

University of Wisconsin–Madison
First-Year Interest Group 11
History 200–008: East Asian Food Cultures: Past and Present
Professor Kim/Fall 2020/Tuesdays, 3:30–5:25 pm, Ingraham Hall 19

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Office Hours on Zoom or Teams: Mondays, 2:30–4:00 pm: [Schedule appointment](#)

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Gwangjang Market in Seoul, South Korea (2018)

Course Description

Introduction to historical studies at the research university. Emphasis on interpretation and critical thinking. Small-group discussion and intensive writing.

Section Description

This FIG is an exploration of some of the diverse foods and food ways of the East Asia region. In the main seminar, we will use food as a lens for understanding the modern cultures and societies of Korea, China, Japan, and other Asian countries. We will delve into questions such as: How have East Asian foods changed in concert with key processes of global history from the 19th century to today? What meanings do people attach to foods, and what do these meanings reveal? How can food be a source of social unity—or of social division? To answer these and other questions, we will explore a range of topics as they connect to the eating, making, and the representation of foods, including:

- the effects of capitalism and imperialism on the industrialization of food production and new forms of social stratification;
- revolutions, decolonization, and nation building, especially in China, Taiwan, and the two Koreas;
- the construction of national dishes and cuisines, such as ramen and kimchi;
- diaspora and cultural hybridization;
- globalization and media

Students will be encouraged to actively engage with these questions through discussions, readings, films, and a range of web-based sources. If conditions permit, activities will include preparing and sampling dishes in the Food Application Laboratory in Babcock Hall. The other courses in the FIG will add to our experience by deepening our understanding of East Asia and of the role culture plays in shaping social organization and meaning more broadly.

Additional Course Information

This is a general education course that can be used to fulfill the Humanities or the Social Sciences requirement. It is a 3-credit course that combines with ASIAN 100 - “Revolutionary Asia” and Anthropology 104 - “Cultural Anthropology and Human Diversity” to form FIG 11, “East Asian Food Cultures: Past and Present.” Instruction will be face-to-face through the November 24 meeting, with the December 1 and 8 meetings held online. If necessary, face-to-face meetings may be suspended earlier than November 24.

Course Learning Outcomes

- Through the lens of food, build your understanding of the modern cultures, histories, and societies of modern East Asia;

- Learn about how and why East Asian foods and foodways have changed together with the many locally inflected, global-historical changes that have taken place since the 19th century;
- Use this knowledge to better understand and to analyze cultural and social meanings in food-related films and other cultural texts;
- Improve oral communication by engaging in discussions and giving presentations;
- Strengthen your writing with a focus on framing your main points, clarity, and organization.

Course Requirements

- Participation: 20%
- Weekly discussion posts: 20% (8 x 2.5; Your lowest score will be dropped.)
- Lecture engagement on VoiceThread: 5%
- Short presentations on assigned readings/videos: 4%
- Discussion facilitation of a weekly topic: 3%
- Food Autobiography (1000-1250 words): 13%
- Final Project Proposal: 2%
- Presentation of final project: 3%
- Final project: 30%

Course Guidelines

- 1) This syllabus provides an overview of the course and lays out my expectations of students. Please read it carefully; it constitutes a semester-long agreement between you and me.
- 2) Participation is central to this course, so aim for perfect attendance, come prepared to every session, and participate regularly. Two or more unexcused absences will have an adverse effect on your participation score.
- 3) Please email me directly (charles.kim@wisc.edu) if you need an excused absence or a deadline extension on an assignment, due to illness, a difficult personal situation, or a family emergency. The sooner you let me know the better.
- 4) I will be using Canvas for course announcements. If you have a course-related question, please use the Chat function on Canvas. This way your classmates or I can answer it in a more conversational way--and in a way that will be useful to the group. On the other hand, if your course-related question is one that you would like to keep private, then feel free to ask me by email.
- 5) Please have readily accessible and easily readable copies of the assigned readings, as well as any written assignments, for every class meeting.

