

History 2500
Historical Research and Writing
Eastern Illinois University
Spring Semester, 2014

Dr. Michael H. Shirley
2681 Coleman Hall
Office Hours: MTWF 10:30-12, T 1-3:30, F 2-3:30,
and by arrangement

e-mail: mshirley@eiu.edu
Office Phone: 581-6361
fax: 581-7233
Website: <http://www.ux1.eiu.edu/~mshirley>

Required Texts:

- * Fraser, Rebecca. *The Story of Britain From the Romans to the Present: A Narrative History*. New York: Norton, 2003.
- * Lanham, Richard A. *The Longman Guide to Revising Prose*. New York: Pearson, 2006
- Rampolla, Mary Lynn. *A Pocket Guide to Writing in History*, 7th ed. Boston: Bedford St. Martins, 2012.
- * Turabian, Kate L., et. al., *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed. Chicago: University of Chicago Press, 2007.

Reserve Items:

I have placed a number of items on reserve. You will find them useful for your research.

Objectives:

1. To develop the ability to assess and think critically about historical issues and how people interpret those issues.
2. To develop familiarity with a variety of sources and the conventions of citing those sources in historical writing.
3. To develop some skills in analyzing historical data and reaching informed conclusions about those data.
4. To develop writing and revising skills.
5. To write a lengthy research paper that follows the conventions and meets the standards of the historical profession.

Ground rules:

"The roots of the word "history" reach back through Anglo-Saxon to the ancient Greek term *histor*, which means "a wise an learned person," and even further back to the Sanskrit word for knowledge. In modern English, "history" is the cousin of "story." The study of history therefore is the gathering of human wisdom through stories. The content of history is an evolving mosaic of the human experience. For the history student, this accumulation of stories translates into a lot of reading." --David Pace and Sharon L. Pugh, *Studying for History* (New York, 1996), 86

1. This course is assignment-driven. Not only are there many written assignments, class time shall be used occasionally to meet and work on assignments at Booth Library, and class discussions shall focus on techniques and sources covered in the assignments. This is not a lecture class; this is a lab class. There will be no final exam.
2. You must not be afraid to have your writing criticized in class nor to criticize others' work. This is part of the historical method: historians critique each other's papers. It is called "peer review."
3. All assignments for this class must be typed. Most will be two to three pages long. Submit assignments (except bibliographies) double-spaced. All papers should be stapled (no clips or binders). There should be few or no typographical errors. Proofread all your work (and make corrections in ink or print out a fresh copy) before submitting. Do not rely exclusively on your computer's spell-check function. Buy a dictionary and use it (if your dictionary is the size of Turabian (as I will refer to it hereafter), throw it away and buy at least a collegiate-sized dictionary). Keep a copy (either hard copy or on disk; I recommend both) of all assignments turned in.

Topics:

You must write a research paper on a topic in nineteenth- or twentieth-century British History. I must approve your topic. There are a wide number of potential topics, but you are limited by the primary sources available. If you would prefer to write on the Victorian era, you must make use of the following periodicals collections accessible through Booth Library: *British Periodicals, 19th-Century UK Periodicals Digital Archive*, and/or *Nineteenth-Century Serials Edition*. If you choose to write on a twentieth-century topic from 1900-1941, you must make use of Martin Gilbert's Documents Collection on Winston Churchill (you will not be required to focus on Churchill, but must deal with a topic covered in the documents themselves). In either case, you will be required to make use of the *Times* of London, which is available electronically.

Grading:

Writing Assignments, except rough draft and final paper = 50% (5% each); Rough Draft = 10%; Final Paper = 40%; Late assignments deducted 1/3 grade per day (e.g. B, late one day = B-); Reading the assignments when they are assigned and being ready to discuss them in class will definitely help your participation grade. Please note: an A on your final research paper will not guarantee you an A for this course.

Academic Integrity:

Your work in this class, while dependent on the work of scholars writing before you, is to be your own work. This is a writing-centered class, and you are to write your papers yourself; plagiarism, defined by your *Student Conduct Code* as "the use, without adequate attribution, of another person's words or thoughts as if they were one's own," will not be tolerated. For details about Eastern Illinois University's policy regarding violations of academic integrity, see the *Student Conduct Code* at <http://www.eiu.edu/~judicial/code.html>.

