Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>Sch of Hist, Phil &amp; Rel Studies</th>
<th>Department</th>
<th>History</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>HST</td>
<td>Number</td>
<td>495</td>
</tr>
<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
<td>Title</td>
<td>Methods of Historical Inquiry</td>
</tr>
<tr>
<td>Is this a shared course?</td>
<td>(choose one)</td>
<td>If so, list all academic units offering this course</td>
<td>No</td>
</tr>
</tbody>
</table>

Requested designation: Literacy and Critical Inquiry-L.
Note - a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name Cindy Baade
Mail code 4302
Phone 480-965-7183
E-mail: cynthia.baade@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Matthew J. Garcia
Date: 2/19/13
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/ 12/11, 7/12
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE -- AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
<th>Syllabus and Assignments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td><strong>CRITERION 1</strong>: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.</td>
<td></td>
</tr>
</tbody>
</table>

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-1".

   C-1

<table>
<thead>
<tr>
<th></th>
<th></th>
<th><strong>CRITERION 2</strong>: The composition tasks involve the gathering, interpretation, and evaluation of evidence</th>
<th>Syllabus and Assignment</th>
</tr>
</thead>
<tbody>
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</table>

1. Please describe the way(s) in which this criterion is addressed in the course design

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-2".

   C-2

<table>
<thead>
<tr>
<th></th>
<th></th>
<th><strong>CRITERION 3</strong>: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</th>
<th>Syllabus and Assignments</th>
</tr>
</thead>
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</tbody>
</table>

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-3".

   C-3
### ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Syllabus</td>
</tr>
</tbody>
</table>

**CRITERION 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".
<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>800 of the 1000 points in the class depend on writing. These include several stages of a research paper (prospectus, rough draft, and final draft), two short essays, a prepared final speech, and 100 of the 200 points included in the category “short assignments.”</td>
<td>Review essay (5 pages) Prospectus of research paper Rough Draft of research paper Final Draft (12-15 pages) Essay on The Crucible (2 pages) Oral Presentation of findings 100 Points “short assignment” group work</td>
</tr>
<tr>
<td>2</td>
<td>The course is designed to teach students how to find and interpret secondary and primary sources, which are the categories into which historians divide our evidence. This occurs through short assignments, participation in class, and the work leading to the prospectus. As they move through their research, students interpret that evidence in light of other people’s findings and the broader context of the era they are studying. They must learn to make clear arguments while also acknowledging uncertainties that remain.</td>
<td>For example, see syllabus week 2 (discussion), week 3 (finding sources assignment), week 5 (discussions), week 6 &amp; 7 (primary sources presentations and assignment), week week 9 (secondary sources assignment), week 10 (discussions), week 12 (assignment), week 14 (rough draft), week 16 (final paper).</td>
</tr>
<tr>
<td>3</td>
<td>As explained in number one, almost all of the course consists of substantial writing tasks. The review essay is a five-page essay, the final draft of the research essay is 12-15 pages; the rough draft must be at least 9 pages. The final presentation is 10-15 minutes and must be carefully planned and scripted. The essay on the Crucible and the group assignment involve shorter pieces but are still significant.</td>
<td>For example, see syllabus week six (essay), week 12 (essay), week 14 (rough draft), week 16 (final paper and oral presentations)</td>
</tr>
</tbody>
</table>
HST 495: The Salem Witch Trials

This course treats history in two senses of the word: as a set of past events and as an intellectual discipline. Our focus will be an incident that has long intrigued and disturbed American historians: the witch trials and executions of 1692. We will study the tragic events themselves, as well as some of the ways seventeenth-century colonists and 20th- and 21st-century historians have sought to explain and make use of them. Students will also read more broadly in European and in early American history, as part of exercises designed to introduce them to the historian’s craft. As they fulfill the varied requirements of the course, students will gain an understanding of the uses of primary sources, a capacity to discern, evaluate, and develop historical arguments, and greater understanding of the uses and pitfalls of online information and databases. Students will work to improve their writing as well as their research and analysis, and they will be evaluated regularly and rigorously in all areas.

