

# Yale University History Department Class of 2020 Senior Essay Handbook



**History Department Senior Essay Director**  
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This handbook is also available on-line at <http://history.yale.edu>

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## A Letter from the Chair

*Learning to think as a historian requires learning to express oneself in writing. Historians investigate complex problems, but they must also explain their results in words and analytical narrative. 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 answers to good questions might take. This handbook is meant to anticipate some of your immediate questions. 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, and any other questions you might have, with your senior essay advisor or with Professor Fabian Dean, the department's senior essay director.*

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

*I very much hope that you will find historical research and writing as enjoyable as we do!*

*Professor Alan Mikhail  
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 an historian, working as an independent scholar on a topic on which you will become a substantial 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.

Here's my advice. First decide if you are doing the two-term or one-term essay. Set aside a block of five hours – same time, same day each week – for your essay. If you miss one week, make it up the following day or the next week. The best essays are the product of sustained work spread out over a year. We want you to finish the year having had a pleasant experience with your essay and proud of the outcome.

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 Fabian Drixler

**Time Line Calendar**  
**Class of 2020**  
**Two-Term Senior Essay Starting in Fall 2019**

**\*Due: indicates a MANDATORY DEADLINE for a written assignment that must be submitted on that date to Canvas for the Senior Essay Director. All material must be submitted under History 495 in the fall, register for 496 in the spring. For fall semester, your temporary grade will be based in part on timely submission of these assignments to your advisor and in Canvas.**

All senior History majors must arrange a meeting with a librarian regardless of when you will complete the senior essay project. Go to the Senior Essay Research Guide and use the "Click here" link to request a meeting: <https://guides.library.yale.edu/senioressay/history>

Library Contact: James Kessenides, Ph.D., Kaplanoff Librarian for American History, Sterling Memorial Library, Yale University; (203) 432-5165; [james.kessenides@yale.edu](mailto:james.kessenides@yale.edu)

**All written assignments must be uploaded to Canvas (Hist. 495 in the fall semester, and Hist. 496 in the spring semester) and sent to your senior essay advisor via email.**

- Aug. 30:     **Mandatory Senior Essay Meeting:**  
                  SSS room 114 – 5PM-6PM
- Sept. 6:       History Research Travel Fund available online:
- Sept. 16:      \*Due: *Statement of Intention* (must be signed by advisor)  
                  Turn in to History Undergraduate Office in McClellan Hall room 414  
                  Arrange a session with research librarian or senior essay library research fellow  
                  **See contact information above.**
- Oct. 4:        \* Research Travel Fund Application Due on the History Dept. website:  
                  <http://history.yale.edu>
- Oct. 18        \*Due: Prospectus. (Be sure to discuss this assignment with your advisor). Include  
                  the name of the librarian with whom you consulted. Your library research session  
                  should be completed by this date.
- Oct. 21        Last day to withdraw from the two-term senior essay. You must first meet with  
                  the Senior Essay Director and then file for withdrawal through Yale College.
- Oct. 25        \*Due: 3-page analysis of a single primary source.
- Nov. 8         \* Due: Annotated Bibliography
- Dec. 2:        \* Due: 10 pages of senior essay draft due

## Spring 2020

- January: All seniors doing the two-semester senior essay must enroll in **HIST 496 during shopping period** to complete the History major and graduate in May 2020.
- Feb. 3: \*Due: Draft of bibliographic essay is due (minimum 5 pages).
- March 2: \*Due: Full Rough Draft of entire essay, submitted on Canvas, under HIST 496 and to your advisor via email.
- March 6: \* March 6: \*Due: Title Form to History Undergraduate Registrar by 4PM  
.
- April 6: Due: Final Essay in Canvas, email a copy to your senior essay advisor, and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste **2020 Senior Essay** in subject line.

**TIME LINE Calendar for Fall Semester  
One-Term Senior Essay (Class of 2019 & 2020)  
History 497a**

**During shopping period, enroll in HIST 497**

**All written assignments must be uploaded to Canvas (Hist. 497) and sent to your senior essay advisor via email.**

- Aug. 30      **MANDATORY HISTORY SENIOR ESSAY MEETING**  
**SSS room 114 5PM-6PM**
- Sept. 6:      \*Research Travel Fund Applications available September 6<sup>th</sup>  
<http://history.yale.edu>
- Sept. 16:     \*Due: *Statement of Intention* (must be signed by advisor) to  
McClellan Hall room 414  
**Arrange a meeting with research librarian or senior essay library research fellow**  
**See contact information on pg.4.**
- Oct. 4:      \* Research Travel Fund Application due
- Oct. 18:     \* Due: Four-page précis (prospectus). This should include explanation of senior  
essay topic; historiographical review of secondary literature; research questions;  
discussion of primary sources that will be used; “working bibliography.”  
Citations must be footnotes or endnotes according to *Chicago Manual of Style*.  
Submit copy to Canvas under HIST 497.
- Oct. 21      \* Due: First 10 pages of senior essay due in Canvas and via email to senior essay  
advisor
- Nov. 4:      \* Due: Two-page analysis of a selected primary source Submit on Canvas
- Nov. 11:     \* Due: Outline of the essay (2-3 pages) Submit on Canvas
- Nov. 18:     \* Due: Rough draft of entire essay due. Submit on Canvas
- Nov. 22:     \* Due: Senior Essay Title Form Due to [essie.barros@yale.edu](mailto:essie.barros@yale.edu)
- Dec. 2:      \* FINAL SENIOR ESSAY IS DUE.** (6,250 words)  
The final essay also must include bibliography and bibliographical essay

**Electronic copy must be deposited in Canvas by 5PM in HIST 497, send a copy to your senior essay advisor, and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste **2020 Senior Essay** in subject line.**

## Class of 2019 December Completion For a Two-Semester Essay

**During the fall shopping period, enroll in HIST 496**

**All written assignments must be uploaded to Canvas (Hist. 496) and sent to your senior essay advisor via email.**

- Sept 6:           \*Research Travel Fund Application available online:
- Oct. 4:           \* Research Travel Fund Application due <http://history.yale.edu>
- Oct. 14                 \*Draft of bibliographical essay
- Nov. 18               \*Due: Full Rough Draft of the Essay, must be submitted on Canvas and to senior essay advisor via email.
- Nov. 22               \*Title Form due to History Undergraduate Registrar at [essie.barros@yale.edu](mailto:essie.barros@yale.edu)
- Dec. 2               **FINAL SENIOR ESSAY IS DUE.**  
The final essay also must include bibliography and bibliographical essay

**Electronic copy must be deposited in Canvas by 5PM in HIST 496, send a copy to your senior essay advisor, and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste **2019 Class Final SE** in subject line.**



## **One-Term Senior Essay—Spring Semester 2020**

### **HIST 497**

**\*Changing from a Two-Semester to a One-Semester Essay or starting a one term senior essay.**

In some cases, with the permission of the advisor and the Senior Essay Director, a student who registered for the two-semester senior essay (HIST 495) in the fall semester may “opt out” by dropping the course by the date for Yale College withdrawals.