Electronic Copies

You are required to turn in an electronic copy of your rough draft and final paper, in addition to a hard copy. I will accept papers as attached files to e-mail. Papers may be in MS-Word, RTF, or Google Docs and formatted on either a Windows machine or a Mac. Both your rough draft and final paper may be submitted for review to *Turnitin.com* and will in such cases become searchable documents within the *Turnitin*-protected and restricted database.

Disabilities:

If you have a documented disability of which I should be aware, please inform me during the first week of class. If you do not have a formally documented disability, but have a disability that you think might be eligible for documentation, visit the Disability Services website at <http://www.eiu.edu/~disablt/> for further information.

Schedule of Classes and Assignments. Reading should be completed before the class assigned; Assignment due dates are given on assignment sheet handout. I reserve the right to change any or all of this syllabus as I deem it necessary.

| DATE | TOPIC | DUE |
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| <p>Week 1. Introduction. “Professor Trevor-Roper tells us that the historian ‘ought to love the past.’ This is a dubious injunction. To love the past may easily be an expression of the nostalgic romanticism of old men of old societies, a symptom of loss of faith and interest in the present or future.” [Edward Hallett Carr, <i>What Is History?</i> (New York, 1961), 29.]</p> <p>“Nostalgia is a word we use, to color what one borrows From half-remembered yesterdays, and unfulfilled tomorrows.” J. Allan Lind.</p> | | |
| January 13 | Introduction: Distribution of Syllabus and Pre-Assignment What is History? | Pre-Assignment Due noon, Tuesday, January 14, either in hard copy or electronically |
| January 15 | The Paragraph | <i>Revising Prose</i> , Chapters 1-2 |
| January 17 | Writing and Revising | <i>Revising Prose</i> , Chapters 3-4 Assignment 1 |
| <p>Week 2. Revising Prose. “Emphasize nouns and verbs in writing. This means both selecting them with care, and making them bear the burden of the sentence. Adjectives and adverbs, thus, should be used sparingly. It is obvious that much gooey writing is due to overuse of adjectives.” [Robert Jones Shafer, ed., <i>A Guide to Historical Method</i>, 3rd ed. (Homewood, IL: The Dorsey Press, 1980), 211.]</p> | | |
| January 20 | MLK, JR. DAY NO CLASS | MLK, JR. DAY NO CLASS |
| January 22 | <i>Victoria and Her Sisters</i> | Begin reading Fraser, 540-720 Rampolla, 52-53 |
| January 24 | <i>Empire of Good Intentions</i> | Assignment 2 |
| <p>Week 3. Reference Works. “When you go to the library, begin your research in reference books, not in the card catalog.” [Robert Skapura and John Marlowe, <i>History: A Student’s Guide to Research and Writing</i>, (Englewood, Colo., 1988), 6]</p> | | |
| January 27 | <i>The Two Winstons</i> | |

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| January 29 | Narrative Structure, Story, and Argument | |
| January 31 | Topics Reference Works The Bibliography: Not a Works-Cited Page How to take notes. | <i>Turabian</i> , Chapter 1; Chapter 2, Section 2.1 Rampolla 77-79 |
| <p>Week 4. The Library. “Unless the library accessible to you is specialized, the chances are that it contains something you want, if not for itself, then as a lead. If this something does not furnish sufficient information, it may prove negatively useful by enabling you to cross off what looked like a lead. In either case, there is no choice: into the library you must go. It is the researcher’s first port of call.” [Jacques Barzun and Henry F. Graff, <i>The Modern Researcher</i>, 5th ed. (Fort Worth, 1992)]</p> | | |
| February 3 | How to Do Library Research | Assignment 3 Rampolla, 81-93 Finish reading Fraser, 540-720 |
| February 5 | Meet inside the South Entrance to Booth Library | |
| February 7 | Meet in the Reference Section of Booth Library | |
| <p>Week 5. Primary and Secondary Sources. “What makes a historian master of his craft is the discipline of checking findings, to see whether he has said more than his source warrants. A historian with a turn of phrase, when released from this discipline, risks acquiring a dangerously Icarian freedom to make statements which are unscholarly because unverifiable.” Conrad Russell, cited in Mark A. Kishlansky, “Saye No More,” <i>Journal of British Studies</i> . 30 (Oct. 1991): 399.</p> | | |
| February 10 | What are primary and secondary sources and how do we use them? | Rampolla, Chapter 2 |
| February 12 | The Research Proposal | Assignment 4 NOTE: BRING TWO COPIES OF ASSIGNMENT 4 TO CLASS |
| February 14 | The Research Proposal, Part 2 | |
| <p>Week 6. The Historian and the Thesis. “Learn to spot the thesis.... Pay particular attention to the first paragraph of each chapter or subheading, because it should contain the thesis. A thesis is a proposition whose validity the author demonstrates by presenting evidence.... (Newspapers call this a ‘lead.’)” [Stout, <i>Getting the Most out of Your U.S. History Course</i>, 5]</p> | | |

