



Johannes Vermeer, *The Art of Painting* (1660s).
The image depicts the artist painting a model dressed as Clio, the muse of history.

HISTORY, HISTORIANS, AND HISTORIOGRAPHY

Course number: HUM3101
Block 3, Semester 1, 2014
Dates: November 24- December 17, 2014
Time: M-F 1:00—4:00 pm
Location: A.315

Tutor: André Lambelet
Email: ajl@questu.ca
Office hours: By appointment. (I'm frequently in my office; if the door is open, it's safe to inquire about a meeting.)

Course overview

Course Description

This is a history course, but it is different from the other history courses you may have taken. It is not about a particular place, period, or people. Nor is it about a particular theme. Instead, it is about history itself: what it is, why we do it, and how we do it.

Our guide in our quest to understand history itself will be John Tosh's *The Pursuit of History* (available at the Quest University Bookstore and on reserve in the library). This book provides a clear, useful, and sympathetic, if Anglocentric, overview of major issues in the modern theory and practice of history.

Questions, sources, and connections

The central premise of the course is that there is (or ought to be) a close connection between the questions historians ask and the material upon which they draw to answer those questions. Where we look for answers has a great deal to do with what we want to know. This means that part of our task during the block will be to look at ways historians have asked and answered questions. We will also look at particular schools of history (social history, cultural history, gender and women's history), controversies (historians from time to time fight with each other). Our goals will thus include understanding how historians do history, and why they do it. Part of what you will learn from reading about clashes is that disagreements about history sometimes have less to do with "fact" than with controversy about the *importance* and *significance* of facts; part of the point of engaging in the practice of history is to understand how you think about history.

A proliferation of approaches

Because there has been a veritable explosion of approaches to history, it is impossible to cover all approaches. Seminar topics are meant to convey an idea of the breadth and the vigor of history as a discipline, not provide a complete overview of historiography. **Note: the topics and readings for seminars may change to better suit our interests and needs. The last two days are explicitly reserved for us to choose what we do, but we may also change things elsewhere. Plenty of notice will be given for any changes.**

Reading

As you already know and will again see, there is considerable disagreement over what makes a good historian and a good history. One thing good historians have in common, whatever their school or interpretive framework, though, is a broad understanding of their field and their subject. Good historians are *readers*. They read broadly and deeply. An appreciation for intellectual, historical, and historiographical context is the hallmark of a good historian. So, in this course, you will be encouraged, even required, to read.

For most seminars, you will find a document on CHP list entitled "Further reading." These books are not listed to demonstrate your tutor's erudition; instead, they are there so that you can read more deeply. You will be **required** to read at least *some* of that material (see the section on "Short Responses," under "Assessment").

Now: on to the nuts and bolts of the course.

Expectations

This is a *concentration-level* history class. While there is a fair amount of written work to be done, it is a class focused on reading, understanding, and absorbing historical arguments. An unusually large portion of your final course grade will be based on your classroom contribution. To do well in this course, you must have read the material, be prepared to discuss the material, and make a significant contribution to class discussion.

There are no formal subject prerequisites for the course, but there are some guiding assumptions about what you *already know*, what *you want to do*, what you *know how to do*, and what you are *willing to do*.

Assumptions about you

WHAT YOU *ALREADY KNOW*:

- Broad outlines of history
- Basic world geography

WHAT YOU *KNOW HOW TO DO*

- Write university-level essays. This includes structure, grammar, mechanics, and so on. (Help with this is available from the Learning Commons.)
- Properly cite sources in at least one standard format (MLA, APA, or Chicago/Turabian). We will use the Chicago/Turabian footnote/bibliography style in this course. (While we will spend a short time reviewing the principles and practice of citation, *you* are responsible for making sure that you cite properly.)
- Use basic library resources (catalog, periodical databases).
- Use the Learning Commons to get support.

WHAT YOU *WANT TO DO*

- Be in this class
- Learn something about the way that historians *think* of their discipline.
- Understand the diversity of historical approaches.
- Learn something about the way that historians *practice* their craft.