The student will re-start the essay as a one-semester senior essay in the spring semester, enrolling in HIST 497. The student must secure an advisor for the spring before dropping the course in the fall. The one-term essay is a substantial research paper of no more than 6,250 words based on primary sources, along with a bibliographic essay and bibliography. The one-semester essay is not eligible for prizes; the student will not be eligible for Distinction in the Major.

The student who withdraws from Hist. 495 in the fall should consult with her or his senior essay advisor, the Director of Undergraduate Studies, the Director of the History Senior Essay Program and the Undergraduate Registrar to ensure she or he has met the requirements of the major.

If you are writing a one term essay in the spring, you must first speak with the Senior Essay Director in the fall.

### **Time Line Calendar Spring 2020**

**All written assignments must be uploaded to Canvas (Hist. 497b) and sent to your senior essay advisor via email.**

- Jan. 10 :        \*Due: *Statement of Intention* (must be signed by advisor)  
Turn in to History Undergraduate Office, McClellan Hall room 414
- Feb. 3:         \*Due: Outline of the essay, must be submitted on Canvas and sent to Advisor
- Feb. 7:         \* Due: Four-page précis (prospectus). This should include explanation of senior essay topic; historiographical review of secondary literature; research questions; discussion of primary sources that will be used; “working bibliography.” Citations must be footnotes or endnotes according to *Chicago Manual of Style*. Submit copy in Canvas by 5PM under HIST 497 and to senior essay advisor.
- Feb. 17:        \*Due: Two-page analysis of a selected primary source, must be submitted on Canvas and to advisor.
- March 2:        \*Due: Full Rough Draft of the Essay, must be submitted on Canvas and to senior essay advisor via email. Advisor may ask for a hard copy.
- March 6:        \*Due: Title Form to History Undergraduate Registrar by 4PM
- April 6:        \*Due: Final Senior Essay - The final essay also must include bibliography and bibliographical essay.

**Electronic copy must be deposited in Canvas by 5PM in HIST 497, send a copy to your senior essay advisor, and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste **2020 Senior Essay** in subject line.**

**History Two-Term Senior Essay - Calendar For 495-496**  
**Starting in January 2020**

**Class of 2020: December Completion**

**Register for History 495 in the spring of 2020**

You must attend the mandatory senior essay meeting

**August 30, 2019      Mandatory Senior Essay Meeting SSS 114 5PM-6PM**

**All written assignments must be uploaded to Canvas (Hist. 495b) and sent to your senior essay advisor via email.**      Sept. 6:      History Research Travel Fund available online:

Jan. 24      \* Due: Statement of Intention

**All senior History majors must arrange a meeting with a librarian regardless of when you will complete the senior essay project. Go to the Senior Essay Research Guide and use the "Click here" link to request a meeting: <https://guides.library.yale.edu/senioressay/history>  
Library Contact: James Kessenides, Ph.D., Kaplanoff Librarian for American History, Sterling Memorial Library, Yale University; (203) 432-5165; [james.kessenides@yale.edu](mailto:james.kessenides@yale.edu)**

Feb. 24:      \*Due: Three-page précis (prospectus). This should include explanation of senior essay topic; historiographical review of secondary literature; research questions; discussion of primary sources that will be used; “working bibliography.” Citations must be footnotes or endnotes according to *Chicago Manual of Style*.

March 2      \*Due: Two-page analysis of a selected primary source, must be submitted on Canvas and to advisor

April 6:      \*Due: Annotated Bibliography, must be submitted on Canvas and to advisor

April 13:      \* Due: 10 pages of senior essay draft due on Canvas (HIST 495b) and to your senior essay advisor via email.

**Fall 2020**

Oct. 12      \*Draft of bibliographical essay

Nov. 6      \*Due: Full Rough Draft of the Essay, must be submitted on Canvas and to senior essay advisor via email. Advisor may ask for a hard copy

Nov. 16      \*Title Form due to HGS 237 (Hardcopy only)

Dec. 7      Due: Final Senior Essay  
The final essay also must include bibliography and bibliographical essay.

**Electronic copy must be deposited in Canvas by 5PM in HIST 497, send a copy to your senior essay advisor, and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste **2020 Senior Essay** in subject line.**

# The Process

All senior History majors should attend the mandatory senior essay meeting in early September at a time and location to be announced in the online Senior Essay Handbook. The senior essay is a required one-or two-term independent research project conducted under the guidance of a History Faculty advisor.

**All senior History majors must secure a senior essay advisor in the first semester (fall) of their senior year.**

As a significant work of primary-source research, it serves as the capstone project of the History major. Students writing the one-term senior essay enroll in HIST 497.

**The two-term essay** takes the form of a substantial article, not longer than 12,500 words (approximately forty to fifty double-spaced typewritten pages). This is a maximum limit; there is no minimum requirement. Length will vary according to the topic and the historical techniques employed. Students writing the two-term senior essay who expect to graduate in May enroll in HIST 495 during the fall term and complete their essays in HIST 496 in the spring term.

If you are starting your History Senior Essay in the Spring of 2020 and you are planning to do a two term Senior Essay, please enroll in History 495 in the Spring of 2020.

**The one-term senior essay** History majors may choose to write a one-term independent senior essay during the fall term under the guidance of a faculty advisor; however, students who choose the one-term option are not eligible for Distinction in the Major. The one-term essay must be a substantial research paper (roughly half the length of the two-term senior essay) based on primary sources, along with a bibliographic essay and bibliography. Seniors receive course credit for their departmental essays by enrolling in [HIST 497](#) during the **fall** of senior year.

