HISTORY 199: FRESHMAN SEMINAR WINTER 2016
Uncovering the Past of the “Real” Wild West

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CRN: 27118

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I COURSE DESCRIPTION: A HISTORIAN’S APPRENTICESHIP

Does most of your knowledge of the Old West come from popular culture such as Django Unchained directed by Quentin Tarantino and The Good, the Bad, and the Ugly starring Clint Eastwood, or the video games Red Dead Redemption and The Oregon Trail? This seminar invites you to learn the historian’s craft in a hands-on “history laboratory” that allows students to explore the myths and legends of the “Wild West” and discover the “Real” history of a multicultural region that functioned as the crossroads for immigrant and indigenous cultures. You will enjoy the opportunity perform an original archival research project on a topic of your choosing and compare your findings to the depiction of your topic in a film, television series, or video game. Past research projects have examined topics ranging from vigilantes, outlaws, gangs, bounty hunters, marshals, gamblers and gunfighters, to justice, law, revenge, violence, slavery, prostitution, colonization, genocide, war, feuds, race, gender, women, Native Americans, the Alamo, the Gold Rush and Chinese Exclusion Act. Seminar highlights will include a field trip to the Many Nations Longhouse, “hidden history” tour of the campus landscape, re-enactment of a historical trial, film screening analysis, and on-site research in special collections and university archives. Would you enjoy the opportunity to recover the forgotten and dis-remembered voices and experiences of real historical actors, who lived in the American West, from the archives, field trips, and dynamic guest speakers? If so, this Freshman Seminar offers you a “hands-on” apprenticeship in the historian’s craft.

For nearly 150 years the American West has functioned as the synecdoche—the part that represents the whole—for the United States. The popular culture construction of the American West has come to define American identity, character, and exceptionalism—what is uniquely and quintessentially “American” is often placed in the context of the West. William F. Cody arguably became the first modern celebrity during the American and European tours of Buffalo Bills “Wild West” from the 1870s through the early 20th Century. Buffalo Bill performances established the tradition of popular culture claiming and exerting the primary influence of creating our collective “knowledge” of the American West. Buffalo Bill famously cast “real” historical actors from the West—Sitting Bull, Kicking Bear, Red Shirt, Annie Oakley, cowboys—and righteously asserted that his performances represented “authentic” and “realistic” historical re-enactments of events from the Wild West. Buffalo Bill bristled at the use of the word “show” for his acts, believing it falsely diminished his work as tawdry “entertainment” or “recreation” for the audience, when in contrast, he believed he delivered his performances as “history lessons” and his troupe as an “educational institution” for generations who would not grow up on the frontier.

Buffalo Bill became a “cultural authority” in his own right through his re-enactments of moments of “conquest” and “colonization,” such as the “Custer’s Last Stand” and the “Stage Coach Attack,” and ultimately set a pattern of credentialing popular culture portrayals of the American West through the “incorporation” of indigenous
peoples—a practice that would seamlessly transition from the field and stage to the silver screen of silent film and later talkies and television. Consequently, a dominant culture ethnocentric and colonial vision and remembering of the American West has maintained a tenacious hold on our collective memory and knowledge. This portrayal of the American West has conventionally, obscured the development of a multi-cultural region that became the crossroads for immigrants and peoples descending from Europe, Asia, Central America, and Africa—all of whom entered a cultural landscape already occupied by diverse indigenous peoples.

This course will engage students in a series of scaffolded analytical exercises comparing this popular culture portrayal of the American West by stage, film, television and voice actors with the actual history of the American West as recounted through the first-hand experiences of “historical actors” who lived in the American West. The class discussions, small-group primary source exercises, and take-home midterm will prepare students for their capstone “Reel v. Real History” Inquiry Projects, which will probe our collective memory or imagination of the “Old West,” and interrogate how 20th (and 21st) century novels, film, television, video games, dude ranches, theme parks, re-enactments, and other popular culture representations have constructed perceptions of the American West that often diverge radically from the reality of the past. The students’ original research projects will begin to unpack this question by teasing out fact from fiction in our “memories” or “knowledge” of this time and place, and clarifying the blurred lines between history, myth, and folklore. Students will contribute to a growing body of scholarship and creative work by Native and non-Native historians, anthropologists, novelists, filmmakers, and artists actively decolonizing the “Buffalo Bill” tradition.

In terms of how students will “learn” history in this course, the apprenticeship will reorient students from a “facts first” approach or “content coverage” model of learning history emphasizing the passive consumption of expert knowledge, to an inquiry-based “historical thinking” model that positions students as active producers of history. The apprenticeship will frame history as a “way of knowing” and a “way of thinking” rather than an accumulation of past events. Students will “do” history, and begin to practice the process and methodology of the discipline. As apprentice historians, students will perform original research in the University of Oregon Special Collections and University Archives (SCUA) and through digitized primary sources collected by the instructor from various local, state and national archives and repositories. Students will also experience the chance to interpret and author their own narratives and explanations of the past. Finally, the apprenticeship will introduce students to the methodology and disciplinary expertise of academic historians through the analysis of secondary literature (e.g. scholarly articles and books).

