

International History

Academic year 2019-2020

Doctoral Seminar II

HI014 - Spring - 6 ECTS

Tuesday 14h15 - 16h00

Course Description

The 2nd half of the obligatory introductory seminar for first year PhD Students (Spring 2020) will focus on the practical aspects of completing a PhD dissertation, providing guidance on how to conduct, organize, and present historical research in a variety of formats. Assignments will include an archival diary, an oral history, a grant/research proposal, a historical piece aimed at a public audience, a conference-style presentation, and a "mini-MPT."

> PROFESSOR

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This semester focuses on the craft of developing and carrying through a historical research project. We will explore how to design research questions and situate one's work, archival research methods and dilemmas, oral history planning and interpretation, writing for different audiences, oral presentations, funding, and the history profession more broadly.

Syllabus

Below please find the course requirements, schedule, and assignments. Students are expected to come each week prepared, having completed the required readings and tasks. In the first half of the semester, you will complete three short assignments focused on historical methodology. The second half of the semester will allow you time to concentrate on writing your final paper (a research proposal for your dissertation project), which you will present to the class in the final weeks. Details on assignments can be found under the relevant weeks.

COURSE REQUIREMENTS

Class Participation = 30%

Assignment 1, due Feb 21 at 10:00 am (see Week 1) = 5%

Assignment 2, due March 13 at 10:00am (see Week 4)= 10%

Assignment 3, due March 27 at 10:00am (see Week 6) = 10%

Oral Presentation, May 5-26 (see Weeks 11-14 below) = 10%

Final Paper, due May 31 at 10:00am (see end of syllabus) = 35%

Please note that all written work must be submitted to the course Moodle page as a **Word document, double-spaced, 12 pt Times New Roman font, with standard 2.5cm (1") margins**. Papers should use **footnotes in the Chicago citation style**. Please see Purdue OWL's [Chicago Manual of Style](#) and the sample paper provided on Moodle for guidelines on how to use this format, with sample citations.

COURSE OUTLINE AND ASSIGNMENTS

Week 1, Feb 18: Crafting a Research Project: Questions and Fields

Please come prepared to the first class with a set of provisional research questions to guide your PhD dissertation and a list of fields you hope to contribute to, both narrow (for example: labour rights in international organizations in the interwar years) and broad (for example: global history, social history, cultural history, diplomatic history...etc). You should also be prepared to briefly (in 5 min) describe the main components of your project to a partner in class – including answering the “so what?” question (why does it matter? How do you hope to contribute to your field and/or broader knowledge through your research?).

Required Readings:

- ☐ Patrick Dunleavy, “Chapter 2: Envisioning the thesis as a whole,” pgs 18-42. *Authoring a PhD: How to plan, draft, write and finish a doctoral thesis or dissertation*. Palgrave Macmillan, 2003.
- ☐ Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, eds., “From Topics to Questions,” pgs 33-52 in *The Craft of Research, Second Edition*, University of Chicago Press, 2003.
- ☐ Kristin Luker, “Reviewing the Literature,” p76-98 in *Salsa Dancing in the Social Sciences: Research in an Age of Info-Glut*, Harvard University Press, 2008.

****Assignment 1 due Feb 21 at 10:00am**

Please submit your proposed research questions and a brief description of the project outlining what you hope to do, how, and why (max 500 words). You should also include a bibliography of literature (not included in the word count) in the different fields, broad and narrow, important to your research.

Week 2, Feb 25: Archival Research Basics

In this class we will explore strategies for identifying archives, planning an archival visit, scoping collections, taking notes, photographing documents, and organizing research notes. You should also use these tips to assemble a list of archives relevant to your dissertation and to plan a trip to an archive in Geneva (see Assignment 2 under Week 4).

Required Readings:

- ☐ Samuel J. Redman, *Historical Research in Archives: A Practical Guide*, American Historical Association, 2013.

Additional Resources (software for organizing and backing up research):

- ☐ Endnote: <https://endnote.com/>
- ☐ Zotero: <https://www.zotero.org/>
- ☐ Mendeley: https://www.mendeley.com/?interaction_required=true
- ☐ Dropbox: <https://www.dropbox.com/?landing=dbv2>

Week 3, March 3: Archival Research Practice

This week, we will visit the League of Nations Archives together for a tour with the archivist (during regular class time). You will also visit an archive on your own to scope a collection, for further discussion in Week 4.

Required Readings:

- ☐ Arlette Farge, *The Allure of the Archives*. Yale University Press, 2013.
(Print copies of the book will be distributed in the first day of class or can be obtained in advance from Professor Bourbonnais).

Additional Resources (some archives located in Geneva):

- ☐ IHEID Archival Collections: <https://graduateinstitute.ch/library/find-resources>
- ☐ League of Nations: <https://libraryresources.unog.ch/leagueofnationsarchives>
- ☐ UNOG archives: <https://www.unog.ch/library>
- ☐ UNHCR archives: <https://www.unhcr.org/archives-and-records.html>
- ☐ WHO archives: <https://www.who.int/archives/en/>
- ☐ Red Cross Archives: <https://www.icrc.org/en/archives>

Week 4, March 10: Archival Problems and Possibilities

This week we will think more critically about how the structure, content, and form of archival collections shape the type of information we can access and analysis we can do. Students should come prepared to discuss their own archival research experience(s) in light of the readings from both Week 3 and Week 4.