**In rare circumstances, owing to extenuating circumstances and with permission of the advisor and Senior Essay Director, a student enrolled in [HIST 497](#) during the fall term may withdraw from the course in accordance with Yale College regulations on course withdrawal and enroll in [HIST 497b](#) during the spring term. The student must secure an advisor for the spring before withdrawing from the fall course. The student must submit a statement of intention according to the time line calendar.**

**Fall Enrollment for History Seniors:**

One Term History Senior Essay enroll in History 497 Fall

If you plan to withdrawal from History 495 during the fall semester and you plan to graduate in the Spring of 2020, please enroll in History 497 Spring 2020.

If you are starting your senior essay in the spring term, and you plan to graduate in the Spring of 2020, please enroll in History 497 Spring 2020.

**You may not convert from History 497 to a two-term senior essay** after the add/drop period in accordance with Yale College regulations has passed.

## **Get Organized**

The History Department is clear about its time table and you would be well advised to read, mark, learn, and inwardly digest those deadlines. 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. Always write down exactly the source from which your notes come. You don't want to lose track of sources later on when it comes to writing the essay and doing citations.

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, you will rephrase and change, possibly even discard that question as another becomes more pertinent. Your essay must answer an important question; otherwise it will be a narrative, a report, or 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 choice 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 perfect 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); you can then incorporate comments on content and style into the next section or outline. 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 you submit 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 your own research hours. Do not put off meeting with your advisor.

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.

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 superior expert on your subject!

If you chose not to complete the senior essay process, you should contact the Senior Essay Director and discuss your options.

# 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 2020.** The senior essay is a two-semester course. You will register again in the spring, for 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 starting your senior essay in the Fall of 2019 you need to register for History 495.**
- ❖ **If you are completing your two-semester senior essay in the Fall of 2019, you will need to register for History 496.**
- ❖ **If you are choosing a one-term senior essay in the Fall of 2019 you need to register for History 497.**
  
- ❖ **December 2019 graduates must schedule an appointment with the Senior Essay Director during fall registration.**
  
- ❖ **If you are completing your senior essay in the spring of 2020, you will need to register for History 496 in the spring.**
- ❖ **If you are starting a one-term senior essay in the spring of 2020 you will need to register for History 497.**
- ❖ **If you are starting a two-term senior essay in the spring of 2020, you will need to register for History 495 in the spring.**

**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, approximately 75-80 double-spaced pages of laser printed text (12 pt. Times New Roman), and will require two advisors, one in each department.

## CHOOSING A TOPIC

### Choose a topic that can be done.

- Choose a topic that interests you.
- 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. Do you know or can you guess the answers already? If yes, choose another topic!
- Then determine three types of primary sources to which you might go in order to answer those questions. Determine whether those sources are accessible to you.
- If you cannot do these things, rethink the topic, but be sure that it is something 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 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 Library, first floor. Meet with a librarian or archivist. They know how to track leads, have lots of good ideas, especially in relation to Yale's collections, and are professional historians themselves.

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

## 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; labor; 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.



# The Advisor

## *CHOOSING AN ADVISOR AND OTHER THOUGHTS ABOUT THE SENIOR ESSAY*

By Professor Edith MacMullen

**All senior History majors must secure a senior essay advisor in the first semester (fall) of their senior year.**

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 precise topic, although it would be unwise to select someone who is totally unfamiliar with the general ideas related to your subject. 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 unsupportive. 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 16<sup>th</sup> for the two-term senior essay, and the one-term senior essay.** Your senior essay advisor must be a member of the History Department. If this is proving difficult, consult the Senior Essay Director by email immediately.

**You are responsible for finding an advisor.** This means that you must ask a faculty member, and he or she must agree to advise you. The History Department will not assign an advisor to you. Your senior essay advisor will also be your departmental faculty advisor. Your departmental/senior essay advisor is the only professor who can review and sign your course schedule. **One stern warning: do not attempt to write your essay without an advisor. The department does not allow this practice.** 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.**

Check in with your advisor at least once a month. Twice a month will be ideal. If you don't understand what is expected of a particular assignment or why it is important, ask!

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 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 of the History Department serves as the reader/grader who has had 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. It must be signed by the advisor and turned in to the History Undergraduate office, in McClellan Hall room 414. The SOI serves as a prospectus, a preliminary research plan as well as a contract between you, the History Department and your advisor. If you truly change your topic or change advisors, you must submit a change of Senior Essay Advising form, signed and completed by your new advisor, the old advisor, and the senior essay director at once. **The Statement of Intention is a requirement (for the History senior essay) in order to receive credit; this form is obtainable through on-line at [www.http://history.yale.edu](http://history.yale.edu)**

# Components of the Essay

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

You must use the *Chicago Manual of Style*, which is now available on-line. 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. When you are writing a footnote or endnote, do not guess about the format; look it up!

**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 font). 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 are often 10,000 or more words. 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 bibliography 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 3-7 pages long (see bibliographical sample below).** 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. You can tell about leads or sources pursued that turned out to be inaccessible or insufficient.

Some students 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 as late if it does not include the Bibliographical Essay.**

# Writing

## A RESEARCH PLAN

You might-- at an intermediate stage prior to the prospectus-- want to write a brief research plan of one to two pages to get yourself focused. You can use this format to 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 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. Use this opportunity to think about the primary sources and where you might obtain or view them.

## WRITING THE THREE-PAGE PROSPECTUS

**By now you should have distilled your thoughts and questions into a focused and feasible research topic.** Your three-page prospectus should open with a short description of the topic. The prospectus presents a brief background on the topic and explains 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 in the field. Later, this can become the part of your bibliographical essay. These works should be cited using footnotes or endnotes. The prospectus should introduce the questions you intend to pursue as you set about your research. These questions should help focus and guide you, so you don't find yourself overwhelmed by the primary material. You don't have to and you can't look at *everything*! Then step back and reflect on some of the larger questions you think your specific research project can illuminate. This will help you form your thesis argument down the road--the "message" you want to leave with your readers, the conclusion that will indicate the significance of what you have written. You might have a provisional thesis hypothesis, but do not get fixated on articulating a fully developed thesis argument *at this point*; you have to do the research first. The thesis should be driven by the sources. Finally, the prospectus should clearly identify the primary sources you intend to use, where they are located, and your plans for examining them. 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 prospectus, read *Archival Survival for History Essayists*.