II COURSE LEARNING OBJECTIVES

Students completing this historian’s apprenticeship will:

- Improve historical thinking and inquiry skills (See “A Note on Presentism & the Past as the Irreducible Other” on page 15 of this syllabus)
- Become accustomed to reading and interpreting primary source materials, drawing their own conclusions about them, and using them to construct arguments
- Apply historiography and methodology to historical research and analysis of primary and secondary sources
- Perform scholarly writing as a process of disciplinary thinking
- Apply historical concepts (e.g., causation, agency, contingency, continuity/change) to primary source research and analysis
• Strengthen evidence-based argumentation and reasoning (e.g., empirical, inferential, inductive)
• Develop and strengthen their metacognition—their conscious and critical self-reflection on how they are learning and being taught
• Critically engage essential questions and improve content knowledge of American West history

III SUCCEEDING IN THE COURSE

It is the student’s responsibility to read all syllabus content carefully, and consult with the instructor if they have any questions or concerns about the requirements, policies or material covered in the class. This syllabus is a critical reference guide and resource for the entire course. Students should review the syllabus before every class session and continually as they perform course requirements. Successful students have regular attendance, complete readings before attending classes, participate actively in discussions, and make use of office hours as necessary. Overall participation, effort and any improvements demonstrated throughout the course will be considered when deciding final course grades.

Important Note: Students must return all optional materials (e.g., books, DVDs, VHS Tapes) borrowed from the instructor **BY THE END OF THE TERM TO RECEIVE A FINAL GRADE.**

IV BOOK AND BOOK CHAPTER READINGS

Scott Zesch  
*The Captured: A True Story of Abduction by the Indians on the Texas Frontier*
New York, St. Martin’s Press, 2004

Philip J. Deloria  
*Indians in Unexpected Places*
Lawrence: University Press of Kansas, 2004

PROVIDED ON CANVAS

Excerpt: Introduction & Chapter 2 “REPRESENTATION: Indian Wars, the Movie”

V EVALUATION

A) **Primary Source Interpretation Exercises & Reports: (2 @ 20 points each)**

Students will begin their historian’s apprenticeships and honing their historical craft skills and knowledge for the culminating historical inquiry project by performing two practice primary source analysis exercises based on small collections of materials. These small group exercises will offer workshops for students to engage in thinking critically, framing historical questions, interpreting primary sources, assessing evidence, and writing explanatory narratives. Students will perform the first exercise in Special Collections with original manuscripts and artifacts, and enjoy the opportunity to survey a range of potential topics and sources for their historical inquiry projects. The second exercise embodies a role-playing “game” inspired by the Reacting to the Past (RTTP) curriculum, and students will “enact” a Chinese Exclusion Act Trial based upon first-person records of a Chinese Exclusion Act Case File. Full instructions for each exercise will be provided separately.

Both primary source exercises will be prefaced with introductory lectures contextualizing the topics. The instructor will distribute specific instructions and bibliographies for each primary source exercise. Students
will compose individual two- to three-page reports (500 to 750 words) that present their narrative interpretation of the essential questions investigated for each exercise. The two primary source sets include materials created by multiple authors, bearing conflicting, contradictory, and incomplete evidence, as well as fragmentary and discrete narratives that pose a creative challenge to historians.

These collaborative exercises will allow students to explore points of consensus and divergence regarding:
1) the thematic interpretation of specific sources—their authorship, perspective, language, bias, veracity/authenticity, completeness, and reliability;
2) the broader interpretation of the overall subject—how representative are the experiences of these historical actors?

The exercises introduce students to the concept and process of "historiography"—how do historians assign meaning to past and reach contrasting interpretations and explanations when analyzing the same empirical evidence? Finally, the exercises capture the uncertainty, contingency, and fluidity of the past. These two in-class inquiry-based group exercises will prepare students to perform original on-site archival research for the "Reel v. Real History" inquiry projects.

Consult the guide, “Advice on How to Approach the Primary Source Interpretation Exercises” on page 14 of this syllabus, and posted in Canvas.

1. **EXERCISE 1: Discovering Disremembered Voices: Reconstructing the Past of Race, Gender, Class in the American West**

   **Group A:** "Pioneer Mothers:" Reflections of Womanhood and Femininity in Oregon Trail Diaries

   **Group B:** Settler Colonialism & Resettlement of Indigenous Peoples: Treaties with the Umpqua and Kalapuya 1854, 1855/Siletz Reservation Maps

   **Group C:** Oregon Free Soil Ideology, Black Exclusion and Anti-Slavery: Black Exclusion Laws & Case Files of Theophilus Magruder v. Jacob Vanderpool (1851); Robin Holmes v. Nathaniel Ford (1852–53); and Abner and O.B. Francis (1851)

   **Group D:** The Pedagogy of Ethnocide and Assimilation: Chemawa Indian Boarding School and Warm Springs Reservation School Records

   **Group E:** Rodeos and the "Vanishing Race": Romanticizing the "Old West" through the Eye of the Camera: Walter S. Bowman Photographs, 1890–1925 and Lee Morehouse Photographs, 1888–1925


**B) Group Discussion Facilitators & Written Questions (10 points possible: 5 points for posting; 5 points for discussion facilitation)**

*NOTE: All students must complete all the reading for every book discussion, however, the facilitation group will help frame the discussion for the day.*

To explore major course themes through the single assigned book—Scott Zesch’s *The Captured*—the class will be arranged into "Discussion Facilitation Groups" comprising two to five students to engage students in reading discussions. Each group will be assigned two chapters the book (usually about 40-50 pages).
For each scheduled discussion, the “Discussion Facilitation Groups” for that day will deliver brief introductions that frame the major themes, arguments, and methodology of their particular section. Each member of the facilitating group will prepare two historical questions to pose to the class through the respective Canvas Discussion Forums available for each book, no later than the day prior to their discussion. Students will frame broadly analytical questions that contemplate primary arguments, interpretations, themes, sources, and methodology, instead of content-specific, narrowly factual questions.