Required Readings:

- ☐ Achille Mbembe, "The Power of the Archive and its Limits," p19-26 in Carolyn Hamilton, et al., eds. *Refiguring the Archive*, Springer, 2002.
- ☐ Ann Laura Stoler, "Colonial Archives and the Arts of Governance: On the Content in the Form," p83-101 in *Refiguring the Archive*.
- ☐ Lara Putnam, "The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast," *The American Historical Review*, Volume 121, Issue 2, April 2016, Pages 377-402

****Short Assignment 2 Due March 13 at 10:00 - Archival Research**

In this assignment you will reflect briefly (max 1000 words) on your visit to the archives, drawing on relevant concepts/critiques from the readings by Farge, Mbembe, Stoler, and Putnam. For example, you might focus on 1 or 2 of the following questions: What makes an archive an archive? What is the goal of

archival research? What challenges are presented by the structure of archival collections? How does materiality shape the experience of archival research? What does it mean to read along and against the archival grain? How might “shortcuts” (digital access, photographing...etc) impact research? Or you might focus on any other theme that connects some concepts from the readings with your experience. The paper should also include a preliminary list of archives (not included in the word count) potentially important to your dissertation.

Week 5, March 17: Oral History Basics

This week will explore some of the differences (and similarities) between written and oral sources, different approaches to oral history, strategies for identifying interviewees, tips for preparing and conducting interviews, and ethical guidelines/best practices. Students should use these resources and the readings from Week 6 to conduct an oral history interview for Assignment 3 (due Week 6).

Required Readings:

- □ Alessandro Portelli, “What Makes Oral History Different” in Robert Perks and Alistair Thomson (eds.), *The Oral History Reader*, Chapter 4, pp. 48-58.
- □ Mary A. Larson, “Research Design and Strategies,” p105-134 in Charlton, et al. eds. *Handbook of Oral History*. AltaMira Press, 2006.
- □ Sherna Berger Gluck, “An Oral History Primer,”
<http://www.cla.csulb.edu/departments/history/oral-history-program/an-oral-history-primer/>
- □ Judith Moyer, “Step-by-Step Guide to Oral History,”
http://dohistory.org/on_your_own/toolkit/oralHistory.html
- □ Oral History Association (OHA) “Principles and Best Practices,” (OHA, 2018)

Additional Resources:

- □ <http://ohda.matrix.msu.edu/askdoug/> (oral history in a digital age)
- □ Graduate Institute Ethics Guidelines: <https://graduateinstitute.ch/research-support/research-ethics>

Week 6, March 24: Oral History Interpretation

This week will focus in more depth on some of the dilemmas that shape oral history, including questions of memory, narrative, ideology, intersubjectivity, ethics, and interpretation. We will also discuss the oral histories students conducted.

Required Readings:

- □ Ronald J. Grele, “Oral History as Evidence,” p43-101, in *Handbook of Oral History*.
- □ Alessandro Portelli, “Tryin’ to Gather a Little Knowledge: Some Thoughts on the Ethics of Oral History,” p55-71 in *The Battle of Valle Giulia: Oral History and the Art of Dialogue*, University of Wisconsin Press, 1997.
- □ Daniel James, “Tales Told Out on the Borderlands: Dona Maria’s Story, Oral History, and Issues of Gender,” p31-52 in John D. French and Daniel James, eds. *The Gendered Worlds of Latin American Women Workers* (2006).

***Assignment 3 due March 27 at 10:00am: Oral History Reflection**

For this assignment, students will conduct an oral history interview with a person of their choice and write an analysis of the process(max 1000 words). This may or

may not be related to the dissertation: the point is to practice the skill of interviewing, rather than to collect primary material per se. You might consider some of the following questions: How did your research design shape the results? What information about historical events/meaning did you acquire? How did intersubjectivity shape the interview? Did your interviewee draw on particular narratives, myths, or ideologies? Were there any points of interpretive conflict? How does this experience compare/contrast to archival research? If relevant to your dissertation project, this assignment should also include a list (not included in the word count) of potential people or groups you might be interested in interviewing, and what kind of oral history would be best suited (subject oriented, life history, elite interview...etc).

Week 7, March 31: Writing Basics

This week's readings provide general suggestions on techniques for managing the writing process and writing the dissertation in an academic yet clear style. In class, we will share strategies to facilitate writing while also discussing the particular elements of a research proposal.

Required readings:

- □ Dunleavy, "Writing clearly: style and referencing issues," and "Developing your text and managing the writing process," p103-156, in *Authoring a PhD*.
- □ Umberto Eco, "Writing the Thesis," p145-184 in *How to Write a Thesis*. MIT Press, 2015.
- □ Lawrence F. Locke et al., "Preparation of the Grant Proposal," 181-199 in *Proposals that Work: A Guide for Planning Dissertations and Grant Proposals*. Sage 2000.