## 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 THE FIRST TEN PAGES

You must submit a 10-page draft to your essay to your senior essay advisor via email as well as a copy in Canvas.

### Fall 2019

The One term essay due date for submitting your first 10 pages - November 18<sup>th</sup> by 4PM

The Two Term essay due date for submitting your first 10 pages - December 2<sup>nd</sup> by 4PM.

Your topic will become much clearer in your mind once you begin to write.

## 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 OF THE TWO-TERM and ONE-TERM SENIOR ESSAY

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.

For a two-term senior essay, your first semester grade will be a temporary mark of SAT (satisfactory) or NS (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. 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.

For a one-term senior essay the student will receive a letter grade at the end of each term.

**To Earn SAT in 495 You Must:** Submit all of your work on Canvas in History 495

- **REGISTER FOR HISTORY 495 in the fall**
- **Submit a signed Statement of Intention by 9/16 to McClellan Hall room 414**
- **Attend a regularly scheduled Library Workshop**
- **Submit a 3-4-page prospectus 10/18**
- **Submit a 3-page analysis of a single primary source in Canvas & via email to advisor 10/25**
- **Submit an annotated bibliography in Canvas and to Advisor via email by 11/9**
- **Submit a 10-page draft to your senior essay advisor and on Canvas under Hist. 495 by 12/2**

## THE ONE-TERM SENIOR ESSAY EVALUATION

- **The one-term senior essay will receive a single letter grade for History 497**
- **Due date for the Fall One-term Senior essay December 2, 2019 in Canvas, to your senior essay advisor and to [essie.barros@yale.edu](mailto:essie.barros@yale.edu) paste 2020 Class Senior Essay in subject line.**

## **DISCUSS SUGGESTED READERS WITH YOUR ADVISOR**

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 or you would like to read your essay. If you believe problems might arise if particular faculty members evaluate your essay, please discuss this with your advisor. Neither the student nor the advisor can exercise any veto over the final choice of a reader for the senior essay. 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.

You will turn in the suggested reader's name on your senior essay title form to the History Undergraduate Registrar via email.

## **COMPLETING THE SENIOR ESSAY TITLE FORM**

The title of your senior essay should tell the reader what to expect from your essay. 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."

# Grading the Senior Essay

The Reader's Report (see the reader's report form) evaluates primary and secondary sources; the writing, argument, and form of the essay; the treatment of the topic, including your interpretation the overall success of your effort. All categories of the reader's report count equally. Before submitting the report to the History Undergraduate Registrar, the reader must contact the advisor and discuss the evaluation of the essay.

1. The reader offers a grade recommendation for the work as a whole to the advisor of the essay. The advisor can agree or disagree with the grade.
2. If the advisor and the reader agree on a grade, this is the grade for the essay.
3. If the reader and the advisor cannot agree on the grade, the reader of the essay and the advisor should contact the Director of the Senior Essay Program via email and request that the essay be sent to the second reader, before the letter grade is recorded.
4. If the advisor thinks that the essay deserves a result that is *more than one letter grade* higher than the reader assigned it, then the advisor may contact the Senior Essay Director and request that a second faculty reader evaluate the essay. This 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, 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). Note: A grade of B+ may not be re-evaluated 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 Yale College does not assign the grade of A+.
5. The first reader must still write a reader's report with the grade he or she would have given the essay noted on the reader's report form. This must then be sent via email to the Senior Essay Director and the Undergraduate Registrar.
6. The student's advisor may make a recommendation for a second reader. The final decision, as to who the second reader will be, lies totally with the Senior Essay Director of History.
7. The second reader must be a History faculty member who remains anonymous to the student and the student's advisor.
8. The second reader will have no contact with the advisor, the first reader, or the student.
9. The second reader is only required to report a final grade via email to the History Senior Essay Director, with a copy to the History Undergraduate Registrar.
10. The final grade is the grade submitted by the second reader.
11. The final grade will be given with the first reader's report.



## **DISPUTING A SENIOR ESSAY GRADE**

### **Students may not dispute a senior essay grade for the following reasons.**

1. **Any essay receiving a grade of B+ or better cannot be disputed.**
2. **You cannot dispute a grade agreed on by the advisor and the reader.**
3. **You cannot dispute a grade once the grade is recorded in the main Registrar's Office.**
4. **You cannot dispute a grade or request a second reader if you have not discussed the process with your senior essay advisor.**
5. **You cannot dispute a grade if your advisor is against the dispute.**

### **Students may dispute a senior essay grade under the conditions below.**

1. **Your advisor has not agreed to the grade reported on your Reader Report and it is lower than a B+.**
2. **Your advisor has not spoken with the reader and the grade is lower than a B+.**
3. **You have the complete support of your advisor in writing via email to the Senior Essay Director and the History Undergraduate Registrar, after consulting with him or her concerning a re-evaluation, and your grade is lower than a B+.**

### **FINAL REPORTING OF THE SENIOR ESSAY GRADE IN DISPUTE**

The grade submitted by the second reader will be the final grade for the senior essay. One thing to remember is this, the grade can go up or down, and whatever grade is reported by the second reader is the final grade. The advisor and the student are notified about the grade at the same time via email.

The second reader is only required to report a final grade via email to the History Senior Essay Director, and the History Undergraduate Registrar. No reader's report is required of the second reader.

The final grade is the grade submitted by the second reader.  
The final grade will be given with the reader's report from the first reader.

# Reaching the Finish Line

## 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 margin only, proofread, and turn in **two bound copies, one unbound copy and one copy to Canvass by the deadline**. Keep one for yourself.

**THE DEADLINE** is the stuff of which nightmares are made. It is **Monday April 6, 2020 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 can be nominated for a History Department Prize either by the faculty reader or by the advisor or both. History majors are not permitted to nominate their essays for a prize in History. One-term senior essays are not eligible for prizes. 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 and SAMPLES*

By Lori Gates

(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, 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 skip 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 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 identify 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 OFTEN!**

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 2010s smaller percentages of people of Italian descent speaks 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 us 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.

# 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 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 while 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 unintroduced.

Imagine this from the viewpoint of the reader. Your reader has been listening to you, as if you were speaking from a stage. Then, suddenly in your essay, the words of someone else appear unintroduced, 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 1, 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:

Prepare the reader for what you are quoting; explain who said it, perhaps give a sense of the context, of time or place.