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| February 17 | The Thesis Statement: Make it Clear | Jones, "Debtor to the Greeks and Barbarians," in <i>Splendidly Victorian</i> (article on reserve) Assignment 5 |
| February 19 | The Argument; narrowing your topic | <i>Turabian</i> , Chapter 2, Sections 2.2-2.4 Rampolla, 79-81 |
| February 21 | GO TO HISTORY CAREERS DAY EVENTS | Assignment 6 (by email or hard copy) |
| Week 7. Historiography. "Study the historian before you begin to study the facts." [Carr, <i>What is History?</i> , 26] | | |
| February 24 | Your essay is not <i>sui generis</i> | Re-read the first two pages of Jones, "The Methodist Magazine" (on reserve) Rampolla, 37-39 |
| February 26 | Quoting is not a substitute for writing. | Rampolla, 106-111 |
| February 28 | Meet in the Reference Section of Booth Library | Assignment 7 |
| Week 8. Constructing a Problem. "Technique begins with learning how to use the catalogue of a library...." But it must be supplemented by alertness and imagination, for subjects frequently go by different names. For example, coin collecting is called Numismatics. More complicated is the way in which one who wants information about the theory of the divine right of kings arrives at the term 'Monarchy.' One might conceivably have reached the same result by looking up 'Right, divine,' or even possibly 'Divine Right,' if the library owns a book by that title or is fully cross-indexed. What is certain is that there is little chance of success if one looks up 'King' and no hope at all if one looks up 'Theory.' In other words, one must from the very beginning play with the subject, take it apart and view it from various sides in order to seize on its outward connections." [Jacques Barzun and Henry F. Graff, <i>The Modern Researcher</i> , 5 th ed. (Fort Worth, 1992)] | | |
| March 3 | You need a problem to solve, not a topic in which to drown | |
| March 5 | Creating an argument | <i>Turabian</i> , Chapter 5 Assignment 8 |
| March 7 | No Class. Independent research | |

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| <p>Week 9. Contemplating. “[Hobbes] had read much, but his contemplation was much more than his reading. He was wont to say that if he had read as much as other men, he should have known no more than other men.” John Aubrey, <i>Brief Lives</i>, [1898 edition, Book I, 349]</p> | | |
| March 10 | SPRING BREAK: NO CLASS | SPRING BREAK: NO CLASS |
| March 12 | SPRING BREAK: NO CLASS | SPRING BREAK: NO CLASS |
| March 14 | SPRING BREAK: NO CLASS | SPRING BREAK: NO CLASS |
| <p>Week 10. Citations. “Wise historians know that their craft resembles Penelope’s art of weaving: footnotes and text will come together again and again, in ever-changing combinations of patterns and colors. Stability is not to be reached. Nonetheless, the culturally contingent and eminently fallible footnote offers the only guarantee we have that statements about the past derive from identifiable sources. And that is the only ground we have to trust them.” [Anthony Grafton, <i>The Footnote: a Curious History</i>, (Cambridge: Harvard University Press, 1997), 233.]</p> | | |
| March 17 | The Purpose of Footnotes, plus a crash course in Turabian and the Chicago Style | Rampolla, 111-145 |
| March 19 | Style: why bother writing well? | <i>Revising Prose</i> , Chapter 6 |
| March 21 | Meet in the Reference Section of Booth Library | Assignment 9 |
| <p>Week 11. Research and Writing. “For myself, as soon as I have got going on a few of what I take to be the capital sources, the itch becomes too strong and I begin to write—not necessarily at the beginning, but somewhere, anywhere.” [Carr, <i>What is History?</i>, 33]</p> | | |
| March 24 | Writing before the research is done | <i>Turabian</i> , Chapter 4, Sections 4.4-4.6 |
| March 26 | What is a treatment, and what kind of story am I telling? What questions am I asking? | |
| March 28 | Meet in the Reference Section of Booth Library | |