C) Take-Home Midterm: Comparative Source Analysis: The Captured and The Searchers (30 points possible)

As inhabitants of the 21st Century, our collective memory of the “Old West” often reflects the 20th-Century “Reel” history of Hollywood western cinema more than the 19th-Century “Real” history of the American West. This take-home midterm provides students an opportunity to compare the historical reconstruction of intercultural relationships and acculturation as portrayed by director John Ford in his film, The Searchers (1956), and historian Scott Zesch in his award-winning book, The Captured. The take-home midterm also functions as another progressive “practice” exercise preparing students for their culminating historical inquiry projects. Students will answer four out of eight questions in a “short-answer” format. Each answer should be approximately three to four paragraphs in length and provided a brief analytical response to the question supported by evidence drawn from the book, film, and class discussion. Answers do not need to be comprehensive in their analytical scope or factual content. Be succinct and substantive, and present the most illustrative example you have.

Although a succinct discussion of historical accuracy (actual truth) or verisimilitude (appearance of truth) may comprise a component of your commentary, students should avoid preparing an exhaustive catalog of anachronisms and deviations from literal reality. Instead, your short answers should approach the film as a dramatic vehicle or art form—granting that it is not a non-fictional documentary—and focus on the “vision,” “imagination,” “perception” or “myth” of the American West fashioned by plot development, narrative structure, character formation, dialogue presentation, performances, direction, and other cinematic techniques.

D) Historical Inquiry Project: “Reel versus Real History” (110 points possible)

The “Reel versus Real History” historical inquiry project represents the culminating intellectual exercise of the course, and intentionally builds upon the knowledge and skills students have cultivated as “apprentice historians” in previous class discussions, the Visiting Scholars session, the two Primary Source Interpretation Exercises, and the Take-Home Midterm comparative analysis of director John Ford’s film The Searchers and historian Scott Zesch’s The Captured.

Cinema has profoundly shaped our historical memory and collective imagination of the American West. Hollywood has constructed a modern mythology of indigeneity, race, class, gender, violence, national identity, American character, democracy, immigration, landscape, region, frontier, and general profiles of individuals and communities in the West. Despite the folkloric patina of the medium, many films reflect kernels of truth regarding both the eras they depict and the times in which they were created. For example, to a present audience, John Ford’s Sergeant Rutledge (1960) may reveal more about Cold War racial tensions than the experiences of African-American “buffalo soldiers” serving in the post-Civil War cavalry in the 1870s.

This exercise will allow each student to select a historical topic of their passion and craft a unique historical question to investigate a particular aspect of this topic. With the instructor’s guidance, students will identify a popular culture artifact—typically a feature film, television series episode(s), or video game—and a small
collection of original primary source materials that both engage the students' selected topic. Similar to the Take-Home Midterm, the “Reel versus Real” historical inquiry project enables students to critically analyze how a popular culture depiction of their topic compares with original primary source evidence. Whereas, the Take-Home Midterm asked students to compare the topics of “captivity, acculturation, race, and intercultural contact/conflict” between a film and the published scholarship of a historian, the “Reel versus Real History” project positions students to compare a popular culture artifact with original primary sources (rather than simply a book). When possible the instructor will encourage students to pull different topics out of the same film, television episode, or video game. The instructor will share a list of films and television episodes, as well as lists of potential topics, primary source collections/resources, and past student projects. The class will also perform research in the UO Libraries on several field research trips under the mentorship of the instructor and assistance from librarians, archivists, and special collections staff. This project is not intended to represent a full-scale research paper, but rather a focused comparative analysis of a specific film with specific primary sources/source collection.

The instructor has organized the “Reel Versus Real History” project into seven steps. Each step functions as a milestone or check-in point during the research and writing process, and fosters a critical feedback loop between the student and instructor through substantive written commentary and one-on-one tutorial advising. Despite the consecutive order of the steps, students are encouraged to approach historical research and writing as a reciprocal, rather than strictly linear, exercise. The steps represent the building blocks or “work-in-progress” iterations of the overall research project, and not discrete “final products.” Much of the writing performed for these steps will ultimately be incorporated in the final oral presentations and papers. For example, it is expected that further primary source research will inform and re-fashion the initial historical question, whereas progressive writing will identify gaps in primary source analysis and necessitate additional research and the discovery of new sources. Ultimately, the steps intend to reinforce a “metacognitive consciousness” among students as learners, practitioners, and producers of history, and remain reflective and self-aware of their thinking and reasoning.

Step One: Selecting the Topic & Film [10 Points]

DUE: One-page (250 words) proposal explaining selection of topic and film

Instructions: Students conferring with the instructor, and preferably collaborating in small groups of three to five members will identify an effective film(s)/television episode(s)/video game for their inquiry project, and will have an opportunity to perform an initial viewing of their popular culture artifact in class. Ultimately, each student/group member will examine a unique, yet complementary theme by comparing a component of the film with specific primary source materials and evidence. Each student will submit a one-page (250 words) proposal identifying their film and topic.

Students and groups may begin their research by perusing film reviews composed by contemporary film critics, and historical essays critiquing the film written by academic historians. The instructor will distribute a list of films/television episodes available in his private collection for use in the class. The instructor will also purchase films/television series as needed for the class. The instructor does not have a video game collection.

