILLETTE, JONATHAN (Limited Advising)

American Education and Child Study

GITLIN, JAY

U.S. cultural history (esp. music-related or popular culture); Native American and American west; American colonial (French and Spanish borderlands): Canadian history; Social history (esp. urban/suburban history)

GORDON, ROBERT O.L. Spring 2010

19th and 20th century U.S. legal history

GUINNANE, TIMOTHY

Economic history

HOLLOWAY, JONATHAN

20th century U.S. History, African American History since 1895; Urban Studies

JACOBSON, MATTHEW

U.S cultural history, 19th and 20th century immigration, ethnicity and race, U.S. expansionism

KLEIN, JENNIFER On Leave All Year, 2009-2010

20th century U.S. history: urban history, labor history, New Deal and post World War II politics and policy

LARKIN, MICAEL

Twentieth-century American West

LEVESQUE, GEORGE

Religious thought in America; History of American Colleges and Universities

LUI, MARY

Asian American history; U.S. urban history; race and ethnicity, and immigration; gender and sexuality

MANGAN, JOHN

American education, history of music study in higher education

MEYEROWITZ, JOANNE

Gender, Sexuality and 20th Century U.S. Social, Cultural and Intellectual history

MILES, GEORGE (Limited Advising)

Native American history, frontier, American West

MONIZ, AMANDA

Early American History

MT. PLEASANT, ALYSSA **On Leave All Year, Fall 2009-Spring 2010**
Native American history

PITTI, STEPHEN
History of Mexican Americans, U.S. West, Latinos, 19th and 20th Century
Immigration, the U.S.-Mexico border, labor history

RUGEMER, EDWARD **On Leave All Year Fall 2009-Spring 2010**
Comparative Slavery and Abolition; Antebellum United States; Atlantic history

RUSSETT, CYNTHIA
Late 19th and 20th century American intellectual history, the Gilded Age, American cultural and social history, history of women in America, the impact of science on culture

SABIN, PAUL
Environmental Studies

SCHELL, JONATHAN
Political War; Nuclear

SCHIFF, JUDITH ANN (**limited advising**)
History of New Haven and Yale, Women in Connecticut; Aviation, Jewish history

SNYDER, SARAH
United States History; Transnational, diplomatic, and International History

STOUT, HARRY
Early America, American Religious history, American civil war

TANNENBAUM, REBECCA
Early America, 1600-1800; U.S. History, 1600-Present; Social History of American Medicine;
Women's history

WITT, JOHN
American Law

YOKOTA, KARIANN
Early American history, material culture studies; 18th and 19th century transatlantic history,
Cultural history

LATIN AMERICAN HISTORY

GUERRA, LILLIAN **On leave Fall 2009**
Caribbean history; Cuban and Puerto Rican history, U.S.-Latin American relations

JOSEPH, GILBERT **SENIOR ESSAY DIRECTOR**
Modern Latin American history; Mexican and Central American History; U.S.-Latin American relations; Social and revolutionary movements in Latin America; Sports in Latin America

SCHWARTZ, STUART
Latin America history, Brazil

ANCIENT HISTORY

GRIMM, VERONIKA
Roman Social and Intellectual History; History of Food and Diet; Ancient Medicine

KAGAN, DONALD
Ancient Greek and Roman history; political thought and diplomacy

LAYTON, BENTLEY
Ancient Christianity

MANNING, JOSEPH
Ancient Egyptian History, Ancient North Africa History, Hellenistic history, Economic and legal history of the pre-modern world

MARAKGOU, KONSTANTINA
Greek and Hellenic History

MATTHEWS, JOHN
Late Roman social, economic, legal

METCALF, WILLIAM
Roman history, Latin literature and numismatics

SCHULTZ, CELIA **(Not Advising)**
Classical history, Languages & Literatures

EUROPEAN AND BRITISH HISTORY

BUSHKOVITCH, PAUL
Russia to 1725; Russian foreign policy; Ukraine

CABANES, BRUNO
Social and Cultural History of World War I; Veterans in the 20th Century; History of Human Rights

CONEKIN, BECKY
British History

EIRE, CARLOS
Early modern Europe: intellectual, social, cultural and religious history; Protestant Reformation; Catholic Reformation (Spain, France, Germany)

ENGELSTEIN, LAURA **(Department Chairperson)**
Modern Russian, Modern Europe

FREEDMAN, PAUL

Medieval European history

GORDON, BRUCE

Reformation; Christianity; German History

HUZZEY, RICHARD

British Politics, Culture and thought since 1760; ; European Cultural and Intellectual history

HYMAN, PAULA On Leave All Year, Fall 2009-Spring 2010

Jewish history, particularly concerned with Western and Central Europe and the United States;
Women's history