Then quote.

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:

Chop the text block down into relevant fragments. Omit large sections of it. Embrace those fragments that remain within your argument and analysis.

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.

# The Bibliographic Essay



This senior essay began as many other history projects do: with the discovery of a curious photo, tucked away in a neglected drawer. The photograph in question is not an old photograph; it is in color, unmistakably recent. How recent, though, is difficult to tell—it could have been taken a month ago or ten years ago. The photograph's subject is a child. She is about ten or eleven years of age, smiling slightly and dressed in a full-skirted pink and grey gown. The gown is vaguely antebellum in design, but clearly new. The girl stands next to a rosebush. Overhead, the full branch of an old oak tree provides shade. Behind the child, a staircase leads to the shuttered porch of a large, slate-roofed house.

The girl in this photograph is me. The house behind her, Beauvoir. At the time the picture was taken, over ten years ago, I had just spent a week attending summer camp at Beauvoir. There, I learned how to make cornhusk dolls, dance the Virginia reel, and sing French songs. At the Jefferson Davis Presidential library, I learned about the bravery of Confederate soldiers. I did not learn about why the Civil War happened, or about slavery, or about the contested memories surrounding Beauvoir.

As a child at summer camp, as a resident of the post-Katrina Mississippi Gulf Coast, and as Yale history major, I have contributed to the reconstruction of Beauvoir. My memory is intricately tied to Beauvoir, and Beauvoir, as a *lieu de mémoire*, has contributed to my

understanding of the world. This project, then, is partially an attempt to understand where I come from, how the place has affected me, and how I have contributed to that place.

Serious historical scholarship about the Mississippi Gulf Coast is sparse. In 1985, Charles L. Sullivan, a local historian, professor at Mississippi Gulf Coast Community College, and Beauvoir board member, wrote a history of the Mississippi Gulf Coast. *The Mississippi Gulf Coast: A Portrait of a People* has been an indispensable reference tool for my various research projects on the Mississippi Gulf Coast. However, Sullivan offered little analysis in his history of the Coast.

Searching for more critical histories of the Mississippi Gulf Coast, I found, primarily, books about Hurricane Camille, a 1969 category 5 hurricane that decimated the Mississippi Gulf Coast. In a slim volume entitled *Camille: 1969*, historian Mark M. Smith explored various aspects of Hurricane Camille's impact in three essays. The second essay related Hurricane Camille to the desegregation of schools on the Mississippi Gulf Coast. Curious as to what other long-term impacts Hurricane Camille and other twentieth century hurricanes had on the Mississippi Gulf Coast and its residents, I began to search for primary sources.

One of the greatest challenges, however, of studying a place affected by hurricanes is accessing surviving sources. Preliminary research at the Hancock County historical society, located a block off the Bay of St. Louis, confirmed that finding sources on the Coast would be difficult. I decided that I needed to move my research inland. Over the summer, with the help of a Richter Grant from Jonathan Edwards College, I visited the Mississippi Department of Archives and History in Jackson. Though I was disappointed to find few sources dealing with the Mississippi Gulf Coast, I was able to scan a large number of newspaper articles that I could not otherwise access.

Reviewing the material I collected at the archive, I only found one item of interest relating to Hurricane Camille. One newspaper article I scanned, dated just days after Hurricane Camille, declared that Beauvoir, the last home of Jefferson Davis, had survived the storm. I was shocked that, in the wake of widespread death and destruction, there was apparent concern over the status of a Confederate landmark. I began to wonder if Beauvoir had received similar treatment following Hurricane Katrina. Indeed, I found that in the immediate aftermath of the 2005 storm, the local paper, the *Sun Herald*, published several articles on the monument's status.

Digging further, I found national articles about Beauvoir after Hurricane Katrina. Many of the articles treated the Confederate shrine favorably, the authors expressing hope that it would be reconstructed. Within a few years of Hurricane Katrina, however, articles were no longer so supportive of Beauvoir. I wanted to know what precipitated the change.

Both because of the scarcity of print resources and the nature of my question, I began to conceptualize my essay as an oral history project. Almost as soon as I started my research, I discovered the pitfalls and benefits of oral history research. I marveled at the never-ending web of sources that oral history research provided. Whether through a derisive comment made during an interview or a recommendation following an interview, I left each meeting with new contacts. However, I also experienced the myriad difficulties that oral history research creates. Between September and February, I approached several Mississippi Gulf Coast residents for oral history interviews. Of all of the individuals I contacted, I ultimately only collected two interviews that I could use for my project. Some of the individuals I contacted simply did not respond, including local journalist Kat Bergeron and radio personality, tourism commissioner, and Beauvoir opponent Rip Daniels. Others initially agreed to an interview, but backed out at the last moment, like re-enactor Larry Higginbotham. One interview subject, local historian and Beauvoir board member Charles Sullivan, withdrew his interview a few days after we met.

Ultimately, I collected interviews from re-enactor Terry Bailey and Jefferson Davis's great-great grandson and then Beauvoir executive director Bertram Hayes-Davis.

Moreover, the experience of the oral history interview itself was, at times, discomfiting. Though I am, like many of the people I interviewed, a Mississippi Gulf Coast native and resident, I was now also a representative of Yale. I could hear suspicion in their voices and read caution on their faces. Professor Sullivan, when he called my home to ask me to delete the interview recording, openly admitted that my association with Yale worried him. He feared what Yale professors might do with the words I had collected from him. This experience was troubling. I felt caught between two worlds; though I never felt completely comfortable at Yale, I now no longer felt as if I fit in at home.

Initially disappointed about these difficult and failed interviews, I realized that they signaled something important about my project. People's reluctance to talk to me meant, perhaps, that I had stumbled upon an important topic, a topic filled with conflict and years of struggle and real consequences for my home community.

Unable to rely on oral history sources, I decided to return to newspaper sources. Unfortunately, I immediately hit another roadblock. Though I had asked the library at Yale for help getting access to the *Sun Herald* archive, the library ultimately was unable to purchase access for me. Looking into purchasing access on my own, I realized that I would not be able to afford access to more than fifty articles. Though this limitation initially seemed like an impairment, it required me to be more judicious and critical during my research. I selected articles more carefully than I might have otherwise, thereby learning how to be a more effective researcher.