Students should be aware of the following resources:

- Internet Movie Database (imdb.com)
- Journal of American History (available in full-text on-line) [film review section]
- Kilpatrick, Celluloid Indians: Native Americans and Film
- Marubbio, Killing the Indian Maiden: Images of Native American Women in Film
- Slotkin, Gunfighter Nation
Step Two: Framing Historical Questions & Identifying Primary Sources [20 Points]

DUE: One-page (250 words) narrative of historical question(s) [10 points]; AND one-page (no word count) annotated bibliography (minimum of five sources) [10 points]

Instructions:

i. Historical Questions
Based on the topic chosen in Step One, students will begin crafting an effective historical question to guide their primary source research and film/television episode/video game analysis. Students will compose a two- to three-paragraph (approximately 250 words) historical question. First, begin this process by focusing the topic into a more refined historical inquiry by tightening the geographic, chronological, and/or thematic/theoretical scope. Avoid questions that are either too narrow or too broad to answer effectively. Student may also begin to articulate their working hypothesis, argument, or interpretation in response to your question. Ultimately, questions should link the original primary source research to the film/television episode/video game. See examples below:

- What factors caused vigilante violence in the American West?
- What was the difference between a “lynching” and a “hanging?”
- Why were lynchings and hangings public spectacles?
- What role did race, class, and gender play in violence?
- Why were victims of lynchings often tortured before death and their corpses mutilated postmortem?
- How was masculinity constructed through such violence?
- How do specific incidents of vigilante justice in the American West compare to the depiction of unjust execution in William Wellman’s 1943 film, The Ox-Bow Incident?
- Why are race and violence/torture downplayed by Wellman?

ii. Annotated Bibliography
Each student/group member will find sufficient primary sources to conduct their comparative analysis (consult your class handout for explanation of primary/secondary sources). Sources may include government documents, personal letters/diaries, memoirs/autobiographies, court records, historical newspapers/magazines, photographs, maps, oral interviews, sheet music, sound recordings, and numerous other primary sources. Students will prepare an annotated bibliography with a minimum of five source citations. An annotated bibliography offers your reader the source citation and additional information and commentary about the sources you cite (e.g. source type, creator/author), and clarifies how the content of the source material is relevant to your research. Researchers should create their annotated bibliographies concurrent with the performance of their primary source research, and use the bibliography as a working resource to document and track their examination of primary and secondary sources. The instructor will distribute a citation guide to assist students with formatting the annotated bibliography.

The discipline of history follows the Chicago Manual of Style (CMS) (now in its 16th edition) citation and
editorial system. Most history undergraduate and graduate students consult an abbreviated version of the CMS authored by Kate L. Turabian titled, *A Manual for Writers of Research Papers, Theses, and Dissertations* 8th Ed. (Chicago: University of Chicago Press, 2013). For those of you pursuing a degree in history I would encourage you to purchase a copy of this invaluable reference.

**Step Three: Paper Outline/Concept Map [5 points]**

**DUE:** One-page (no word count) outline of paper

**Instructions:** Students will prepare a one-page (no word count) schematic outline of their paper. The cognitive process of “outlining” assists researchers with organizing their thinking and reasoning, and the translation of primary and secondary source evidence into a coherent narrative. Outlines may reveal deficiencies in empirical data or incomplete analysis. Although some students may choose to perform their outline in a conventional hierarchical structure of headings and subheadings to demonstrate relationships and ordering of ideas, students are welcome to use any format that best matches their creative process. Concept Maps, Idea Maps or other visual thinking tools that diagram the structure of content and analysis are welcome.

**Step Four: Peer Evaluation [10 points]**

**DUE:** First Draft of Final Paper (four to five pages/1,000 to 1,250 words) [Submit to Peer Evaluator]; AND Peer Critique of Partners Paper Including editorial marks and a 150- to 200-word Critique

**Instructions:**

i. **Paper Drafts**

   To ensure students receive the most effective evaluations from their peers, paper drafts should aspire to include the following elements:

1. **Introduction**
   The introduction of the paper is critical to its overall coherence and clarity. The introduction functions as the initial hook and directory for the reader—it simultaneously draws them in and begins to guide them through your research and analysis. Students are encouraged to perform two self-tests to determine if the introduction is well organized and clearly articulated. First, read the introduction out loud and consider whether the four elements have been addressed. Second, after the completion of the first draft of the paper, read the first sentence of each subsequent paragraph out loud and consider whether the paper still makes sense—has the paper followed the narrative/analytical path set out by the introduction?

2. **Subheadings and Topic Sentences**
   The elements incorporated throughout the essay will serve as signposts that continue to navigate the reader toward the conclusion. The author’s overriding responsibility is to pilot the reader through the narrative. After reading the introduction, the reader should firmly grasp the following: 1) the general topic; 2) the historical question; 3) the thesis, or answer to/interpretation of the question; and 4) principal comparative points.

3. **Quotations**
   Incorporating quotations from your primary source materials and dialogue from films, television episodes, or video games will provide an opportunity for your peer evaluator to assess the content and
effectiveness of this important component of your paper. Quotations can convey the voice of historical actor from your primary sources and theatrical/voice actors form your film, television episode, video game that captures a mood, tone, or idiosyncrasies that would be muted or lost through paraphrasing. They can also present evidence in a succinct manner.