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| <p>Week 12. Developing a Treatment. “Hollywood producers, with millions of dollars at stake, require writers to produce ‘treatments’ of proposed movie plots. These short sketches of the film plot enable both the writer and potential producer to see the story in a nutshell. In the same way, you can test the potential of history paper topic by writing a one-paragraph treatment.” [Pace and Pugh, <i>Studying for History</i>, 181]</p> | | |
| March 31 | Peer Review | Assignment 10 |
| April 2 | Writing your rough draft | <i>Turabian</i> , Chapters 6-7 |
| April 4 | No Class. Work on your Rough Draft | |
| <p>Week 13. Drafting. “A good paper or book almost always goes through two or more drafts, at least of parts of the manuscript. At the first try, thorny matters of evidence and emphasis will not always be well arranged, to say nothing of well expressed. The second or later drafts will result in tightened language.” [Robert Jones Shafer, ed., <i>A Guide to Historical Method</i>, rev. ed. (Homewood, IL: The Dorsey Press, 1974), 195.]</p> | | |
| April 7 | Bring two copies of your rough draft for in-class revision. | Two double-spaced, word-processed copies of your paper. |
| April 9 | Bring two copies of your rough draft for in-class revision. | Two double-spaced, word-processed copies of your paper. |
| April 11 | “Rough” does not mean “finished.” Neither does it mean “sloppy.” | Assignment 10.5 (Please remember to turn in a hard copy and an electronic copy.) |
| <p>Week 14. Revising. Introductions and Conclusions. “Your first few sentences are more important than you realize. There is no getting around it. If your first paragraph doesn’t interest readers to proceed to the second, you might as well stop right there. An effective lead telegraphs your thesis and hooks readers with a few calculated teasers. As they look at your title and leading sentences you can be sure readers are asking, ‘What’s the big idea?’; ‘Where is this paper going?’; and ‘What’s in this for me?’ ...Conclusions should flow with the rest of the paper. They ought not to begin with those lame phrases ‘In conclusion,’ or ‘In summary.’ They should also not simply restate what has already been said, nor should they bring up new topics or information. They should tie ideas together and synthesize the information brought out in the paper. More than summaries, conclusions must explore the implications or significance of the paper and its major recommendations.” [Thomas E. Cronin, <i>The Write Stuff: Writing as a Performing and Political Art</i> (Englewood Cliffs, NJ: Prentice Hall, 1990,) 14-15.]</p> | | |
| April 14 | Elements of an introduction and of a conclusion | Bring a hard copy of your current introduction and conclusion to class. They should be typed, double space, and on separate sheets of paper. |

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| April 16 | Is this blasted thing any better? | Bring hard copies of your newly-revised introduction and conclusion to class. They should be typed, double space, and on separate sheets of paper. |
| April 18 | Checking citations: accuracy matters | |
| <p>Week 15. Revising. A Checklist for Revising:</p> <ul style="list-style-type: none"> • Does what I have written support my thesis? (If not, change the thesis.) • Are things in the right order? (If not, move them around.) • Is every item necessary, either for substance or flavor? (Unnecessary words should be excised; irrelevant anecdotes should be removed, or, if really cool, moved to a footnote.) | | |
| April 21 | How to revise | Rampolla, 59-66 |
| April 23 | Bring a copy of your paper for in-class revision. | One word-processed copy of your paper, including foot/endnotes, bibliography, and title page. |
| April 25 | Meet in Reference Section of Booth Library | |
| <p>Week 16. Ending. "Writing is never finished; it is only abandoned." [Anonymous]</p> <p>"There are battalions of good reasons for continuing to study history, but not even those battalions can or should hide the fact that history is one of the most arduous, complex and simply difficult intellectual enterprises invented by man." [G.R. Elton, in <i>The History Debate</i>, ed. Juliet Gardiner (London, 1990), 12]</p> | | |
| April 28 | Bring a copy of your paper for in-class revision. | One word-processed copy of your paper, including foot/endnotes, bibliography, and title page. |
| April 30 | Bring a copy of your paper for in-class revision. | One word-processed copy of your paper, including foot/endnotes, bibliography, and title page. |
| May 2 | A Post-Mortem | Assignment 11 (Please remember to turn in a hard copy and an electronic copy.) |

ASSIGNMENTS

Pre-Assignment.