- 6) Late submissions for essays will receive a deduction of half a letter grade for each late day.
- 7) Plagiarism – the use of another person’s words or ideas without citation – will not be tolerated in any assignment for this course. All the work you submit for this class must be your own. If you wish to draw on ideas, quotes, etc. of another person in a written assignment, be sure to acknowledge where the ideas, quotes, etc. came from.

For more on how to avoid plagiarism, see the statement on “[Defining and Avoiding Plagiarism](#)” on the Council of Writing Program Administrators website.

Grading Scale

A = 93-100%; AB = 88-92.9%; B = 83-87.9%; BC = 78-82.9%;
C = 70-77.9%; D = 60-69.9%; F = below 60%

Note regarding credit hours and student workload

This 3-credit course has 3 hours of group meetings per week (the weekly 115 minutes of seminar counts as 3 hours according to UW-Madison's credit hour policy). The course also carries the expectation that you will spend an average of at least 2.5 hours outside of class for every hour in the classroom. In other words, in addition to class time, plan to allot an average of at least 7.5 hours per week for reading, writing, preparing for discussions, and/or studying for exams for this class.

Academic Accommodations

Please let me know at the start of the semester if you need any accommodations for this course. I am happy to work with you and the McBurney Disability Resource Center to implement them.

Writing Resources

The History Lab at UW is a resource center where experts (PhD students) will assist you with your history papers. No matter your stage in the writing process—choosing a topic, conducting research, composing a thesis, outlining your argument, revising your drafts—the History Lab staff is here, along with your professors and teaching assistants, to help you sharpen your skills and become a more successful writer. [Sign up](#) for a one-on-one consultation.

The [UW Writing Center](#) is another good place to receive guidance on your written work.

A Typical Seminar Session

First 5 minutes or so	Class announcements, practical questions, etc.
15 minutes	Selected students will give brief presentations that provide a concise recap of the main points/main ideas of the assigned readings and videos.
30-35 minutes	Discussion facilitators will initiate a conversation that: <ul style="list-style-type: none"> • Brings the readings/videos into conversation with each other by raising points of resonance or contrast. • Gives a short overview of relevant points/questions raised in classmates' discussion posts. (<i>Note: Discussion facilitators do not have to do a discussion post on the week of their presentation</i>). • Bringing in your own personal reflections/views/experience is completely fine, too. • Small-group work is also an option.
5 minute break	
Remaining time	Professor Kim will facilitate the remainder of discussion, go over other things, and wrap up the session.

On Wednesdays, I will post course materials and a brief recorded lecture on Canvas. Read and view the materials and the recorded lecture in preparation for your Monday discussion post and our Tuesday seminar.

Week 1

9.3 Thursday, 8 pm: Online meeting session on Blackboard Collaborate (optional)

Week 2

9.8 Course Introduction

- Charles HOLCOMBE, *A History of East Asia: From the Origins of Civilization to the Twenty-first Century* (2010): 1-10.

- Willa ZHEN, *Food Studies: A Hands-On Guide*, pages TBD

9.10 Film Viewing (optional)

- *Eat Drink Man Woman* (dir. Ang LEE, 1994)

Week 3

9.14 Discussion post due by 10 pm

9.15 Taste

Objectives: gain a basic understanding of traditional East Asian food cultures; delve into the concept of taste in East Asia and beyond; focus on taste and social relationships, as well as taste and class and other differences; is taste objective/scientific?