Luckily, I was also able to access many other primary sources online. I was able to view several regional and national news sources through databases to which Yale already had access, including the New Orleans *Times-Picayune*, the *New York Times*, the *New York Tribune*, the *Washington Post*, the *LA Times*, and *Harper's Magazine*. Additionally, items like the Hurricane Katrina government hearings and Beauvoir's National Historic Landmark application were accessible online or through the Yale library. The Mississippi Department of Archives and History digitized the deed to Beauvoir.

Finally, I had gathered many materials produced by Beauvoir's administration. While visiting the landmark in October, I gathered several pamphlets and booklets about Jefferson Davis and Beauvoir. Additionally, though Charles Sullivan did not allow me to use his interview, he did kindly donate three of his books—*Hurricanes of the Mississippi Gulf Coast*, *Down South with Dixie Press*, and *Gulf Coast Album*—as well as a copy of his 1991 short documentary, *Beauvoir: Memorial to the Lost Cause*.

Searching for secondary literature about Beauvoir and the Mississippi Gulf Coast proved just as difficult as searching for primary sources. Few scholars have paid attention to Beauvoir. Historian Karen L. Cox was the only scholar that I found who focused specifically on Beauvoir. In the article "Mississippi's United Daughters of the Confederacy: Benevolence, Beauvoir and the Transmission of Confederate Culture, 1897-1919," Cox examined the role of the United Daughters of the Confederacy in funding the Beauvoir Home for Confederate Soldiers. Cox argued that, through their financial involvement, upper class white women exerted control over Beauvoir and its Lost Cause narrative. While I agreed with Cox's argument, I saw little evidence of the continued influence of the UDC on Beauvoir, and so I turned my attention to the other forces that shaped the shrine.

Even in the study of Hurricane Katrina, scholars have largely neglected the Mississippi Gulf Coast in favor of New Orleans. The scholar who most influenced my thinking about the Mississippi Gulf Coast was anthropologist Bridget Hayden, author of "The Hand of God: Capitalism, Inequality and Moral Geographies in Mississippi After Hurricane Katrina."



Hayden's larger argument focused on the idea that inequality was reinstated on the Mississippi Gulf Coast due to the implementation of the national ideal of modernity during the rebuilding process. In building this argument, Hayden posits a fascinating theory. She argues that following Katrina, the state of Mississippi both reincorporated the Coast and adopted national values. This argument provided a major jumping-off point for my thesis, as I saw Beauvoir's attempts to reconstruct its own narrative as part of an attempt to fit within a larger national narrative.

Another Mississippi Gulf Coast writer that influenced my research was U.S. Poet Laureate Natasha Trethewey. In her book *Beyond Katrina: A Meditation on the Mississippi Gulf Coast*, Trethewey, like Hayden, explores increased inequality on the Mississippi Gulf Coast as a result of the storm. Trethewey also explores memory and cultural geography, focusing briefly on her family's negative memories of Beauvoir.

Trethewey's work was the first example I found of memories subverted by Beauvoir's dominant narratives.

In attempting to understand why Beauvoir became a local and national symbol of recovery following Hurricane Katrina, I found Peter F. Cannavo's work particularly helpful. In *The Working Landscape*, Cannavo explores two "fundamentally opposed" actions that threaten the development and experience of a sense of place in America. On one hand, there is the "founding" impulse, which seeks to drastically alter an existing place. On the other hand, there is the "preserving" impulse, which attempts to "maintain [places] according to some notion of their defining character." These concepts apply particularly well to the post-Katrina Mississippi Gulf Coast, which was struggling to find a balance between the pre-Katrina landscape and heritage and a modern future.

For sources on memory, an immense and growing field, I turned to two of the most respected sources. I began with Pierre Nora's "Between Memory and History: *Les Lieux de Mémoire*". Nora's *lieu de mémoire* concept worked particularly well for Beauvoir, which is a "functional" and "material" site that many people have imbued with symbolic meaning. David Blight's *Race and Reunion* was also a helpful work. The book explores the nationwide processes of remembering the Civil War that led to reconciliation between the North and the South at the cost of racial justice. This occurrence has allowed for the survival of monuments like Beauvoir and the subversion and avoidance of racial tensions that surround such monuments.

I owe a great deal of gratitude to Dean Ryan Brasseaux for his guidance throughout this project and for encouraging me to study the Mississippi Gulf Coast. I also would like to thank Andrew Horowitz and Alejandra Dubcovsky, who have also been wonderful academic advisors throughout my time at Yale and who offered invaluable advice for this senior project. I am very thankful, too, for the never-ending support of Master Penelope Laurans, Dean Joseph Spooner, and Jonathan Edwards College. Finally, I must thank my family. From hurricanes to senior projects, we have been through so much together. They are my anchors in my ever-expanding world. To them I give my endless gratitude and love. To my family away from home, as well, I give thanks—especially my history major family, Julie, Will, and Ira.

**Academic Integrity:** Plagiarism is a serious offense. Plagiarism includes, but is not limited to, using the logic and ideas of another source without attribution (even if the exact wording has been changed), cutting and pasting wording and phrasing from sources without attribution into your own text, and copying the work of other students. Plagiarism is academic fraud; plagiarism is committed when others' intellectual work or writing is represented as one's own work or writing. You must document all of your source material. If you are unclear about what constitutes improper use of someone else's words or ideas,

please consult the website of the Writing Center: <http://ctl.yale.edu/writing/using-sources/understanding-and-avoiding-plagiarism/plagiarism-quiz>

Whether you quote directly, paraphrase, or draw data and examples from a source, you must cite the source in a footnote or endnote.

# Faculty Fields of Interest

**AY:** indicates all history faculty members on leave for the entire academic year 2019-2020  
**FA and SP:** indicates faculty members are on leave for the fall or spring term only.