Due: at noon, January 14.

Write a paragraph in which you use your own knowledge about history to respond to the sentiments expressed in these two (one admittedly fictional) quotations.

"I often think it odd that it should be so dull, for a great deal of it must be invention." Catherine Morland on History (Jane Austen, *Northanger Abbey*, Ch.XIV)

"[There is] a question which puzzles many people: 'How can History be of any value in use when what it tells us is so uncertain? Every historian differs from every other, and all discard their predecessors' views with every generation. With such instability about the past, which manifestly cannot change or be changed, History seems hardly knowledge, only a serious kind of entertainment.'" Jacques Barzun and Henry F. Graff, *The Modern Researcher*, 5th ed. (Fort Worth, 1992), 40-1.

Your paragraph should begin: "The view that history is [...] is [correct/ incorrect] because [...]."

Please make sure that you follow the ground rules.

Assignment 1: The Paragraph.

Due: January 17.

Write a statement of professional purpose. This should be 1-2 pages (typed, double-spaced, according to the ground rules) and include the following three paragraphs:

- (1) What you plan to do (work, profession),
- (2) Why you want to do it,
- (3) Why you would be especially good at it.

NOTE: BRING TWO COPIES OF ASSIGNMENT 1 TO CLASS

Assignment 2: The Revision.

Due: January 24.

Revise a coursemate's professional purpose statement.

"We cannot emphasize enough the importance of rewriting. First drafts are usually so tied up with your own thought processes that they are not fully intelligible to other people." -- David Pace and Sharon L. Pugh, *Studying for History* (New York, 1996), 185.

Use Lanham's paramedic method (e.g. circle "to be" forms, prepositions, and passive voice throughout essay) and revise the longest paragraph. (Keep the meaning of the original if possible; if unsure, add a note pointing out another possible meaning.) Compute the "lard factor." Staple your typed revision (with LF %) with your name to your coursemate's paper.

Assignment 3: Comparing Historical Writing Styles.**Due: February 3**

Read the photocopied excerpts you have been given, and, in paragraph form, answer the following questions: Which style do you find more readable? Why? (You must be specific; a vague “one says it better” will not do.) Be prepared to discuss your opinion in class.

Assignment 4: the Research Proposal**Due: February 12.**

Write a short (1–2 pages) research proposal in which you describe an intended topic for your research paper. You must include the following:

1. Research questions that you intend to ask;
2. The sources that you intend to use;
3. At least one preliminary thesis statement. This need not, and indeed should not, be overly specific at this stage, but you need to be thinking about what you are trying to demonstrate.

NOTE: BRING TWO COPIES OF ASSIGNMENT 4 TO CLASS

Assignment 5: The Bibliography.**Due: February 17.**

Draw up a bibliography of at least twelve works on a specific subject, preferably one on which you would like to write your research paper. Then, write two paragraphs. The first of these paragraphs should state the theme of your bibliography (that is, what these works have in common) and how that theme relates to your subject. The second paragraph should do the following three things: state which article or book seems to be closest to your focus; suggest what its hypothesis appears to be (on the basis of the title); and discuss aspects of the subject not covered in these works (or which, from titles and descriptions, appear not to be covered).

You may use the various sources we have discussed in class or in the library to find books and articles for your bibliography. (Hint: try *Historical Abstracts* first.)

Note: Your bibliography must conform to Turabian. See Kate L. Turabian, et.al., *A Manual for Writers of Term Papers, Theses, and Dissertations*, 7th ed., (Chicago: University of Chicago Press, 2007).

Assignment 6: The Primary Source.**Due: February 21.**

“There is a difference between published and unpublished documents.... Another distinction is between printed and manuscript material.... Documents are categorized in terms of (1) time of composition in relation to time of observation of the matter reported, or (2) the audience for which the document is intended, or (3) the intent of the composer.... Estimating the intent of the composer of a document is an important part of the process of judging its credibility or plausibility.” Robert Jones Shafer, ed., *A Guide to Historical Method*, 3rd ed. (Homewood, IL, 1980), pp. 83–84.