WHAT YOU ARE *WILLING TO DO*:

- Attend class. Failure to attend may have dire consequences, including preclusion from the course. A less formal, but just as serious, consequence is that those who do not attend fail to teach and learn from their colleagues. In exceptional (and documented) cases, an absence may be excused on medical or compassionate grounds.
- Keep up with the work in the course.
- Read intensively and carefully. As a courtesy to your fellow students and your tutor, please do all the reading *before* the seminar.
- Look up terms and concepts that you do not understand. (You may be asked about the meaning and significance of terms in the reading.)
- Identify the central arguments of each text you read.
- Explain what you know to other students.
- Rigorously and intelligently challenge the assumptions made and the conclusions drawn by other members of the class (including your tutor).
- Go beyond the texts assigned for the course: make use of the library and other resources to expand your horizons.
- Write carefully, thoughtfully, and seriously. Arguments should be clear, logical, and well supported. Style matters: it makes your content accessible and your ideas intelligible.
- Re-write. Good writing, you will scarcely need to be reminded, is *re-writing*. Plan to write at least two drafts of any work you submit.
- Complete all the assignments on time.
- Give credit where credit is due, both in discussion and in your writing.

Absences

There are — infrequently — valid reasons to miss class: illness, family emergencies, war, famine, pestilence, and so forth. If you have a really good reason for missing class, your case will be stronger if you notify your tutor *before* you miss class. You are in any event responsible for obtaining notes, handouts, and assignments. Missing class without a valid excuse may result in an “F.”

You must complete all assignments.

Failure to hand in all assignments will result in an “F” for the course. (This includes the journal, which must be turned in — complete—on the last day of the course.)

Academic integrity

As the Quest University Calendar notes, “Quest is committed to the principle of academic integrity, itself grounded in the fundamental values of honesty, trust, fairness, respect, and responsibility in all academic work.” We depend on the honesty and responsibility of all of our members — scholars and teachers alike.

In keeping with the Quest Honour Principle, you will do your own work, and you will conscientiously and meticulously credit sources. Citing sources is not optional in academic work — it is a fundamental principle. As you should know, plagiarism is, broadly speaking, passing off someone else work or ideas as your own, failing to properly identify and credit the source of material you submit, or using cited material improperly. Please be aware that failure to observe the rules of citation will result in charges of plagiarism or academic dishonesty.

Charges of plagiarism or of academic dishonesty are not taken lightly, and may have dire consequences: failure on the assignment, failure of the course, and worse. To avoid this sort of unpleasantness, please be sure to read “University Policies: Quest Honour Principle and Protocol” in the University Calendar. If you have questions about citation, crediting sources, or anything else relating to academic integrity, please ask before you turn in the work. (Information about plagiarism can also be obtained from the Learning Commons.)

If the principle of citation is the same across academic disciplines, the particular format of citation varies from discipline to discipline, and even within disciplines. The practice in this course will be to use the Chicago Footnote/Bibliography style.

Miscellaneous

Print out the readings for the day. Laptops should not be used in class unless there’s a good and specific reason for that use.

Please do not eat food in class. (Rodents, etc.)

Please do not leave in the middle of class. If it’s really time for a break, then perhaps a gentle and courteous request to the tutor is appropriate.

Books and readings

The following books are available at the Quest University Bookstore:

Carr, Edward Hallet. *What Is History*. Vintage, 1967.

Tosh, John. *The Pursuit of History: Aims, Methods, and New Directions in the Study Of Modern History*. 5th ed. New York: Longman, 2010.

Many of the articles assigned in this course are available electronically (mostly through JSTOR). (Please note that readings for the course are subject to change.) Other articles will be made available on CHP.

Other resources

Citation: If you have questions about footnotes, bibliographies, or other aspects of scholarly citation, please consult any of the following:

The Chicago Manual of Style. 15th ed. Chicago: University of Chicago Press, 2003.

Marius, Richard and Melvin E. Page. *A Short Guide to Writing about History*. Fifth Edition. New York: Pearson Longman, 2005. (This, incidentally, is an extraordinarily useful book – not just for its chapter on citations, but as a guide for anyone writing about history. It is on reserve in the Quest library)

Turabian, Kate L., John Grossman, and Alice Bennett. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 6th edition. Chicago: University of Chicago Press, 1996.

Assessment

Participation	25% (I'll discuss this on the first day of class)
Journal	20%
Critical assessments of two works	10% each (20%)
Annotated bibliography	10%
Essay	25%

Participation

Participation is crucial. Showing up and having done the reading is just a start; to do better than adequately, you must engage in the scholarship, contribute thoughtfully, and help advance our understanding.