Required Texts, Available at ASU Bookstore:
Rosenthal, Salem Story: Reading the Witch Trials of 1692 (1993)
Learning Outcomes:
Students will be able to
1) formulate a research question
2) locate and analyze primary and secondary sources
3) evaluate, form and support historical arguments
4) draft and revise a research paper
5) prepare appropriate scholarly apparatuses such as bibliographies and footnotes
6) orally present historical findings and arguments

Grading:
Participation, including discussion forum posts & office visit 100
Short assignments, total C ≥ 1 200
Review essay (5 pages) C ≥ 3 125
*Prospectus C ≥ 2 C ≥ 3 100
*Rough Draft C ≥ 2 C ≥ 3 100
Final Draft (12-15 pages) C ≥ 2 C ≥ 3 250
Paper on *The Crucible* (2 pages) C ≥ 1 50
Final Paper Presentation C ≥ 1 C ≥ 3 75
Total 1000

*Failure to turn in this assignment and to receive 70 or more points for it, will prevent a student from receiving any points on the final paper.

Grading Scale:

976-1000 points A+
926-275 points A
900-925 points A-
876-899 points B+
826-875 points B
800-825 points B-
776-799 points C+
700-775 points C
600-699 points D
0-599 points E
Week One

Introduction to the course

Week Two

Lecture and Discussion
Read: Storey, 1-2; Oldridge, 1-22
Due: Post to Forum 1 on Blackboard Site.

Discussion
Read: Storey, 3-13 (stop at 1-J); Oldridge, 31-63

Week Three

- Lecture, Discussion
Read: Oldridge, 75-85; Salem Possessed, Preface and pp. 1-21; Storey 13-21 (stop at 1-Q)

Lecture, Discussion.
Read Salem Possessed, pp. 22-79
Due: SHORT ASSIGNMENT ONE (finding sources)

Week Four

Discussion
Read: Oldridge, 205-245, Read the St. Martin’s Tutorial on Avoiding Plagiarism, http://bs.bedordstmartins.com/plagiarismtutorial/pages/bs-main.asp?v=chapter&s=01000&n=00040&i=01040.01&o=|00020|00030|00060|00060|00050|00040|&ns=349
Through “Taking Notes” and do the exercises (you will have to create a free account, but can check the option that will prevent spam).
DUE: POST TO BLACKBOARD FORUM 2
Discussion (Be prepared to discuss paper ideas, as well as homework)
Read *Salem Possessed*, pp. 80-152; Storey, Ch. 4.

**Week Five**

Discussion
Read *Salem Possessed*, pp.153-221, and “The Village Forms” (229-239) and the documents relating to James Bayley (240-255) in *Salem-Village Witchcraft*

Discussion
Read Samuel Parris sermons, 184-194, in *Salem-Village Witchcraft*
Read Appendices 1 and 2 in *Salem-Village Witchcraft*, pp. 375-378.

You are also working on your Boyer and Nissenbaum essay.

**Week Six**

Discussion
Homework due: Read, by assigned group, “Records of Five Witchcraft Cases,” in *Salem-Village Witchcraft*: Sara Good, Rebecca Nurse, Bridget Bishop, John Willard, George Burroughs

In-class work on primary sources presentations
**Due:** Boyer and Nissenbaum essay.

**Week Seven**

In-class presentations of primary sources
Reading: You are working on your prospectus
**DUE:** SHORT ASSIGNMENT 2 (PRIMARY SOURCES)

In-class presentations of primary sources
**DUE:** POST TO BLACKBOARD FORUM 3
You are working on your prospectus
YOU MUST HAVE VISITED ME IN OFFICE HOURS AT LEAST ONCE BY THE END OF THIS WEEK
Week Eight

Lecture
DUE: PROSPECTUS C 1 C 4

Lecture
Read: Oldridge, 247-300

Week Nine

Discussion
Read Salem Story, 1-66
DUE: SHORT ASSIGNMENT 3 (SECONDARY SOURCES) C 2

Lecture, discussion
Homework due: Read Salem Story, 129-154
Oldridge, 301-336

Week Ten

Discussion
Find and bring in printouts or copies of one book review of Rosenthal and one of Boyer and Nissenbaum, Salem Possessed.