- E.N. ANDERSON et al., *Asian Cuisines: Food Culture from East Asia to Turkey and Afghanistan*, 3-11, 21-33.
- S.K. WERTZ, “The Five Flavors and Taoism: Lao Tzu’s Verse Twelve,” *Asian Philosophy* (2007): 251-261.
- Ole G. MOURITSEN and Klavs STYRBAEK, *Umami: Unlocking the Secrets of the Fifth Taste* (2014): 1-39.
- *Eat Drink Man Woman* (dir. Ang LEE, 1994)

9.17 Video Viewing (optional)

- “Is culinary colonialism a thing?,” *The Stream* (2019): <https://www.youtube.com/watch?v=FHoXlM28uko>
- Watch at least 10 minutes of “Curry Around the World - The Spice of Life” (1983): <https://www.youtube.com/watch?v=1Nccq5pDNlo>

Week 4

9.21 Discussion post due by 10 pm

9.22 Imperialism

Objectives: Learn about interrelationships among food, imperialism, capitalism, and socioeconomic stratification; identify parallels between British and Japanese imperialism; engage with the issue of culinary colonialism

- Sidney MINTZ, “Time, Sugar, and Sweetness” (1979): 91-106
 - Me: Read Ashutosh Kumar article in Spring 2016 Gastronomica (downloaded)
 - Connect to Fabian, coevalness
- Katarzyna J. CWIERTKA, “Strengthening the Military,” 56-86.
- “Is culinary colonialism a thing?,” *The Stream* (2019):
<https://www.youtube.com/watch?v=FHOXlM28uk0>
- Watch at least 10 minutes of “Curry Around the World - The Spice of Life” (1983): <https://www.youtube.com/watch?v=1Nccq5pDNlo>

9.24 Netflix Viewing (optional)

- *Street Foods Asia* (Netflix), “Seoul, South Korea”:
<https://www.netflix.com/title/80244996>
- *Fork the System*, “Rethinking Filipino Food in Muslim Mindanao”:
<https://www.youtube.com/watch?v=7ZcoBFeiuA8>

Week 5

9.28 Discussion post due by 10 pm

9.29 Decolonization

Objectives: Learn about decolonizing perspectives through the lens of food; identify varied meanings that attach to foods; continue engagement with concept of culinary colonialism from previous week

- David Y. H. Wu, “McDonald’s in Taipei: Hamburgers, Betel Nuts, and National Identity” (1997), 110-135.
- Grace M. CHO, “Eating Military Base Stew,” *Contexts* (2014): 38-43.

- Uma NARAYAN, “Eating Cultures”: (1995): 78–85 (cf. Culinary colonialism video)
- *Street Foods Asia* (Netflix), “Seoul, South Korea”
<https://www.netflix.com/title/80244996>
- *Fork the System*, “Rethinking Filipino Food in Muslim Mindanao”:
<https://www.youtube.com/watch?v=7ZcoBFeiuA8>

10.1 Video Viewing (optional)

- *When We Pick Apples* (dir. KIM Yong Ho, 1971), selected clips
- “What does food tell us about North Korea?,” *Al Jazeera News*:
<https://www.youtube.com/watch?v=iX6WvrzSiYI>
- “Rajin Market in North Korea,” *Unification Media Group*:
<https://www.youtube.com/watch?v=I7wenjoB-6M>
- “Keeping Vietnam's flavours alive,” *Fork the System*:
<https://www.youtube.com/watch?v=3pZlnYzovZA>

Week 6

10.5 Discussion post due by 10 pm

10.6 Revolution and Capitalism

Objectives: Explore China's, North Korea's, and Vietnam's revolutionary paths of agricultural and culinary decolonization; consider how capitalism has affected food production/consumption in these countries; examine additional ways in which meanings attach to foods

- Hanchao LU, “The Tastes of Chairman Mao: The Quotidian as Statecraft in the Great Leap Forward and Its Aftermath,” *Modern China* (September 2015): 539–572
- Mary Ann O'Donnell, “The Cultural Politics of Eating in Shenzhen,” *Gastronomica* (2010): 31–39.
- *When We Pick Apples* (dir. KIM Yong Ho, 1971), selected clips
- “What does food tell us about North Korea?,” *Fork the System*:
<https://www.youtube.com/watch?v=iX6WvrzSiYI>
- “Keeping Vietnam's flavours alive,” *Fork the System*:
<https://www.youtube.com/watch?v=3pZlnYzovZA>
- “Rajin Market in North Korea,” *Unification Media Group*:
<https://www.youtube.com/watch?v=I7wenjoB-6M>