Written Work

Our discussion will depend in part on the written work you do in preparation for class. Papers must be properly formatted: 12-point type (Times New Roman or equivalent is best), adequate margins, double spacing (except for lengthy quotations, which should be single-spaced and indented on both margins), footnoted (no in-text citations, please), and, of course, thoroughly proofread.

Journal – daily

You will write a response to the assigned readings for each day. (Texts that require a response are marked with a dagger, or “†”, on the reading schedule.)

Your response to each text should be concise, but should indicate what the major points of the text are and what is particularly interesting or challenging about the piece. If the piece introduces you to something new—a point of view, vocabulary, a way of thinking—take note of this. If the piece has particular virtues or defects, take note of this, too. You should aim to write a page or two (double-spaced) for each day. Please bring a printed copy of the day's journal entry to class; we will from time to time use these responses as the basis for further work.

Twice during the block: short critiques

Twice during the block you must write a short (500-600 word) response to a major historical work or monograph. A list of such works will be posted on CHP; you may also arrange to write about another book – provided you consult with the tutor first.

The crucial thing here is to time your critique so that it fits with the topic of the day's discussion. (We'll discuss this on the first day.)

Your task is to:

- 1) *identify the question* asked (and possibly answered) by the work you have chosen;
- 2) *identify the kind of sources* the work relies upon to make its case;
- 3) *discuss the relationship between question and sources*; and
- 4) *assess the suitability of the sources* for the question you have identified.

The purpose of this assignment is twofold: to encourage you to engage directly with an historian's concerns and methods, and to provide you with material for class discussion. Please do not hesitate to bring your particular knowledge of a book, argument, or historian to bear on our discussion!

Your response must be ready at the *beginning* of the seminar for which it is written.

Monday, December 1: Research question

Your task is to write a research question that could be the basis of a thesis, article, or keystone project. You should explain why the question is important, and why an answer to that question might be illuminating/interesting/useful. You should also provide a hypothesis (or informed guess) in response to your question. (This hypothesis is not binding, but coming up with a hypothesis will help sharpen your question.)

Wednesday, December 10: Annotated research bibliography

This annotated bibliography will be related to the question you wrote for 2), above. (You may modify the question; in any case, you must begin the annotated bibliography with a presentation of the question.)

This list of sources must be produced in proper bibliographic form. (For the purposes of this course, the proper bibliographic form is the *Chicago Manual of Style*.)

Purdue's Online Writing Lab has a succinct explanation (<https://owl.english.purdue.edu/owl/resource/614/01/>) of annotated bibliographies.

After each bibliographical entry, *summarize, assess, and reflect*.

You should also clearly indicate the distinction between primary and secondary sources.

Criteria for evaluation of the annotated bibliography:

Relevance to the question posed: Does the material on the list bear a close relationship to the question posed? Could the question be answered on the basis of the sources cited?

Context: Does your bibliography take into account relevant scholarship? Does it take note of recent developments in the field? Does it reflect the breadth of scholarship in the field?

Methodology and approach: Does the bibliography include works that help provide a methodological framework?

Adequacy of sources: Does the bibliography provide an adequate (albeit preliminary) set of sources upon which a research paper could reasonably be based? Does it indicate where these sources may be obtained? Does it note the location and accessibility of archives, museums, or other sources of primary materials?

Further details about this assignment will be provided during the course.

Tuesday, December 16: Critical Essay

This is not a primary research essay – it is an essay that explains what your research would be... More on this is class. This essay, seven to ten pages in length, should provide:

- A succinct description of the research topic
- A basic but thoughtful justification of this topic
- An examination of the historiographical issues and challenges that this topic poses
- A discussion of the *kind* of history that you would be engaged in
- A literature review that situates your particular topic and problem within a historiographical context; in other words, discussion of the work that has been done on your topic, and why it needs to be pushed further.
- A serious source discussion: what kinds of sources would you seek out? Be specific and precise: tell your reader what kinds of sources should exist and where they could be found.

Reading schedule

Key:

Tosh, Tosh, John. *The Pursuit of History: Aims, Methods, and New Directions in the Study of Modern History*. 5th ed. New York: Longman, 2010.