Discussion
Storey, Ch. 7-10
DUE: POST TO BLACKBOARD FORUM 4

Week Eleven

“Crucible” viewing
FROM NOW ON, YOU ARE ALWAYS WORKING ON YOUR FINAL PAPER

“Crucible” viewing
Complete reading of “The St. Martin’s Tutorial on Avoiding Plagiarism.”
Week Twelve

"Lies and the Lying Liars Who Tell Them": When Historians Go Bad

Due: 2-page essay on "The Crucible"

Fun With Footnotes!

DUE: SHORT ASSIGNMENT 4 (FOOTNOTES - DONE IN CLASS)

Week Thirteen

Writing work

no class, Veterans' Day

Week Fourteen

Discussion, Witch Trials and their Progeny

DUE: Rough Draft

- No class

Week Fifteen - Salem Witch Trials "Conference"

Presentations of research

Refreshments will be served

No class, Thanksgiving

Week Sixteen

Presentations

Presentations

December 6, 5 p.m. - Final papers due

Classroom Policies:

Papers are due at the beginning of the class period on the date they are due, via SafeAssignment, unless noted otherwise in the syllabus. Papers turned in after
this time, either digitally or in hard copy, will have ten percent of the possible score deducted for each CALENDAR day late. Medical and other crises must be documented. **It is your responsibility to learn of and to make up missed work.**

**Academic Dishonesty:** Students will meet the highest standards of academic honesty. Not doing so will result in penalties ranging from a failing grade on the assignment to a failing grade or grade of "XE" in this course. Please see the Provost’s website for details on ASU’s academic dishonesty policies: [https://provost.asu.edu/index.php?q=academicintegrity](https://provost.asu.edu/index.php?q=academicintegrity)

Plagiarism is contrary to the policies of Arizona State University, the Department of History, and the scholarly world. **If you are not sure whether what you are doing is plagiarism, contact me immediately, and I will be more than happy to help you.**

**Disability Resources:**
I am available to privately discuss accommodations for students with documented disabilities. ASU’s Disability Resource Center coordinates all accommodations. For more information, please see: [http://www.asu.edu/studentaffairs/ed/drc/](http://www.asu.edu/studentaffairs/ed/drc/)
HST 300 Oral presentation—Short Assignment Two
Each group will prepare an approximately 15 minute presentation. Each member
must participate. You will include in this presentation a brief dramatization of part of
the examination of the accused. You will also wish to include some or all of the
following:

a. a brief description of a document you find particularly interesting or
   surprising
b. a discussion of ways in which examining this particular trial affected the
group members’ initial theories about the causes of the Salem witch crisis
as a whole
c. a discussion of what you would most like to find out about the accused or
   the accusers
d. a discussion of whether any of the documents gave you a sense of the
distinct personalities involved
e. a discussion of what is most frustrating or enjoyable about working with
   these documents

Please feel free to include anything else in your presentation that you wish. Be
prepared to take a few minutes of questions from your colleagues; you will be able to
answer some of these questions, and others you will find, at least for the moment,
unanswerable. This is how scholarship advances!
HST 300 Written Presentation – primary sources (one per student)

1. Prepare a written inventory of the documents, so that other researchers (your classmates) can see quickly what is available regarding this trial. Group the documents into categories, and list them within the categories. If some documents don’t seem to fit in any category, create an “Other” category.