Week 7

10.12 Food autobiography due by 10 pm

10.13 Final Project Prep Session

10.15-16 Individual conversations with professor for final project

Week 8

10.19 Discussion post due by 10 pm

10.20 Globalization

Objectives: Enrich your understanding of the costs and benefits of food globalization; examine additional ways in which meanings attach to foods.

- Theodore BESTOR, "How Sushi Went Global," *Foreign Policy* (2000): 54-63.
- David WANK, "Knife-Shaved Noodles Go Global: Provincial Culinary Politics and the Improbable Rise of a Minor Chinese Cuisine," 187-208
- Ty MATEJOWSKY, "Jolly Dogs and McSpaghetti: Anthropological Reflections on Global/Local Fast-Food Competition in the Philippines," *Journal of Asia-Pacific Business* (2008): 313-328.
- Video clips TBD

10.22 Netflix Viewing (optional)

- Michael Pollan, *Cooked*, episode 4: "Earth" (2016):
<https://www.netflix.com/watch/80022399?trackId=200257859>
- Additional videos TBD

Week 9

10.26 Discussion post due by 10 pm

10.27 National Dishes - Kimchi

Objectives: Explore kimchi as the Korean national food and as a global food

- Michael Pollan, *Cooked*, episode 4: “Earth” (2016):
<https://www.netflix.com/watch/80022399?trackId=200257859>
- “Best Fermented Foods from Around the World”:
<https://happybellyfish.com/best-fermented-foods-from-around-the-world/>
- Kyung-Koo HAN, “The Kimchi ‘Wars’ in Globalizing East Asia: Consuming Class, Gender, Health” (2010): 149-166.
- Grace M. CHO, “Kimchi Blues,” *Gastronomica* 12, no. 2 (2012), 53-58.
- Changzoo SONG, “Kimchi, seaweed, and seasoned carrot in the Soviet culinary culture: the spread of Korean food in the Soviet Union and Korean diaspora,” *Journal of Ethnic Foods* (2016): 78-84.
- Additional videos TBD
- **Project proposal due by the start of seminar**

10.29 Video Viewing (optional)

- *Tampopo* (dir. Juzo ITAMI, 1987)
- Additional videos TBD

Week 10

11.2 Discussion post due by 10 pm

11.3 National Dishes (1) - Ramen

Objectives: Explore ramen as a Japanese national dish and as a global food

- NA Zhang and Guansheng MA, “Noodles, traditionally and today,” *Journal of Ethnic Foods* (2016): 209-212.
- OKAMURA Ayao, “Japan’s ramen romance,” *Japan Quarterly* (2001): 66-76 (downloaded)
- Satomi FUKUTOMI, “Bottom-up Food: Making Rāmen a Gourmet Food in Tokyo,” *Food and Foodways* (2014): 65-89.

- Frederick ERRINGTON, Tatsuro FUKIJURA and Deborah GEWERTZ, “What Instant Noodles Reflect and Affect in America” (2013): 64-82.
- *Tampopo* (dir. Juzo ITAMI, 1987)
- Additional videos TBD

11.5 Video Viewing (optional)

Week 11

11.9 Discussion post due by 10 pm

11.10 Cookbooks

Objectives: Delve into gender and food production from three different historical eras

- RO Sang-ho, “Cookbooks and Female Writers in Late Chosŏn Korea,” *Seoul Journal of Korean Studies* (2016): 133-157.
- Michelle T. KING, “The Julia Child of Chinese Cooking, or the Fu Pei-mei of French Food?,” *Gastronomica* (2018): 15-25.
- Jooyeon RHEE,, “Gender Politics in Food Escape: Korean Masculinity in TV Cooking Shows in South Korea,” *Journal of Popular Film and Television* (2019): 56-64.
- Watch videos (of your own choosing) created by online cooking personalities