Additional Resources (Academic Writing):

- □ Literature review writing tips: <https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>
- □ Purdue Online Writing Lab: Academic Writing https://owl.purdue.edu/owl/general_writing/academic_writing/index.html
- □ Academic Writing in English: <http://www.bbc.co.uk/learningenglish/gothedistance/academicwriting>

Week 8, April 7: Writing: Audience and Style

This week, we will think more closely about how academics can "write for humanity" (as Umberto Eco puts it), by looking at four examples of academic texts aimed at different audiences (a dissertation chapter, book chapter, blog post, and public lecture). These should be analysed not so much for their content, as for their form: what narrative strategies do they use to engage the reader? How successfully do they balance complexity and clarity? How do paragraph structure, language, and style reflect their audience/goals? What type of intervention is made (academic, political, personal...etc)? Students should also come prepared to share a short story, image, or narrative that could serve as a creative entry point into the themes of their dissertation.

Required Readings:

- □ Regina Ann Solinger, "Introduction", p1-25 in *Wake Up Little Susie: Single Pregnancy and Race in the Pre-Roe v. Wade Era*, PhD Dissertation, City University

of New York, 2001.

- ☐ Marcus Rediker, "Introduction," p1-13 in *The Slave Ship: A Human History*. Penguin, 2008.
- ☐ Shireen Hassim, "Winnie Madikizela-Mandela: Revolutionary who Kept the Spirit of Resistance Alive," *Black Perspectives blog*, 7 April 2018: <https://www.aaihs.org/winnie-madikizela-mandela-revolutionary-who-kept-the-spirit-of-resistance-alive/>
- ☐ Kwame Anthony Appiah, "Country," 2016 BBC Reith Lecture, podcast: <https://www.bbc.co.uk/programmes/b07zz5mf>
(Transcript: http://downloads.bbc.co.uk/radio4/transcripts/2016_reith2_Appiah_Mistaken_Identities_Country.pdf)

April 14: No class, Easter Break.

Week 9, April 21: Presenting Research and Engaging with Feedback

This session will focus on techniques for presenting research orally (planning a presentation, use of powerpoint/visuals, listening to the audience, and answering questions). We will also explore the purpose and structure of academic conferences and consider how to give/receive constructive feedback. No required readings.

Week 10, April 28: Funding and History as a Profession

This week we will have a guest presentation from Dominic Eggel of the Research Office, who will outline some of the different funding options for history PhD students. We will also share different perspectives on publishing and have an open discussion about concerns/questions you might have regarding academic and non-academic careers in general. No required readings.

Week 11, 12, 13, and 14 (May 5, 12, 19, and 26): Oral Presentations

During these weeks, students will present their research proposals to the class. Two students will present each week; each student will have maximum 20min to present, with roughly 20-30min each for questions from the audience and discussion. The presentation should clearly outline the central questions, fields, and methodology of your project while also illustrating the exciting and valuable aspects of the study, how you hope to make an intervention, and the parts you are still unsure of/challenges you foresee. Presentation weeks will be assigned randomly in the first week of class.

****Final Paper: Research Proposal due June 1 at 10:00am, maximum 5000 words**

The research proposal should focus on your planned PhD dissertation project and should include the following sections:

- ☐ An introduction providing some basic background information on your subject and providing a brief overview of the proposed project
- ☐ A preliminary literature review outlining some of the key works/academic fields you hope to contribute to through your study (what has been done, and how do your questions build on/hope to contribute to this existing body of knowledge?)
- ☐ A methodology section outlining your key questions/problematique, how

you intend to answer them (ie. what methods/sources you intend to use, what archives/other collections you hope to access), and an honest reflection on some of the strengths and limitations of your approach

- ☐ A bibliography of additional sources to consult (not included in the word count)

The idea is for the research proposal to serve as an early, shorter draft of what will eventually become the MPT, which you will submit/defend by the beginning of the third semester. More details on the MPT requirements are available [here](#).

You will receive feedback on the proposal in early June, and it is also recommended that you forward it to your supervisor to keep them up to date on your project plan.

COURSE POLICIES

Students may choose to submit their work in either English or French. **Late submissions** of assignments will be penalized at a rate of -0.25 per day. Students seeking an extension due to illness or family emergency must contact the professor as soon as possible and provide documentation indicating the impacted time period.

Cheating and plagiarism will not be tolerated. Cheating includes any action in disregard of the rules and standards governing evaluation or re-using, all or part, of coursework for which credits or a degree have already been obtained and presenting it as an original piece of work. Plagiarism includes appropriating the work of a third party and presenting it as one's own work, copying text, data, figures, images, etc. from external sources without citing the source or presenting ideas of other authors as original work. In the event that cheating or plagiarism are found to have occurred, a "0" grade will be attributed. Depending on the severity of the offence, the student may be excluded from the Institute. Please see the Institute's ["Internal Guidelines"](#) for further information.