## UNITED STATES HISTORY

### **BLACKHAWK, NED**

Native American History and Native American Law

### **BLIGHT, DAVID**

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

### **ENGERMAN, DAVID**

Twentieth-century international history

### **FEIMSTER, CRYSTAL**

African American Studies; racial and sexual violence

**(Limited Advising)**

### **FREEMAN, JOANNE**      **ON LEAVE**      **SP-2020**

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**      **ON LEAVE**      **SP-2020**

U.S.: Gilded Age and 20th century; political history; government and political development; ideology and social movements (esp. conservatism and radicalism)

### **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)

### **JACOBSON, MATTHEW**      **ON LEAVE**      **SP-2020**

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

### **KLEIN, JENNIFER**

20<sup>th</sup> Century U.S. history: urban history, labor history, New Deal and post-World War II politics and policy, gender and social movements

### **LEE, GABRIEL**

Environmental history and US history, particularly the Gilded Age and Progressive period, American West, History of technology, History of capitalism, US labor history, US business history

### **LEVESQUE, GEORGE**

History of religious thought in America, History of Education, and History of American Colleges, and Universities, 18<sup>th</sup> & 19<sup>th</sup> Intellectual history

**(Limiting Advising)**

### **LAMOREAUX, NAOMI**

U.S. Economic, Business, and Technological History

**LUI, MARY**

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

**MEYEROWITZ, JOANNE**

20<sup>th</sup> Century, social, cultural, and intellectual history, Gender, and Sexuality

**MILES, GEORGE**

**Beinecke Library**

**(Limited Advising)**

Native American history, frontier, American West

**PARRILLO, NICHOLAS**

**Law School**

U.S. legal history; history of the administrative state; political development

**PETERSON, MARK**

**ON LEAVE AY – 2019-2020**

Early North America and the Atlantic world

**PITTI, STEPHEN**

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

**ROBERTS, CAROLYN**

Medicine and slavery in the Atlantic world; race, medicine, and science; history of medicine in Africa and the African diaspora; health and protest in African American history; non-Western medicine and global health

**ROSS, TRAVIS**

North American West and Pacific World; nineteenth-century America; US intellectual history; historiography; book history; the history of knowledge and education; capitalism

**RUGEMER, EDWARD**

**DUS of History**

Comparative Slavery and Abolition; Antebellum United States; Atlantic history

**SABIN, PAUL**

**DGS of History**

Environmental Studies

**SCHIFF, JUDITH ANN**

**Manuscripts & Archives**

**(Limited Advising)**

History of New Haven and Yale, Women in Connecticut; Aviation, Jewish history

**STOUT, HARRY**

**(Limited Advising)**

Early America, American Religious history, American civil war

**TANNENBAUM, REBECCA**

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

**TRAHEYM, ERIN**

Early America, Colonial Caribbean, Slavery, Atlantic world, African diaspora, women's and gender history.

**WESTAD, ARNE**

New faculty: Diplomatic history

**WITT, JOHN**

**Law School**

American Legal History

## LATIN AMERICAN HISTORY

**ECHEVERRI, MARCELA**      **ON LEAVE**      **AY 2019-2020**

Latin America: Andes; social and political history; law; race and ethnicity; comparative revolutions, slavery, and abolition; political theory; history of anthropology.

**ELLER, ANNE**

Slavery and emancipation in the Caribbean and Latin America, the Haitian Revolution, Pan-Caribbean migration and political movements, Latin American independence, and the African Diaspora.

**JOSEPH, GILBERT**      **ON LEAVE**      **SP-2020**

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**      **ON LEAVE**      **SP-2020**

Latin America history, Brazil

## ANCIENT HISTORY

**JOHNSTON, ANDREW**

Roman history

**LENSKI, NOEL**

Roman History late and modern

**MANNING, JOSEPH**      **ON LEAVE**      **SP-2020**

Ancient Egyptian History, and Ancient North Africa History

## EUROPEAN AND BRITISH HISTORY

**ALLEN, JENNIFER**

Modern German history; cultural history of modern Europe; theories and practices of memory; grassroots activism; the politics of space; Europe after the Cold War

**ANTONOV, SERGEI**      **ON LEAVE**      **AY 2019-2020**

Russia after 1800 and Soviet Union; Russian and comparative legal history; Russian serfdom; global history of capitalism and credit; crime & criminal justice; secret political police; elites & power

**BUSHKOVITCH, PAUL**

Russia to 1725; Russian foreign policy; Ukraine

**CONEKIN, BECKY**

Europe: British history; Fashion

**DEAN, CAROLYN**      **ON LEAVE**      **SP-2020**

Intellectual and cultural historian of modern Europe with a particular interest in France, Germany, and Italy; genocide studies; gender studies.

**EIRE, CARLOS**

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

**FREEDMAN, PAUL**

Medieval European history

**GORDON, BRUCE**

Early German Reformation and Christianity history

**KENNEDY, PAUL****ON LEAVE SP-2020**

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 and pietism; the Jews and Islam; Jewish magic and popular culture

**MERRIMAN, JOHN**

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

**MOYN, SAMUEL****ON LEAVE AY 2019-2020**

International law, human rights, the law of war, and legal thought, 20th-century European moral and political theory

**NAKHIMOVSKY, ISAAC**

Political thought and intellectual history, primarily in 17th-19th century Europe

**RENAUD, TERENCE**

Modern European social and political thought; German socialism and social democracy; critical theory; aesthetics; exile; resistance movements; comparative revolutions

**SEMMELE, STUART**

British politics, culture, and thought since 1760, Popular Culture, Popular Politics, and Political and social thought, European Cultural and Intellectual history

**SHORE, MARCI**

European Cultural and Intellectual History

**SNYDER, TIMOTHY**

Modern Eastern Europe

**SORKIN, DAVID**

Intersection of Jewish history and European history since the 16th century

**STERN, ELIYAHU**

Jewish History

**WINROTH, ANDERS**

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

**WRIGHTSON, KEITH****ON LEAVE SP-2020**

British History, 1500-1750, especially social, cultural issues; history of the family; local community studies; class and social structure

**AFRICA. ASIA. AND MIDDLE EAST****AMANAT, ABBAS**

Modern Middle East; and Classical Islam; Iran; Ottoman Empire, the Arab World, Modern Indian subcontinent to the 19th century; History of US-Middle East relations, modern Iran, Sh'ism and the Persianate world

**BANKO, LAUREN**

Modern Middle East history, Ottoman Empire, 19th-20th century Arab world, 19th-20th century Palestine, citizenship, nationality, migration in the Middle East

**BOTSMAN, DANIEL**

Asia: Japanese history

**DE, ROHIT**

**ON LEAVE AY 2019-2020**

Modern South Asia (India, Pakistan, Bangladesh), Global Legal History, Law and Society, Law and Colonialism, British Empire, Nationalism and Decolonization in Asia and Africa, Comparative Constitutionalism