4. Footnotes
The peer evaluator will need to know the source of your evidence and direct quotations. The inclusion of footnotes in the draft will also provide an opportunity for the peer evaluator (and instructor) to offer feedback on formatting and missing citation data.

ii. Peer Evaluation
Students will form pairs and exchange the first drafts of their papers with their peer evaluator. Students will email their first drafts to their partner and the instructor in MS Word format to enable the peer evaluator to perform edits in “Track Changes” mode and include their narrative critique at the bottom of the paper. Peer evaluators will read their partner’s paper carefully and provide a judicious balance of directive and facilitative feedback through copyediting marks, marginal comments, and a formal one-page critique (150–200 words). Directive feedback will offer prescriptive instructions for specific changes and improvements, such as corrections to spelling, punctuation, grammar, and formatting. Facilitative feedback will share suggestive questions and commentary that engage broader analytical points regarding organization, arguments, sources, analysis, clarity, and structure.

Peer evaluators should apply particular attention to the introduction, thesis, and topic sentences. Additionally, peer evaluators should scrutinize the use of evidence from the film and primary sources. How effectively has the writer paraphrased or quoted primary sources? How consistently and fully has the writer cited primary source data in their footnotes/endnotes? Finally, does the conclusion reassert and strengthen the thesis statement?

Every student must complete a peer critique. This exercise assigns points to the Peer Evaluator NOT the evaluatee. Peer evaluators will return the edited papers and narrative critique via email to their partners and copy the instructor.

Step Five: Presentation Outline (Group or Individual) [5 points]

DUE: Presentation Outline (100–200 words)

Instructions: Students will draft a script or outline for a final oral presentation (five to six minutes in duration) of their historical inquiry projects to the class. Presentations will screen a selected scene or scene compilation, share their primary sources, and explain their findings/analysis. Students are encouraged to prepare a PowerPoint, Keynote, Prezi or other multimedia presentation with embedded film scenes and digital images of primary sources. Presentations will also allow time for questions from the class. Students electing to present with peers sharing a common film/television series/video game will coordinate the order of their presentations and are encouraged to compile their individual presentations into one PowerPoint file if possible.

Presentation outlines will include ALL the following elements:

1. Statement of group’s/individual’s topic(s) or historical question(s)
2. Description of each group member’s film scene and filmic element analyzed
3. Description and citation of each group member’s primary sources

4. Summary of each group member’s comparative analysis between the film and primary sources

5. Cues (start and stop times) for screening film scenes (if not embedded in PowerPoint presentation or compiled in separate moving image file)

### Step Six: Final Oral Presentation [10 points]

**DUE: Oral Presentation (5–6 minutes maximum)**

**Instructions:** Students will showcase the findings of their historical inquiry projects during 5–6 minute individual presentations. Every student will deliver an oral presentation no longer than 6 minutes. Some students may choose to present with peers sharing a common film/television series/video game, however, each student is still required to present individually for 5 to 6 minutes.

The presentations will be scheduled for Dead Week and Finals Week. The instructor will distribute an oral presentation evaluation rubric to students.

### Step Seven: Individual Analysis Paper [50 points]

**DUE: Individual Analysis Paper (see specific requirements below)**

**Instructions:** Students will compose a four-to-five page research paper that offers a comparative analysis of their historical topic and historical question between their selected film/television episode/video game and primary source materials. Essays will present a critical analysis of a particular question or theme, and not simply summarize or describe content. Essays will also incorporate quotes from the film and primary sources to capture the voices of fictional and historical actors. Students will also provide full citations for all sources and cite all direct quotes.

Please find below a structural outline for your final Individual Analysis Essay. This is a suggested outline, and you are welcome to adopt an alternate format:


2. Brief summary of film/television series/video game. Focus on key elements relevant to your question.

3. Brief summary of primary source research. What was the structure of the research—case study; historical actor; historical event—and what types of sources were researched?

4. Comparative analysis. This is the body/core of the essay. Analyze the specific primary sources you examined and the specific scenes/filmic element focused upon. Assert your key arguments, interpretations, findings.

5. Conclusion. Reassert your thesis and underscore your analysis of the main theme of the project. All final versions of papers will conform to the following format requirements:
Editorial Style: Chicago Manual of Style (CMS)/Turabian

Length: 4 to 5 pages (1,000 to 1,250 words)

Margins: 1” left, right, top and bottom

Font Size: 11 or 12 point

Line Spacing: double-space

Pagination: page numbers required; placement is author’s choice

Citations: footnotes or endnotes (parenthetical references not accepted)

Title Page: include paper title/subtitle, author name, date, course, instructor name

Delivery Format: electronic MS Word file format

Quotes: quotations longer than four lines of text will be block formatted; see Turabian for block quote formatting instructions

E) Participation & Tutorial Meeting with Professor (10 points possible)

The success of this seminar depends on the regular attendance and active participation of all students to foster peer community, stimulate intellectual curiosity, sustain dialogue, and engage in collaborative research. Any unacceptable, non-presented absences (see section “VI Policy on Missed Deadlines, Absences & Incompletes” below) of three sessions and above will result in the reduction of your final course grade by one complete grade.

Each student will also schedule a one-on-one tutorial appointment with the instructor by the end of week five to discuss the inquiry project.