2. Use these documents to piece together a timeline of the events surrounding the accusation and trial of your accused. You can literally make a timeline; you can list events next to their dates, or you can “write up” the chronology in narrative form. If there are events whose timing is unclear, indicate that. You don’t need to include every event on your timeline. Use your judgment about what matters.

3. Select one document, other than the examination of the accused, which you find particularly intriguing. Explain in detail why it is of interest and what it reveals or hints at.

4. Explain your current views on what factor or combination of factors made this person vulnerable to accusations of witchcraft.

5. Are there theories regarding the Salem witch crisis as a whole that these documents tend to support? Are there theories that are contradicted or modified by them? Are there theories that don’t seem to intersect with these documents, at all?
Boyer and Nissenbaum Review, HST 300
Due via SafeAssignment, at the beginning of class. Late papers will be
docked one letter grade per day (not per class), except in cases of
documented emergency.

Write a thoughtful review of the major text assigned to date, Boyer and
Nissenbaum’s *Salem Possessed*, in approximately 4-5 pages, double-
spaced, 12-point font. You will be graded on analysis, documentation of
that analysis, and clarity and style of expression.

Your paper should include the following sections, although not
necessarily in the following order:
  a. A very brief introduction to the subject of witchcraft in New
      England, so that a reader who is generally familiar with
      American history but not an expert on this issue will feel
      oriented.
  b. A fair and accurate summary of the major arguments of the
      work, as well as a sense of the sources and methodologies on
      which the authors relied.
  c. A clear sense of the major strengths and weaknesses of the
      work.
  d. A discussion of what questions the work leaves unanswered.
  e. A conclusion.

Make sure to document your paper with specific quotations from
the text. No paper without specific quotations is eligible for an “A” grade.
You may draw on primary sources or secondary sources outside the text,
in your review, but doing so is not required. I expect that the papers
may address some of the larger questions we’ve begun to discuss in class
— about human motivations, the role of Christianity in the events, the
limits of quantitative information — as well as the more detailed aspects
of the text. This paper should be about your mind and thoughts, as well
as about Boyer and Nissenbaum’s.
History, Story, and Film: *The Crucible*

Choose one of the following and write a two-page essay about the film, “The Crucible.” Essays will be graded on insight, clarity of expression, and success in supporting your position.

1. We have noted in class that the available sources leave us only an imperfect understanding of what happened in Salem and of why it happened. Do you think Miller’s fictionalized treatment of the events – despite the many changes he makes – offers insight into the events themselves? Do you think, that is, that imagination can take us where evidence cannot, or do you find a fictionalized treatment of these events to be an inappropriate use of the past?

2. Miller wrote the play, “The Crucible,” in the 1950’s, about events that occurred in the 1690s. Miller then wrote the screenplay for this movie version, which was produced in the 1990s. How are women portrayed in the film? Do you see this portrayal reflecting gender ideology of the 1690s, the 1950s, the 1990s, or some combination of the three eras? How important is the “gender angle” to your evaluation of the aesthetic and historical value of the movie?

3. Many aspects of the film do not follow what we know about Salem, while other aspects do. What, in your opinion, are the most significant historical inaccuracies of the film? What are the important points of correspondence between the film and actual events? Do you approve of Miller’s “philosophy by example” – his use of an historical event to critique contemporary society? Why or why not?
Prospectus Assignment, HST 300 – Due at the beginning of class

Your prospectus will be a 2-3 page explanation of your research question and of the sources you will use in your work. The prospectus must include your research question, an explanation of why your research question is significant, an exploration of the possible pitfalls you foresee in your project, and a sense of how you hope to navigate those pitfalls. It must also include the secondary sources (at least three, not including those assigned in class) and primary sources (at least two, although the number will vary widely depending on their length) that you intend to use, and a brief sense of how you will use them.

Your research question should be in question form and should be as specific as possible. You may wish to include sub-questions, and those can be in either question or declaratory form. It’s important that the question be as refined as possible, but it’s also important that you understand that your question will continue to evolve as you pursue the research. A prospectus is intended to clarify your thinking, not to force you into “freezing” your project at an early stage.