**DRIXLER, FABIAN**

Asia: Japanese history; Demographic history around the world

**HANSEN, VALERIE**

China to 1600; Chinese religious and legal history; history of the Silk Road

**HARMS, ROBERT**

Sub-Saharan Africa

**HO, DENISE**

Modern China, Cultural Revolution, museum studies, material culture

**KIERNAN, BENEDICT**

**ON LEAVE SP-2020**

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

**MAGAZINER, DANIEL**

20<sup>TH</sup> century South and Southern Africa popular culture, intellectual history, religious history, political history and environmental history; South Africa the African Diaspora, East Africa; Africa in the colonial and post-colonial age. Black Nationalism in South Africa, Black visual artists in 20<sup>th</sup> Century South Africa

**MIKHAIL, ALAN**

**CHAIR**

Early Modern Muslim World, Ottoman Empire, History of Islamic Science and Medicine, Environmental History, Cultural and Social History of the Middle East (1500-1800)

**PERDUE, PETER**

**ON LEAVE SP-2020**

Modern Chinese History

**WYRTZEN, JONATHAN**

North Africa and Middle East: Comparative Empire and colonialism, ethnicity and nationalism, Morocco, Urban and Rural Contentious Politics

**HISTORY OF SCIENCE AND MEDICINE**

**ABEDIN, SAKENA**

20<sup>th</sup> Century U.S. medicine, medicine and the social sciences, race and medicine, history of the U.S. healthcare system and health care in New Haven

**ALMELING, RENE**

**ON LEAVE AY 2019-2020**

Sociology, gender, genetics, health, reproduction, assisted reproductive technologies, men's reproductive health

**APPEL, TOBY**

American medicine in the nineteenth and early twentieth centuries, especially women in medicine and science, Connecticut and Yale medical history, medical and scientific societies and institutions, and health professions including alternative physicians

**BERTUCCI, PAOLA**

Enlightenment; cultural history of technology in the early modern world; cultures of collecting and display; artisanal knowledge; the early modern body; scientific travel; material culture

**COEN, DEBORAH**                      **CHAIR, HSHM**

History of the modern physical and environmental sciences, central European intellectual and cultural history

**DAL PRETE, IVANO**                      **HSHM DUS**

European scientific culture, 1400-1800; Earth history and religious orthodoxy; Generation theories, religion and society; Information and Exchange networks; Cultural history of Astronomy, scientific instruments trade

**GRAFE, MELISSA**

History of medicine in early America, history of medical collections and libraries, medical education

**RADIN, JOANNA**                      **ON LEAVE**      **FA-2019**

History of biology, medicine, and anthropology since 1945; scientific expeditions, biomedical ethics, human subjects research, collections, and laboratories; history of global health; biomedical technology

**RAMALINGAM, CHITRA – (limited advising)**

Cultural history of the physical sciences (18th century to the present), science and visual culture, visual studies, material culture studies, history and theory of photography, modern British history

**RANKIN, WILLIAM**

Physical and earth sciences since the mid-nineteenth century; military, industrial, and governmental science; history of cartography; science and architecture; visual studies; environmental history

**RICH, MIRIAM**

History of medicine; Modern U.S. history; History of race & science; Gender & sexuality studies; Medical humanities; History of global & public health; Medical ethics; Disability studies; Science & technology studies; History of biology; History of the body

**ROBERTS, CAROLYN**

Medicine and slavery and the Atlantic world, Race medicine and science, History of medicine in Africa and the African diaspora, health and protest in African American history, and nonwestern medicine and global health

**ROGERS, NAOMI**                      **HSHM DGS**

History of 20<sup>th</sup> 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

**SCHWARTZ, JASON**

Vaccines and vaccination programs, decision-making in public health policy, the structure and function of scientific expert advice to government. The ways in which evidence is interpreted, evaluated, and translated into regulation and policy in medicine and public health

**WARNER, JOHN**

19<sup>th</sup> and 20<sup>th</sup> century U.S. medicine and Health Cultures; comparative history of medicine (U.S., Britain, France); cultural history of Science and medicine



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*Quoting and Documenting Sources*

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Notes

1. For a good general study of the execution, see Ann Hughes, "The Execution of Charles I," May 2001,

www.bbc.co.uk/

historyjstatefmonarchs\_leaders/charlesi\_execution\_01.shtml.

2. *England's Black Tribunal: The Tryal of King Charles the First* (printed for C. Revington, at the Bible and Grown in St. Paul's Churchyard, 1737), 55.

3. For a detailed account of the trial and execution of Charles I, see C. V. Wedgwood, *A Coffin for King Charles: The Trial and Execution of Charles I* (New York: Time Incorporated, 1966), and Graham Edwards, *The Last Days of Charles I* (Stroud, Gloucestershire: Sutton Publishing, 1999).

4. Joseph Trapp, *The Trial of Louis XVI* (London, 1793),

205.

5. Trapp, 206.

6. Trapp, 145. For a detailed account of the trial and exe-

cution of Louis XVI, see David P. Jordan, *The King's Trial: The French Revolution vs. Louis XVI* (Berkeley and Los Angeles: University of California Press, 1979).

7. Michael Walzer, ed., *Regidde and Revolution: Speeches at the Trial of Louis XVI*, trans. Maria\_n Rothstein (Cambridge: Cambridge University Press, 1974), 1-89 passim.

8. Patricia Crawford, "Charles Stuart, That Man of Blood;" *Journal of British Studies* 16, no. 2 (1977): 53.

9. Wedgwood, 89.

10. Susan Dunn, *The Deaths of Louis XVI: Regidde and the French Political Imagination* (Princeton, NJ: Princeton University Press, 1994), 59.

11. Jordan, 122.

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12. J. E. Spence, *The Trial of Louis XVI* (London: Arnold Publishers, 1999), 178.

*Sample pages from a student research paper* 137

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- . *The King's Trial: The French Revolution vs. Louis XVI*. Berkeley and Los Angeles: University of California Press, 1979.
- Trapp, Joseph. *The Trial of Louis XVI*. London, 1793.
- Walzer, Michael, ed. *Regicide and Revolution: Speeches at the Trial of Louis XVI*. Translated by Marian Rothstein. Cambridge: Cambridge University Press, 1974.

Wedgwood, C. V. *A Coffin for King Charles: The Trial  
and Execution of Charles I.* New York: Time  
Incorporated, 1966.