Total Possible Points for Entire Course = 200 points

Final Course Grade Breakdown

Points: 187 and above = A
180 – 186 = A-
176 – 179 = B+
167 – 175 = B

Points: 160 – 166 = B-
156 – 159 = C+
146 – 155 = C

Points: 136 – 139 = D+
126 – 135 = D

Points: 119 and below = F
120 – 125 = D-
145 – 140 = C-
167 – 175 = B
176 – 179 = B+
180 – 186 = A
187 and above = A

VI COURSE CANVAS SITE

The Canvas Site for History 199 offers several valuable instructional functions. First, the instructor will post all course materials, including the syllabus, lecture outlines, power point slideshows, and other handouts in the “Course Documents” section of Canvas. The Canvas site will also host the forums for the Zesch Discussion, as well as the grade book for the course.
VII UNIVERSITY ACADEMIC MISCONDUCT POLICY

All work submitted in this course must be your own and produced exclusively for this course. You must acknowledge and document the ideas and words of others. The presentation of un-cited or un-acknowledge material acquired from any source—written, verbal, online—is defined as plagiarism. Violations are taken seriously and are noted on student disciplinary records. Please consult the instructor if you have more specific questions about the definition of plagiarism. The Student Conduct Code for “Academic Misconduct” is available for review:
http://uodos.uoregon.edu/StudentConductandCommunityStandards/AcademicMisconduct/tabid/248/Default.aspx

VIII POLICY ON MISSED DEADLINES, ABSENCES & INCOMPLETES

To ensure equitability in the evaluation of all students, all written assignments are due in class, or must be posted in Canvas at the stated deadlines in this syllabus, unless students have a documented acceptable excuse (see below). Students may not make-up the following assignments: book discussion facilitation & Canvas discussion forum questions, primary source analysis exercises & reports, research project presentation assignment.

Any written assignment not submitted in hardcopy format by the specified deadline will result in the penalty of an automatic deduction of half of the total possible points (i.e., 20 point paper is worth only 10 points) that may be earned. Written assignments submitted more than 24 hours late will not be accepted. Written assignments turned in by e-mail will receive no points.

It is the student’s responsibility to initiate contact with the instructor. The final grade reported to the registrar will be based upon the work the student has completed by the end of the term, which may well result in a failing grade.

A) Exceptional Emergency Situations

The following are unforeseen/incontrollable exceptional emergency situations that are acceptable excuses for missed deadlines or absences without penalty, and issuance of incomplete (I) final grades at the end of the course: 1) documented serious illness/injury; 2) documented immediate family emergency.

Students should plan their schedules accordingly as absences and/or inability to meet assignment deadlines due to personal (e.g., family reunions/visits, weddings, work-school conflicts) or technological (e.g., saved paper is "missing" or will not open, printer ran out of ink) reasons will not be excused.

B) Issuance of an Incomplete Grade

In accordance with the policy of the University of Oregon, a mark of I (incomplete) may be reported only when the quality of work is satisfactory but a minor yet essential requirement of the course has not been completed. An “incomplete” will be granted in-lieu of letter grades only in exceptional emergency situations as stipulated above, to students who have completed at least 85% of all course requirements with a grade of C+ and above, as well as 100% attendance (exceptions will be granted for acceptable absences due to documented excuses as stipulated above). Students must inform the instructor and also submit documented proof before the end of the term to obtain an incomplete for the course. The instructor will then negotiate with the student to draft a contract on the requirements and deadline for completion of course requirements necessary to clear the incomplete grade.
IX  ACCESSIBLE EDUCATION POLICY

The instructor is committed to creating an inclusive, respectful, and accommodating learning environment for all students in the course. Please notify the instructor if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. Students are also encouraged to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 346-1155 or uoaec@uoregon.edu, or visit their website at aec.uoregon.edu/index.html.

** GUIDANCE ON SUCCEEDING IN THIS COURSE **

Guide: How to Approach the Secondary Source Readings

When you engage the secondary texts for this course, Deloria and Zesch you may need to reorient your approach to "learning" history. This course does not measure cognitive and skills development within the discipline of history by "testing" students' mastery of content knowledge—in other words how much factual information students can temporarily memorize and recite on a multiple choice, matching, fill-in-the-blank, or short-answer examination.

Instead, the course assesses students' progress and fluency with the "process" of producing history—such as the framing historical questions; formulating hypothesis and arguments; composing and defending evidence-based interpretations; examining primary source materials; critiquing secondary sources/scholarship; performing academic writing as a process of disciplinary thinking (thinking like a historian).

When reading the secondary sources I would recommend the following strategies:

1) Read the book with a historiographical/methodological lens rather than a content memorization lens.
2) Focus particular attention on the prologue and/or introduction where the author articulates his/her essential question, thesis, themes, methodology, and historiographical approach.
3) Skimming can be a useful technique for some learning styles. Scrutinize the opening and closing paragraphs of each chapter, and the first sentences of each paragraph.
4) Annotate! If you don’t plan on selling your books back, I would highly encourage you to write marginal comments that don't simply repeat the text, but engage it! Pose questions, challenge conclusions, inspect sources. Writing or typing your ideas, or even short quotes, demonstrates a more complex cognitive.
5) Do not read the book passively—interact with the book as if it were a conversation with the author. Also, if you employ a highlighter, do so with great discretion and restraint. If the pages appear as if a florescent yellow slug trail has covered most or all of the text, this is a clear indication that as a reader you still have on the "content memorization" lens, and you need to change cognitive spectacles. Highlight only key analytical or interpretive points, or a specific quote you intend to write about in a discussion forum or your paper.
6) Remember, secondary sources are reference tools for the historian, and you can always return to the book if you need to retrieve specific data/facts. Possessing an eidetic or photographic memory and the ability to recall encyclopedic levels of factual data is not a prerequisite skills for historians. In fact, this notion is the stereotypical definition of history and historians that emerges from the passive and
reductionist model of history as simply the memorization and recitation of facts. Unfortunately, many of us were conditioned to learn history in this model and have developed passive reading, writing, and learning habits.