11.12 Video Viewing (optional)

Week 12

11.16 Discussion post due by 10 pm

11.17 Food and Media: Meokbang and Beyond

- Eunice Lim Ying Ci and Lew Kai Khiun, “Her Hunger Knows no Bounds: Female-Food Relationships in Korean Dramas,” (2019): 176-192.
- Glen Donnar, “‘Food Porn’ or Intimate Sociality: Committed Celebrity and Cultural Performances of Overeating in Meokbang,” *Celebrity Studies* (2017): 122-127.
- Antonella BRUNO and Somin CHUNG, “Mŏk pang: Pay Me and I’ll Show You How Much I Can Eat for Your Pleasure,” *Journal of Japanese and Korean Cinema* (2017): 155-171
- Watch meokbang videos of your own choosing

Weeks 13-15

11.24, 12.1, 12.8 Presentation 2 (on your final projects)

12.18 Final project: eBook chapter due

Weekly Discussion Posts

Each week, after you have completed the assigned readings and videos, posts are a space for you to write on your reflective engagement with these materials and the weekly topic, as well as how they fit within the course. **In this regard, posts are the essential step in which you process the assigned materials and start formulating your own, synthesizing ideas on the weekly topic.** Before writing your post, arrive at a **broader point, or thesis, of your own.** Frame your post around this point/thesis and organize your ideas into 2-3 paragraphs. Give your post an apt, original, non-generic title.

Cross-cultural or historical connections, personal experiences, or topics (from this course and other courses, past and present) should form the heart of your discussion posts. As you center your post around your own ideas, observations, and knowledge, you should connect them to at least **three** of the assigned readings and videos.

Please do not summarize the readings/videos in your posts; make your engagement with them the focus of your post. On the other hand, if there is an important quote or idea from the assigned materials, you can cite them briefly and engage in a discussion of what you find to be important or compelling about them.

Discussion posts should be **500-750 words** in length and due by **9 pm on Canvas**. Be sure to read your classmates' writings and post at least **three comments** (at least 75 words in length each). Presenters do not have to do a weekly post for the week that they are presenting.

Your posts will be graded on a 10-point scale. Your comments will be included in your score. Posts will be graded on the following criteria:

- **Focus:** Frames post around a broader point/thesis that is presented in the introductory paragraph. Your focus is also reflected in the apt, original, non-generic title of your post.
- **Content:** Shows your own, thoughtful reflections on and engagement with the weekly topic. Draws concrete and relevant connections to at least three of the assigned readings/videos. Does not summarize assigned materials.

- **Organization:** Ideas/observations/reflections are organized into 2–3 paragraphs. Introduction and conclusion are clear both in the discussion post and in each paragraph. Paragraphs are fashioned to help you demonstrate your broader point.
- **Style and Conventions:** Clear language, good grammar, and sound mechanics (spelling, capitalization, punctuation, complete sentences) will enhance your score.
 - If you cite an author, indicate by showing the author’s last name and the page number in parentheses. For example, if you cite Sidney Mintz, end your sentence like this (Mintz, 264). If you cite a movie or YouTube video, end your sentence with the director’s last name or the name of the series and the approximate minutes:seconds. For example, if you cite a YouTube video, end your sentence like this (Fork the System, 7:50).

Lecture Engagement Criteria

In preparation for many of the class sessions (both Tuesdays and Thursdays) this semester, I will record a brief lecture (links will be available on Canvas, but you will view the lecture on [VoiceThread](#)). Students will engage with every recorded lecture by adding comments, making observations/analyses, and raising questions.