‡: To be written about in your journal

Articles are usually available on JSTOR. If the links don't work, search using the JSTOR citation locator. Otherwise:

*: Available on CHP

Mon, Nov 24, 2014

Syllabus (in class)

Aphorisms (in class)

Tue, Nov 25, 2014

‡**Tosh**, 1: Historical Awareness

‡Ranke, Leopold von. "Excerpts from Selected Works (1824-1881)." *GHDI - Document*. http://germanhistorydocs.ghi-dc.org/sub_document.cfm?document_id=358

‡Humboldt, Wilhelm von. "On the Historian's Task." *History and Theory* 6, no. 1 (January 1 1967): 57-71. <http://www.jstor.org/stable/2504484>

Wed, Nov 26, 2014

‡**Tosh**, 2: The Uses of History

‡Becker, Carl. "Everyman His Own Historian." *The American Historical Review* 37, no. 2 (January 1932): 221-36. <http://www.jstor.org/stable/1838208>

‡Roosevelt, Theodore. "History as Literature." *The American Historical Review* 18, no. 3 (April 1913): 473-89. <http://www.jstor.org/stable/1835502>

Thu, Nov 27, 2014

‡**Tosh**, 3: Mapping the Field

*‡Bloch, Marc. "Chapter II: Historical Observation." In *The Historian's Craft*, trans. Peter Putnam, 48-78. New York: Vintage, 1953.

‡Grafton, Anthony. "The Footnote from De Thou to Ranke." *History and Theory* 33, no. 4 (1994): 53-76. (<http://links.jstor.org/sici?sici=0018-2656%28199412%2933%3A4%3C53%3ATFFDIT%3E2.0.CO%3B2-9>)

Fri, Nov 28, 2014

‡**Tosh**, *The Pursuit of History*, Chapter 4: "The Raw Materials"; Chapter 5, "Using the sources"

Preparation: you must collect three *different types of evidence to bring to the seminar*. These may include a *material object*; an *image*; a *text*; or any other form of evidence that you are prepared to defend as a piece of evidence. Be creative! The point here is to think about the varieties and possibilities of evidence.

You should be prepared to explain why the material you bring to the seminar is indeed evidence. What questions do your items help answer? What questions do they raise? Does each item have a history of its own?

You will also want to ask larger questions about the nature of historical evidence. What constitutes evidence? How do we read evidence? Where do we find evidence? When does a thing become evidence? (Is a thing always evidence?)

For inspiration, you should look to the histories you have read, for this course as well as for other. Glance at these, and think imaginatively of the range of sources you have at your disposal.

Mon, Dec 1, 2014

†Carr, E. H. *What is history?* New York: Vintage, 1961. 3-112.

Tue, Dec 2, 2014

† Carr, E. H. *What is history?* New York: Vintage, 1961. 113-209. (Finish.)

Wed, Dec 3, 2014

† Tosh, 6: Writing and Interpretation

*† Braudel, Fernand. "History and the social sciences." In *Economy and society in early modern Europe: Essays from the Annales*, edited by Peter Burke, 11-42. New York: Harper & Row, 1972.

†Hexter, J. H. "Fernand Braudel and the *Monde Braudellien*." *The Journal of Modern History* 44, no. 4 (1972): 480-539.
(<http://links.jstor.org/sici?sici=0022-2801%28197212%2944%3A4%3C480%3AFB%3E2.0.CO%3B2-6>)

†Hunt, Lynn. "French History in the Last Twenty Years: The Rise and Fall of the *Annales* Paradigm." *Journal of Contemporary History* 21, no. 2, Twentieth Anniversary Issue (Apr. 1986): 209-224.
(<http://links.jstor.org/sici?sici=0022-0094%28198604%2921%3A2%3C209%3AFH%3E2.0.CO%3B2-W>)

OPTIONAL:

Braudel, Fernand. "Personal Testimony." *The Journal of Modern History* 44, no. 4 (1972): 448-467.
(<http://links.jstor.org/sici?sici=0022-2801%28197212%2944%3A4%3C448%3APT%3E2.0.CO%3B2-O>)

Forster, Robert. "Achievements of the *Annales* School." *The Journal of Economic History* 38, no. 1 (1978): 58-76.
(<http://links.jstor.org/sici?sici=0022-0507%28197803%2938%3A1%3C58%3AAOTAS%3E2.0.CO%3B2-R>)

Lovett, A. W. "Braudel: Total History for Beginners." *The Historical Journal* 26, no. 3 (1983): 747-753.
(<http://links.jstor.org/sici?sici=0018-246X%28198309%2926%3A3%3C747%3ABTHFB%3E2.0.CO%3B2-I>)
Helpful because it's clear and easy.