7) Do not ignore the footnotes or endnotes. The documentation system (citing specific sources to support the primary thesis/interpretation) is the foundation to all secondary literature and academic scholarship. It also reveals the author’s "process" of reconstructing the past. As the reader, you need to scrutinize these sources so you can determine how persuasive or tenable the author’s argument or interpretation may be.

8) Finally, when you compete reading a secondary source you should have no problem acutely distilling and telling another prospective reader precisely what the author’s principal question and thesis was, the strengths and weaknesses of their principal question and thesis, what sources they relied upon, and whether your were convinced by their thesis/interpretation. This is an easier task to accomplish if you don those "historiographical" lenses and reorient your approach to reading the book.

It will take practice to break out of "content coverage" habits, and each of the historians we will read this term embrace different methodologies and philosophy of history. Good luck!

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**Guide: How to Approach the Primary Source Interpretation Exercises**

The primary source exercises intend to assist students with framing academic writing as a process of disciplinary thinking, and help students begin to develop their voices as historians through the process of interpreting the "voices" of historical actors in the past. Students also begin to learn the practical steps of critically engaging textual and visual primary sources. Rather than reading only to memorize content, this exercise challenges students to begin the scholarly work of shared or collaborative annotation.

I am sure you have all purchased used books that have excessive highlighting of passages, in some cases changing entire pages to neon yellow or orange. These previous readers attempted to annotate the text as a memory aid or mnemonic device, however, the pervasive highlighting demonstrates they had not learned how to engage a text critically.

In contrast, you have probably also purchased used books that have selective highlights—identifying key points and arguments. More importantly, you may have also found insightful commentary written in the margins that raise questions, ideas, theories, and criticism that enrich the book, begin to create new knowledge, and actually enhance your analysis of the book as a downstream reader.

These annotators have gone far beyond memory aids, to engage the text and critique the author’s arguments, sources, methodology, and even writing style. The annotations or marginalia are the written expression of the cognitive process of critical reading and analysis —analogous to showing your work in math leading to the solution of a problem.

The annotator has begun to reorganize, interpret, and assign meaning to the text—especially when this process is applied to primary sources. Annotation becomes a form of scholarship or scholarly practice in and of itself.

I encourage all of you to engage in this shared annotation and knowledge creation. This will be essential if you hope to present the most persuasive argument. Engage the evidence. Rework the data. Construct a timeline of events. Assemble a glossary of terms and names. Craft a spreadsheet comparing contradictory evidence. Ultimately, you will need to develop your own thesis by organizing the historical data into the most convincing and credible narrative explanation of events.
### COURSE SCHEDULE AND ASSIGNMENTS