Engagement with lectures should be: **substantive, connected, accurate/plausible, and on-time:**

- Substantive engagement is something meaningful to the content of the lecture, class meeting, and module. Asking a question or adding in a trivial fact (such as a person’s year of birth or birthplace) is not substantive. But asking about or considering when or where a historical figure was born -- and reflecting on the significance does count as substantive engagement. Another example of substantive engagement is indicating that a historical event in Korea happened at about the same time as a similar event in another part of the world, and explaining why you think this is significant. Yet another example of substantive engagement is identifying how and why a historical text shown on a slide contains interesting wording or ideas.
- Connected engagement can be either connected to the lecture/class meeting/module, OR to engagements of classmates. You can certainly pick up on an idea or ideas from others and go from there.
- Accurate/plausible engagement is straightforward. It means that what you contribute in your engagement is at least reasonably accurate or plausible, and that you’re not just making stuff up (for those of us from the olden days, no [Cliff Clavins](#), please.)
- On-time means that you do your lecture engagement before the start of class.

Lecture engagement will be scored in the following way:

- E - excellent (100%). Three or more substantive, relevant, accurate/plausible, and on-time engagements are recorded on a VoiceThread lecture.
- S - satisfactory (85%). Two substantive, relevant, accurate/plausible, and on-time engagements are recorded on a VoiceThread lecture.
- U - unsatisfactory (70%). One substantive, relevant, accurate/plausible, and on-time engagement is recorded on a VoiceThread lecture.
- N - no score (0%). No engagement.

Your two lowest lecture engagement scores will be dropped. The remaining scores will be averaged.

Note: This is my first time using VoiceThread, and so we will get the hang of this together. The aim of the lecture engagement requirement is to ensure that you watch and engage with recorded lectures before each class. It's not necessary for you to do extra work (for example, looking up facts/connections) to leave a comment or raise a question. Just be engaged, thoughtful, creative and so on.

You will receive an email soon that contains a link for joining VoiceThread.

Participation Grading Criteria

A participation: very good or superb

An A participation grade is for people who, based on meticulous pre-class preparation, participate actively in full-group and small-group discussions each week. Their class participation is consistent throughout the semester.

B participation: good, or pretty good

A B participation grade is for people who, based on good (but a bit uneven) pre-class preparation, and show good (but a bit uneven) participation in full-group and small-group discussions.

C participation: deficient

A C participation grade is for people who, lacking preparation, are not able to consistently take part in full-group and small-group discussions.

D participation: poor

A D participation grade is for people who, lacking preparation, are hardly ever able to take part in full-group and small-group discussions.

F participation: An F essay is that much worse than a D essay.

Criteria for Short Presentations

Each week, students will give brief, 2-3 minute presentations on the assigned readings and videos.

- Longer readings will be handled by two presenters, who will each give a 2-minute presentation. One presenter will provide a concise recap of the main points of the reading. The second presenter will go over the broader significance of the author's main points and may also identify other aspects of the reading that are interesting, or of special relevance to this course.
- Shorter readings and videos will be handled by one presenter, who will give a 3-minute presentation that combines a concise recap and coverage of interesting/relevant aspects.
- By the start of class, all presenters will share (with everyone in the seminar) a Google Doc that has a bullet-pointed list of their presentation points.

Short presentations will be scored in the following way:

- E - excellent (100%). Comprehensive, clear, stays within time limit, and well-prepared Google Doc is on time.
- S - satisfactory (85%). Covers most points, may lack a bit on clarity, may go over on time, Google Doc is on time but comes up short in some way.
- U - unsatisfactory (70%). Misses key points, unclear, may go over (or way under) on time, Google Doc is not on time.
- N - no score (0%). Fails to come to class.

Your short presentation scores will be averaged.