You may describe the significance of your project in a variety of ways. For example, if you are writing a paper examining the role of a particular accuser, you might argue that closer attention to the motives of one participant is a necessary addition to broader-focused studies such as Salem Possessed. If you are studying an aspect of Puritan theology, you might argue that it is impossible to understand witchcraft persecutions without understanding the system of beliefs that sustained both those who caused the trials and those who resisted them. If you are drawing comparisons to Europe, you might explain that American trials cannot be understood without attention to the broader cultural traditions at work throughout the period; you might also argue that applying the methodologies of Europeanists to the American cases will offer new insights. In short, the significance can arise from any number of arenas. Don’t forget to think in terms of methodological contributions as well as substantive contributions. Don’t be afraid to include a discussion of why this topic is personally of interest to you, but don’t forget also to explain why it should be of interest to others, as well.

The possible pitfalls are, alas, legion, but they are so for any project! I want you to include a discussion of pitfalls in your prospectus so that you don’t either ignore them or become paralyzed by them. Think about possible source problems – too many? Too few? Think about the challenges of either further narrowing your topic or, perhaps, of broadening it. Think about the challenge of making sure that your work includes original analysis, rather than being simply a book report. Offer some idea of how you’re going to try to solve these problems. You shouldn’t feel, however, as if you have to solve them entirely. Professional historians struggle with these issues all the time, and you’ll make us feel very foolish if you figure everything out in an HST 300 course.

In the source section of the prospectus, you’ll identify your sources and briefly describe their usefulness to you. For example, “I will read so-and-so’s article on Tituba, in order to provide background information about her life. I will use trial documents recording
Tituba’s testimony in order to answer my question of whether Tituba appears to be a key catalyst for the events, or simply another unfortunate victim.”
Let me know, via email or in class sessions, what questions arise. Good luck!
Rough Draft – Due in Safe Assignment by class time Nov. 20. Normal penalties for lateness apply. Failure to receive at least a 70 on this assignment will prevent you from turning in a final essay for the course.

Rough draft must:

Contain a clear thesis

Contain all of your major arguments and evidence, in a ratio of no less than 80% completed (albeit imperfect) text to 20% outline or bullet points

Contain footnotes

Contain a bibliography

Be proofread even though it is a rough draft.

I will return a worksheet with your rough draft, that marks you on the following categories:

Thesis: clear or unclear?

Argumentation: Logical or illogical? Specific or vague? Present or absent?

Evidence: sufficient or insufficient?

Organization: good, marginal, unacceptable?

Writing: Grammatically sound (allows for occasional errors), grammatically rough (contains important errors), extremely problematic? Clear or unclear?

Footnotes: Correctly formatted, acceptable for rough draft but in need of editing, unacceptable, missing

Bibliography: Same as footnotes
Formatting Instructions for Final Paper

You will turn it in via Safe Assignment. Please also either bring a hard copy to class 12/7, or leave a hard copy in my box by Dec. 9 at 3 p.m.

Your final essay will be a 12-15 page research paper. You will present a clear thesis, support your thesis using evidence you have gathered, and demonstrate the significance of your thesis to our understanding of the Salem Witch Trials. Your essay must be clearly written and organized. You should indicate the limits of your evidence and any uncertainties that remain in your analysis. You should incorporate the corrections and requests for revisions I made on your rough draft. You will return your graded rough draft to me when you turn in your final essay.

Font: Use 12-point font, in Times, Times New Roman, Palatino, or Courier.

Page Numbers: Do NOT number the title page. Do NOT put a page number on the first page of your paper, either, but DO count that as the first page. The first page number we will see will therefore be a “2” appearing on the second page of the body of the text. Page numbers should appear in the upper right corner. Paginate bibliography pages, continuing on consecutively from the end of the body of the text. Use arabic numerals.