KENNEDY, PAUL

Great power relations, 19th and 20th centuries; Military and Naval history; British Foreign and Imperial history; Contemporary Global Security issues; United Nations Studies

MARCUS, IVAN

History of the Jews in medieval Europe; History of Jewish culture; Jewish-Christian relations;
History of Childhood and Education; Jewish mysticism, pietism, and popular culture; the Jews and Islam

MERRIMAN, JOHN

Modern France; urban & social history; modern European history since the Renaissance

PERRY, MICHA

Medieval Cultural and Jewish history

PINCUS, STEVEN

History of Britain, History of the Netherlands, Worldwide Colonial Rivalries of the 17th and 18th Century

PROCHASKA, FRANK

Modern British history

SEMMEL, STUART

British History and European History

SHORE, MARCI On Leave All Year, Fall 2009-Spring 2010

European Cultural and Intellectual history

SNOWDEN, FRANK (Not Advising Academic Year 2009-2010)

Modern Italian history; fascism; Social history; History of medicine

SNYDER, TIMOTHY On Leave All Year, Fall 2009-Spring 2010

Modern Eastern Europe

TOOZE, ADAM

German History

TRIVELLATO, FRANCESCA **On Leave All Year, Fall 2009-Spring 2010**
Early Modern Italy and Continental Europe, especially social and economic History

TURNER, FRANK
Modern British and European intellectual history; British history; Modern British religious history

WALTON, CHARLES **On Leave All Year, Fall 2009-Spring 2010**
Ancient Regime France

WINROTH, ANDERS
Medieval history, Scandinavia, church history, intellectual history; legal history

WINTER, JAY
British and European history in the 20th century; war and society; History and memory

WRIGHTSON, KEITH **On Leave Spring 2010**
British History, 1500-1750, especially social, cultural issues; history of the family; Local Community studies; Class and social structure

AFRICA. ASIA. AND MIDDLE EAST

ALLOUCHE, ADEL
Medieval Middle Eastern history; Islamic history

AMANAT, ABBAS **On Leave Fall 2009**
Modern Middle East; Classical Islam; Iran; the Ottoman Empire, the Arab World, and the Modern Indian subcontinent to the 19th century; History of US-Middle East relations

CHIN, ANNPING
Chinese intellectual history; Confucianism; Pre-modern Chinese history; Chinese cultural History 1500-1800; Studies in Chinese classical texts; History of Chinese religion; Taoism; Chinese Buddhism; Chinese political history

DRIXLER, FABIAN
Japanese History and Demographic history around the world

GASPER, MICHAEL **(Not advising)**
Middle East History (social, cultural, intellectual, economic); Modern Arab cultural and social history; Ottoman empire; Modern Islamic intellectual history; History of Muslim societies; Colonialism & post- colonialism

HANSEN, VALERIE
China to 1600; Chinese religious and legal history; History of the Silk Road

HARMS, ROBERT **Director of Undergraduate Studies**
Sub-Saharan Africa

KIERNAN, BEN

Southeast Asia, early and modern, esp. Cambodia and Vietnam, Indonesia and East Timor; Comparative colonialism, nationalism, communism, genocide, and environmental history

MAHONEY, MICHAEL

Africa, especially South Africa

MCMEEKIN, SEAN

Middle East History

PETER PURDUE

Chinese History

RAI, MRIDU

South Asian History; Colonialism and Nationalism; Religion, Regionalism and Power in postcolonial South Asia

SANNEH, LAMIN

History of Islam; History of religion in Africa; cross-cultural studies; Religion, language and Society

HISTORY OF SCIENCE AND MEDICINE

BERTUCCI, PAOLA

Early Modern Sciences and Natural Catastrophes in the Age of Enlightenment and 18th-century Italy

BHATTACHARYA, NANDINI

Imperial and colonial history of disease, medicine, and public health since the 18th century, especially in South Asia

KEVLES, BETTYANN

History of Science and Technology; Intersection of Arts and Science

KEVLES, DANIEL

The U.S. since 1939; politics, government, culture, and society; Science, technology, and national security; eugenics; genetics and society; scientific fraud; biotechnology; intellectual property; plants and animal breeding.

ROGERS, NAOMI **On Leave**

History of 20th-century medicine and public health in North America, including health policy, health activism, alternative medicine, and gender and medicine; Women's studies, including science and feminism, and feminist health movements

SUMMERS, WILLIAM

History of science and medicine; history of Chinese science and medicine

STRASSER, BRUNO **On Leave All Year, Fall 2009-Spring 2010**

History of science, technology and medicine, 19th and 20th centuries; Experimental life sciences; Biotechnology; Science and Foreign policy

WARNER, JOHN

19th and 20th-century U.S. medicine and Health Cultures; Comparative history of medicine (U.S. Britain, and France); Cultural history of science and medicine