Reproduce—either by retyping or photocopying—a primary source document that you have found in the course of your research (this includes documents that are reproduced in secondary works). Cite your document fully, and explain, as best you can, who the author is, what he or she is describing (if it is a description), what type of document it is, when the document was written, who the document’s intended audience was (this may require you to do further research), and what the document’s intended purpose was.. If there are things in your document that are not self-explanatory, explain them in footnotes or endnotes. Then write a brief paragraph explaining what use your document will be in your research. Be sure to note any limitations—either practical or interpretive—you may face in using this document.

Note: If you intend to use English newspapers in the course of your research, but have not yet begun to search them out, now would be a good time to start.

Assignment 7: The Thesis Statement.

Due: February 28

Read any article from a refereed journal (not from a newspaper or popular magazine) in your bibliography generated for Assignment 5, cite it correctly, and copy the sentence you think most fully covers the thesis of the article. Then write a substantial paragraph outlining the article's subject, thesis, and three sub-theses in your own words. Finally, note one hypothesis on this subject that the author ought to have considered, but did not. If you did not include an article in your bibliography for Assignment 5, find one. If you do not understand what a refereed journal is, go here:

<http://uiuc.libguides.com/content.php?pid=3442&sid=20934>

Assignment 8: The Problem/Hypothesis.

Due: March 5.

Construct a bibliography of at least twelve works that focus on your general research topic.

- Use your research subject/problem as your working title.
- Cite each source in a bibliographic manner, using Turabian as your guide.
- Beneath each citation, evaluate the value of the article or book in two or three sentences. If the source is a book, you may summarize the evaluation of a book review instead (attach photocopied book review).

Then, using this bibliography, write a short essay about a possible specific research subject. Include in your essay a possible thesis statement for your research paper.

Assignment 9: The Bibliography According to Turabian.

Due: March 21.

Create a complete bibliography for your paper, including any sources that you have ordered but not received. Put these unobtained sources in a separate and clearly labeled section of your bibliography. Print it according to Turabian's rules. Please note: I will be draconian in my grading of this assignment.

Assignment 10: The Treatment.

Due: March 31.

Write a one-paragraph treatment of the story you wish to tell in your research paper (see "Developing a Treatment" in your course calendar for this week). Attach to your paragraph an up-to-date bibliography, noting which sources you have, which sources you are awaiting from inter-library loan, and which sources you have been unable to find.

If you are unable to write a clear treatment of your paper, you need to think hard about your topic, as it is probably too vague.

Assignment 10.5: The Rough Draft**Due: April 11.**

Write a research paper in which you make an argument and respond to what at least two other historians have said about your subject.¹ Your paper should be typed, double-spaced, at least ten (10) pages long, contain at least fifteen (15) references to at least three types of primary sources,² and references to at least five secondary works.³ All references should be in Turabian-style endnotes or footnotes.⁴ Include a title page and a bibliography.⁵

Your rough draft is essentially a first serious version of your final paper, and you should approach it seriously. Produce something of which you can be proud. At the same time, you will be able to revise your rough draft, so do not be afraid to make mistakes. In addition, if you are still a bit unclear as to your thesis, you will have a chance to clarify it later. Although you should try to develop and polish your introduction and conclusion, pay more attention to clarifying the thought and language of the body of your paper. A simple and clear introduction and conclusion will do for the rough draft. If you have any points to which you want me to pay particular attention, please attach a sheet listing them.

Assignment 11: The Research Paper.**Due: May 2.**

Write a research paper in which you make an argument and respond to what at least two other historians have said about your subject. Your paper should be typed, double-spaced, at least ten (10) pages long, contain at least fifteen (15) references to at least three types of primary sources, and references to at least five secondary works. All references should be in Turabian-style endnotes or footnotes. Include a title page and a bibliography.

For definitions and warnings, see footnotes to assignment 10.5.

¹ “Respond to” means confirming, disagreeing with, coming down on one side or another of a debate (remember the first page-and-a-half of the Jones article).

² Letters, diaries, newspapers, novels, law codes, transcriptions of debates, and graffiti are all different types of primary sources.

³ Remember that secondary works are articles and books written by scholars.

⁴ I will be draconian in grading your footnotes. You have been warned.

⁵ A bibliography is broader in scope than a works cited page. The former includes all works you have consulted; the latter includes only those works you have actually cited. Historians use bibliographies.