Title Page: On the title page, include the full title of your paper and your name, the course number, the instructor’s name, and the date.

Margins and Line Spacing: Leave margins of one inch at the top, bottom, and sides of the page. Double-space the entire manuscript, except for endnotes and, if you prefer, long quotations (see below). Do not right-justify the paper.

Long Quotations: When a quotation is 4 or more lines long, set it off from the text by indenting each line of the quote 5 spaces (one-half inch) from the left margin and 5 spaces (one-half inch) from the right margin. You may either single space or double space a long quotation. Do not use quotation marks when you are using this method. Do use quotation marks for shorter quotes, which are not set off by indenting. Quotations should be integrated into your writing, and therefore should not simply be inserted as free-standing sentences or groups of sentences.

Footnotes: Place a superscript Arabic numeral (this should be the default setting on your word processing program) to mark a note in the text; place note numbers at the very end of sentences (after quotation marks and periods, for example). Use arabic numerals, not roman numerals, to begin notes. Notes should be single-spaced, with either a double space or a single space in between them, if more than one appears on a page. Notes can appear in either 10-point or 12-point font; be consistent in your usage. Do not use ibid. Use shortened references (author’s last name, shortened title, page number) after the first reference from each source.

Bibliography: Use Chicago Manual of Style for creating your bibliography. Start the bibliography on a new page. Number the page or pages of the bibliography; do not start over with one, but rather continue paginating from the end of the body of your paper. (The bibliography does not count as part of the page length, but it is nonetheless paginated.) On
the first page of the bibliography, the word “Bibliography” should appear on the first line, centered and underlined (and not in quotations). Double space after Bibliography, and begin your alphabetized list. Each entry should be either single-spaced or double-spaced; be consistent. Use no more than double-spacing between entries, even if you are double-spacing within entries. Each entry should begin at the left margin; if it is more than one line long, its second and subsequent lines should each be indented 5 spaces (one-half inch.)
HST 300, Oral presentations

Requirements: Project or pass out paper copy of your paper’s final outline, and give a 10-15 minute, cogent discussion of your thesis and research.
Optional: Powerpoint presentation or other visuals, music, dramatic lighting, rhyme scheme....
In your oral presentation, you must give us a sense of the process of historical investigation. Explain what first drew you to your project and how you worked your way from a broad area of interest toward a more specific question – or from a very small question to a significant inquiry.
Explain how you would characterize your essay – cultural history? Social history? Political history? Biography? Some combination or something else entirely?
Explain what the question that you are investigating is; you should be able to summarize it in no more than two sentences.
Explain what your conclusions are, and which aspects of the paper have posed the most problems, and why. Finally, briefly discuss what kinds of research and analysis you would do if you were to turn this topic into a longer-term, independent study project; that is, what larger questions does your paper raise and how would you begin to answer them?
Writing History

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Preface

This book, too, has its history. It began in the autumn of 1969, when two of us introduced at the University of Massachusetts in Amherst a course, “New Approaches to the Study of History,” designed to give undergraduate students the opportunity to explore a single event in depth through the careful and extended use of primary sources. As our first unit of study we chose a topic which had been used successfully for this teaching purpose by Stephen Nissenbaum and others at the University of Wisconsin: Salem witchcraft.

We began our teaching with the usual body of sources which scholars have combed over the years: the depositions submitted at the trials and the spate of publications, both narrative and polemical, which the trials provoked. But what had started purely as an interest in experimental teaching soon assumed a scholarly dimension, as we became aware of an immense body of unexplored documentation about Salem Village, the community in which the witchcraft outbreak first erupted. For example, in the archives of the First Church of Danvers, Massachusetts (the direct descendant of the “witchcraft” parish of 1692), we found extensive records for both Salem Village and its church from the founding of each in 1672 and 1669 respectively—records which included community votes, tax assessments, and lists of local officials. Here, we soon realized, lay buried far more information about the civil and ecclesiastical history of the Village and its inhabitants than was to be
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