**Note:** It is imperative that students complete weekly assigned readings before in-class discussions

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<tr>
<th>DATE</th>
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<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td></td>
<td>Deconstructing the American West: An Imagined Place &amp; Process</td>
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<td><strong>Thought Experiment:</strong> What do you know? How do you know it? How did you learn it?</td>
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<td>W 1/4</td>
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<td><strong>Film Session/Discussion I:</strong> The Colonial Lens: Imagining and Re-Enacting the Old West Through Stage &amp; Film 1872–1950s</td>
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<td>W 1/6</td>
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<td><strong>Film Session/Discussion II:</strong> The Decolonizing Lens: Indigeneity &amp; Re-Imagining the Old West Through Indian and Settler Society Ally Voices, 1960s-2014</td>
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<td><strong>Discussion:</strong> Roadmap to Your 11 Apprenticeship (Syllabus &amp; Course Structure Review)</td>
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<tr>
<td><strong>WEEK 2</strong></td>
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<td>Reading Discussion A: Deloria, &quot;Introduction&quot; and Chapter 2: &quot;REPRESENTATION: Indian Wars: The Movie&quot;</td>
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<tr>
<td>M 1/11</td>
<td>S 1/10</td>
<td><strong>Presentation:</strong> The Closing Frontier? The World’s Columbian Exposition, Frederick Jackson Turner’s “Frontier Thesis” and Antimodernism</td>
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<td>W 1/13</td>
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<td><strong>Field Trip:</strong> Class Meets at Special Collections &amp; University Archives (SCUA)</td>
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<td><strong>Presentation:</strong> Discovering Disremembered Voices: Reconstructing the Past of Race, Gender, and Class in the American West. Case Study: Indigeneity &amp; Modernity</td>
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<td><strong>WEEK 3</strong></td>
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<td>Primary Source Exercise 1, Day 1: Introduction to SCUA by Jennifer O’Neal, University Historian and Archivist and Linda Long, Manuscripts Librarian; <strong>Meet in Special Collections and University Archives</strong></td>
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<tr>
<td>M 1/18</td>
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<td>Group A: &quot;Pioneer Mothers:&quot; Reflections of Womanhood and Femininity in Oregon Trail Diaries</td>
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<td>Group B: Settler Colonialism &amp; Resettlement of Indigenous Peoples: Treaties with the Umpqua and Kalapuya 1854, 1855/Siletz Reservation Maps</td>
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<td>Group C: Oregon Free Soil Ideology, Black Exclusion and Anti-Slavery: Black Exclusion Laws &amp; Case Files of Theophilus Magruder v. Jacob Vanderpool (1851); Robin Holmes v. Nathaniel Ford (1852–53); and Abner and O.B. Francis (1851)</td>
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<td>Group D: The Pedagogy of Ethnocide and Assimilation: Chemawa Indian Boarding School and Warm Springs Reservation School Records</td>
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<td>Group E: Rodeos and the &quot;Vanishing Race&quot;: Romanticizing the &quot;Old West&quot; through the Eye of the Camera: Walter S. Bowman Photographs, 1890–1925; and Lee Morehouse Photographs, 1888–1925</td>
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<td>W 1/20</td>
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<td>Primary Source Exercise 1, Day 2; <strong>Meet in Special Collections and University Archives</strong></td>
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<td><strong>Day 2: Group Presentations and Discussion</strong></td>
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<td>S 1/24</td>
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<td><strong>DUE:</strong> Primary Source Exercise 1 Reports</td>
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<td>M 1/25</td>
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<td><strong>Reading Discussion B:</strong> <em>Zesch, The Captured</em></td>
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<td>Group A: Prologue &amp; Chapter 1</td>
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<td><em>Group B: Chapters 2–3</em></td>
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<td><em>Group C: Chapter 4–5</em></td>
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<td><em>Group D: Chapters 6–7</em></td>
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<td>W 1/27</td>
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<td><strong>Film Screening:</strong> <em>The Searchers</em> (1956) Introduction &amp; first 90 minutes</td>
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<td>F 1/29</td>
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<td><strong>DUE: Research Project Step One: Research Topic Statement (Including Film Selection)</strong></td>
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<td><strong>WEEK 5</strong></td>
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<td>M 2/1</td>
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<td><strong>Film Screening:</strong> <em>The Searchers</em> (1956) final 30 minutes</td>
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<td><strong>Discussion:</strong> Critiquing <em>The Searchers</em> as a Primary and Secondary Source</td>
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<td>W 2/3</td>
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<td><strong>Discussion C:</strong> <em>Zesch, The Captured</em></td>
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<td><em>Group E: Chapters 8–9</em></td>
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<td><em>Group F: Chapters 10–11</em></td>
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<td><em>Group G: Chapters 12–13</em></td>
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<td><strong>M 2/1 – F 2/5: Tutorial Meetings to Discuss Research Project in LLC 120 (throughout Week 5)</strong></td>
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<td><strong>WEEK 6</strong></td>
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<td>M 2/8</td>
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<td><strong>Primary Source Exercise 2, Day 1:</strong> The Trial of Chan Chow Mow (Role Assignment)</td>
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<td><strong>Presentation:</strong> Gam Saan &amp; the Unassimilables: Chinese Immigration, Exclusion &amp; Sinophobia</td>
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<td><strong>Trial Preparation &amp; Team Meetings, Day 1</strong></td>
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<td><strong>Primary Source Exercise 2, Day 2:</strong> The Trial of Chan Chow Mow</td>
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<td><strong>The Trial &amp; Debrief, Day 2</strong></td>
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<td><strong>M 2/8 – F 2/12: Tutorial Meetings to Discuss Research Project in LLC 120 (throughout Week 6)</strong></td>
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<td><strong>WEEK 7</strong></td>
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<td><strong>Field Trip:</strong> The &quot;Hidden History&quot; Tour of UO Campus: The Colonial and Decolonial Landscape narrated by Kevin and Jennifer</td>
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<td><strong>DUE: Primary Source Exercise 2 Reports</strong></td>
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<td>W 2/17</td>
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<td><strong>Research Project:</strong> Independent Field Research Session 1: Special Guest: Jennifer O'Neal; <em>Meet in Special Collections &amp; University Archives</em></td>
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<td>WEEK 7</td>
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<td><strong>DUE: Research Project Step Two: Historical Question &amp; Annotated Bibliography</strong></td>
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<td>WEEK 8</td>
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<td><strong>Research Project:</strong> Independent Field Research Session 2 in Knight Library; Meet in Knight Library 122</td>
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<td>W 2/24</td>
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<td><strong>Research Project:</strong> Independent Field Research Session 3 in Knight Library; Meet in Knight Library 122</td>
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<td><strong>DUE: Research Project Step Three: Paper Outline/Concept Map</strong></td>
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<td>WEEK 9</td>
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<td><strong>Research Project:</strong> Independent Field Research Session 4 in Knight Library; Meet in Knight Library 122</td>
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<td>W 3/2</td>
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<td><strong>Research Project:</strong> Independent Field Research Session 5 in Knight Library; Meet in Knight Library 122</td>
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<td>F 3/4</td>
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<td><strong>DUE: Research Project Step Four: Analysis Paper First Draft Submitted to Peer Evaluator &amp; Instructor</strong></td>
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<td>WEEK 10</td>
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<td><strong>Research Project:</strong> Class Workshop &amp; Presentation Rehearsals</td>
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<td>M 3/7</td>
<td>U 3/8</td>
<td><strong>DUE: Research Project Step Five: Presentation Outline</strong></td>
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<td>W 3/9</td>
<td>R 3/10</td>
<td><strong>Research Project:</strong> Oral Presentations (PART ONE)</td>
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<td>R 3/10</td>
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<td><strong>DUE: Research Project Step Four: Peer Evaluators Return Edited Drafts to Partners</strong></td>
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<td>WEEK 11</td>
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<td><strong>FINALS</strong></td>
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<tr>
<td>W 3/16</td>
<td>R 3/17</td>
<td><strong>2:45PM FINAL TIME: Research Project:</strong> Oral Presentations (PART TWO)**</td>
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