Essay Grading Criteria

A essay: very good or superb

An A essay has: a title that aptly captures the main ideas of the essay; a clear, well-articulated thesis in the first paragraph; and an argument that supports the thesis effectively. It should also: follow the instructions of the essay assignment; have claims that are soundly supported by the assigned textual or visual source(s); and displays careful and thoughtful reading/viewing of the source material. Finally, the essay has: excellent English grammar and usage; a clear and sensible organization that includes an introduction, body sections, and a conclusion; correct citations for all sources; and no (or minimal) proofreading oversights.

B essay: good, or pretty good

A B essay has: an uninformative title; a decent thesis articulated in the first paragraph; and an argument that supports the thesis in a reasonable fashion. It follows nearly all of the instructions of the essay assignment; makes claims that are decently supported by textual/visual sources indicates reading/viewing of the source material; and

displays some engagement with and thought about the material. The essay mostly uses correct English grammar and usage; has decent organization; has adequate citations for all sources; and more than three proofreading oversights.

C essay: deficient

A C essay has: a generic title (or not title; an unclear thesis is unclear; and only the semblance of an argument. It fails to follow three or more of the instructions; makes claims that are not well supported by the sources; displays cursory reading/viewing or misunderstanding of the sources; contains unnecessary digressions or baseless generalizations. The essay contains numerous grammar and usage errors in grammar or usage; has a confusing organization; has inadequate source citations; and has many proofreading oversights

D essay: poor

A D essay lacks: a title; a thesis; and an argument. It fails to follow more than half of the instructions; does not make claims based on the sources; and makes it apparent that the writer has not completed reading/viewing or sources. The essay is riddled with grammar and usage errors; has not been organized; does not cite sources; and has not been proofread.

F essay: An F essay is that much worse than a D essay.

Goals of the History Major

The goal of the history major is to offer students the knowledge and skills they need to gain a critical perspective on the past. Students will learn to define important historical questions, analyze relevant evidence with rigor and creativity, and present convincing arguments and conclusions based on original research in a manner that contributes to academic and public discussions. In History, as in other humanistic disciplines, students will practice resourceful inquiry and careful reading. They will advance their writing and public speaking skills to engage historical and contemporary issues.

To ensure that students gain exposure to some of the great diversity of topics, methodologies, and philosophical concerns that inform the study of history, the department requires a combination of courses that offers breadth, depth, and variety of exposition. Through those courses, students should develop:

Broad acquaintance with several geographic areas of the world and with both the pre-modern and modern eras.

Familiarity with the range of sources and modes through which historical information can be found and expressed. Sources may include textual, oral, physical, and visual materials. The data within them may be qualitative or quantitative, and they may be available in printed, digital, or other formats. Modes of expression may include textbooks, monographs, scholarly articles, essays, literary works, or digital presentations.

In-depth understanding of a topic of their choice through original or creative research.

The ability to identify the skills developed in the history major and to articulate the applicability of those skills to a variety of endeavors and career paths beyond the professional practice of history.

Skills Developed in the Major

Define Important Historical Questions

Pose a historical question and explain its academic and public implications.

Using appropriate research procedures and aids, find the secondary resources in history and other disciplines available to answer a historical question.

Evaluate the evidentiary and theoretical bases of pertinent historical conversations in order to highlight opportunities for further investigation.

Collect and Analyze Evidence

Identify the range and limitations of primary sources available to engage the historical problem under investigation.

Examine the context in which sources were created, search for chronological and other relationships among them, and assess the sources in light of that knowledge.

Employ and, if necessary, modify appropriate theoretical frameworks to examine sources and develop arguments.

Present Original Conclusions

Present original and coherent findings through clearly written, persuasive arguments and narratives.

Orally convey persuasive arguments, whether in formal presentations or informal discussions.

Use appropriate presentation formats and platforms to share information with academic and public audiences.

Contribute to Ongoing Discussions

Extend insights from research to analysis of other historical problems.

Demonstrate the relevance of a historical perspective to contemporary issues.

Recognize, challenge, and avoid false analogies, overgeneralizations, anachronisms, and other logical fallacies.