Reading for today:

Thu, Dec 4, 2014

Writing well about history: our focus today is on bringing history to life. We have a popular historian (Barbara Tuchman); a sometimes-cranky contrarian (A J P Taylor); and an American academic who spent her life thinking about France (Susanna Barrows). There's also an interview with a novelist-cum-historian (Shelby Foote). For today's journal, the aim is to think about the writing: does it capture your interest? Is it engaging? Is the prose purple or overblown? Does it "work", or does it flop? Think of some reasons why these pieces are, in your view, good, bad, or indifferent. The Foote interview is different, and you might simply want to think about the relationship between the writing of fiction and the writing of history.

*†Barrows, Susanna. "The Crowd in the Late Nineteenth Century." In *Distorting Mirrors: Visions of the Crowd in Late Nineteenth-Century France*, 19-42. New Haven: Yale University Press, 1981.

*†Kennedy, Carter Coleman, Donald Faulkner, William. "Shelby Foote, The Art of Fiction No. 158." *Paris Review*, Summer 1999. <http://www.theparisreview.org/interviews/931/the-art-of-fiction-no-158-shelby-foote>.

*†Taylor, A. J. P. "War Origins Again." *Past & Present*, no. 30 (April 1, 1965): 110-13.

*†Tuchman, Barbara Wertheim. "History by the Ounce." *Harper's Magazine*, July 1965.
<http://harpers.org/archive/1965/07/history-by-the-ounce/>. (If you can't get this through the Harper's Site, I've posted the PDF on CHP)

Fri, Dec 5, 2014

†Tosh, 7: The Limits of Historical Knowledge

*†Evans, Richard J. "Sources and discourses." In *In defence of history*, 103-128. London: Granta, 1997.

*†Jenkins, Keith. "On some questions and answers." In *Re-thinking history*, 33-69. London: Routledge, 2003.

Mon, Dec 8, 2014

†Tosh, 8: History and Social Theory

†Hobsbawm, E. J. "Labor History and Ideology." *Journal of Social History* 7, no. 4 (July 1, 1974): 371-381. <http://www.jstor.org/stable/3786462>.

†———. "The Social Function of the Past: Some Questions." *Past & Present*, no. 55 (May 1, 1972): 3-17. <http://www.jstor.org/stable/650220>.

†Fink, Leon. "The New Labor History and the Powers of Historical Pessimism: Consensus, Hegemony, and the Case of the Knights of Labor." *The Journal of American History* 75, no. 1 (1988): 115-136. (<http://links.jstor.org/sici?sici=0021-8723%28198806%2975%3A1%3C115%3ATNLHAT%3E2.0.CO%3B2-A>)

†Hause, Steven C. "The Evolution of Social History." *French Historical Studies* 19, no. 4 (Autumn 1996): 1191-1214. (<http://links.jstor.org/sici?sici=0016-1071%28199623%2919%3A4%3C1191%3ATEOSH%3E2.0.CO%3B2-3>)

*Marx, Karl. "The Working Day." In *Capital: A Critique of Political Economy, Volume I*, trans. Ben Fowkes, 341-416. New York: Vintage, 1976.

Tue, Dec 9, 2014

†Tosh, 9: Cultural evidence and the cultural turn

*†Geertz, Clifford. "Thick Description: Toward an Interpretive Theory of Culture." In *The Interpretation of Cultures*, 3-30. New York: Basic Books, 2000.

*†———. "Deep Play: Notes on the Balinese cockfight." In *The Interpretation of Cultures*, 412-453. New York: Basic Books, 2000.

*†Hunt, Lynn Avery. "Introduction." In *The New cultural history: essays*, edited by Aletta Biersack and Lynn Avery Hunt, 1-22. Berkeley: University of California Press, 1989.

Wed, Dec 10, 2014

Our focus will be on the controversy engendered by a then-pioneering book: Robert Darnton's *Great Cat Massacre*. Questions to think about: is "Workers Revolt" good history? Bad history?

*†Darnton, Robert. "Workers Revolt: The Great Cat Massacre of the Rue Saint-Séverin." In *The Great cat massacre and other episodes in French cultural history*, 75-104. New York: Basic Books, 1984.

†Chartier, Roger. "Text, Symbols, and Frenchness." *The Journal of Modern History* 57, no. 4 (Dec. 1985): 682-695. (<http://links.jstor.org/sici?sici=0022-2801%28198512%2957%3A4%3C682%3ATSAP%3E2.0.CO%3B2-I>)

†LaCapra, Dominick. "Chartier, Darnton, and the Great Symbol Massacre." *The Journal of Modern History* 60, no. 1 (Mar. 1988): 95-112. (<http://links.jstor.org/sici?sici=0022-2801%28198803%2960%3A1%3C95%3ACDATGS%3E2.0.CO%3B2-O>)

Thu, Dec 11, 2014

Bock, Davis, and Scott are all critically important historians, and contributed enormously to the development of women's and gender history. That said, I think it most important to read Scott as carefully as possible.

Tosh, 10, Gender history and postcolonial history

*Bock, Gisela. "Women's History and Gender History: Aspects of an International Debate." *Gender & History* 1, no. 1 (1989): 7-30.

Davis, Natalie Zemon. "'Women's History' in Transition: The European Case." *Feminist Studies* 3, no. 3/4 (Spring 1976): 83-103. (<http://links.jstor.org/sici?sici=0046-3663%28197621%2F22%293%3A3%2F4%3C83%3A%22HITTE%3E2.0.CO%3B2-8>)

Scott, Joan W. "Gender: A Useful Category of Historical Analysis." *The American Historical Review* 91, no. 5 (1986): 1053-1075. (<http://links.jstor.org/sici?sici=0002-8762%28198612%2991%3A5%3C1053%3AGAUCOH%3E2.0.CO%3B2-Z>)

Optional:

Parr, Joy. "Gender History and Historical Practice." *Canadian Historical Review* 76, no. 3 (1995): 354.
<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9509246609&site=ehost-live>

Fri, Dec 12, 2014

Film: *The Return of Martin Guerre*

*Davis, Natalie Zemon. "The shapes of social history." *Storia della Storiografia* 17 (1990): 28-34.

Optional

Ginzburg, Carlo, John Tedeschi, and Anne C. Tedeschi. "Microhistory: Two or Three Things That I Know about It." *Critical Inquiry* 20, no. 1 (October 1, 1993): 10-35. <http://www.jstor.org/stable/1343946>.

Lepore, Jill. "Historians Who Love Too Much: Reflections on Microhistory and Biography." *The Journal of American History* 88, no. 1 (June 1, 2001): 129-144. <http://www.jstor.org/stable/2674921>.

Mon, Dec 15, 2014

Has the distinction between the world and text disappeared? What happens to history when everything is text? What is the place of narrative in history?

Roth, Michael S. "Cultural Criticism and Political Theory: Hayden White's Rhetorics of History." *Political Theory* 16, no. 4 (1988): 636-646. (<http://links.jstor.org/sici?sici=0090-5917%28198811%2916%3A4%3C636%3ACCAPTH%3E2.0.CO%3B2-8>)

*O'Brien, Patricia. "Michel Foucault's History of culture." In *The New cultural history: essays*, edited by Lynn Avery Hunt, 25-46. Berkeley: University of California Press, 1989.

Optional:

Clark, Elizabeth A. "The Lady Vanishes: Dilemmas of a Feminist Historian after the 'Linguistic Turn?'" *Church History* 67, no. 1 (1998): 1-31. (<http://links.jstor.org/sici?sici=0009-6407%28199803%2967%3A1%3C1%3ATLVDOA%3E2.0.CO%3B2-U>)

Himmelfarb, Gertrude. "Some Reflections on the New History." *The American Historical Review* 94, no. 3 (Jun. 1989): 661-670. (<http://links.jstor.org/sici?sici=0002-8762%28198906%2994%3A3%3C661%3ASROTNH%3E2.0.CO%3B2-J>)

Pagden, Anthony. "Rethinking the Linguistic Turn: Current Anxieties in Intellectual History." *Journal of the History of Ideas* 49, no. 3 (Jul. - Sep. 1988): 519-529. (<http://links.jstor.org/sici?sici=0022-5037%28198807%2F09%2949%3A3%3C519%3ARTLTCA%3E2.0.CO%3B2-J>)

Stone, Lawrence. "The Revival of Narrative: Reflections on a New Old History." *Past and Present*, no. 85 (Nov. 1979): 3-24. (<http://links.jstor.org/sici?sici=0031-2746%28197911%290%3A85%3C3%3ATRONRO%3E2.0.CO%3B2-Y>)

Tue, Dec 16, 2014 / Wed, Dec 17

†Tosh, 11: Memory and the Spoken Word

Today and tomorrow we have options: more on the cultural turn; military history; the history of "things"; environmental history. We'll talk about our choices....