

History/CLS/GWS 245
Summer 2023
Online

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Chicana/x and Latina/x History:
Comparative and Transnational Working-Class Lives

This interdisciplinary course offers a comparative and transnational approach to understanding the history of Chicana/x and Latina/x working-class communities. We will investigate the ways in which race, gender, sexuality, class, and region have shaped the everyday lives of Chicana/xs and Latina/xs broadly. Some of the questions we will address are: How do power relations inform the construction of historical memory? Why do particular stories become part of a national narrative? What strategies have Chicana/xs and Latina/xs drawn upon to tell their stories? How do these perspectives challenge or disrupt dominant narratives about Chicana/xs and Latinas/xs worldwide? In what ways does an interrogation of the politics of space (place, location, landscape, architecture, environment, neighborhood, home, city, region, and territory) help us to understand Chicana/x and Latina/x lives? Finally, how can we draw on Chicana/x and Latina/x histories to build cultures of solidarity across differences of gender, race, ethnicity, sexuality, and class? Our explorations will take us into the world of work and the workplace as well as working-class leisure and recreation. We will look not only at paid and unpaid labor but also at the work and play of fashion, music, art, film, movement, and literature. Our overall goal is to make an original contribution to the historiography of Chicana/x and Latina/x working-class life and gain a better understanding of how systemic inequalities influence the everyday experiences of Chicana/xs and Latina/xs who reside permanently in the U.S., as well as those who live transnational lives.

Course Requirements and Learning Outcomes

1. General

Students in this class will learn the following skills:

- 1) An appreciation of the significance of historical context
- 2) The ability to ask informed questions of our texts
- 3) An understanding of critical analysis and the craft of the historian
- 4) Acquisition of socially and culturally specific vocabularies
- 5) An awareness of the usefulness of primary and secondary sources
- 6) Improved written and verbal communication skills
- 7) Training in original research and public history
- 8) Application of historical perspective to present-day issues

*A three-credit hour online history course is demanding. According to UW-System policy, the credit standard for this 3-credit course is met by an expectation of a total of 135 hours of student engagement with the course's learning activities (at least 45 hours per credit), which include dedicated online time, reading, writing, critical analysis, and individual consultations with the instructor, as well as optional online discussions with classmates. This is a challenging task in general but especially for those of you who have jobs. Although this is an asynchronous course,

you need to check Canvas regularly for announcements and to submit assignments. My office hours are virtual and by appointment. If you need to meet or have questions, do not hesitate to email me, and we can set up a time to chat. Please discuss any possible concerns that you have with me as soon as possible to ensure your success and academic fulfillment in this course.

Communication B. The course will provide opportunities to practice the art of critical reading and thinking. It will introduce you to the use of appropriate style and disciplinary conventions in writing history and to the practice of scholarly research and the craft of history as a personal passion and practical profession.

Class Participation. The success of the course depends upon your contribution to the creation of a community of scholars dedicated to cooperative learning. Thus, class participation includes completing all reading and writing assignments, viewing all films, being in regular touch with me, and engaging in lively and respectful dialogue with one another in an online format. Learning is a dynamic process that one cannot achieve solely by attending lectures. In other words, you cannot learn through “osmosis” alone; rather, you need to demonstrate an ability to listen actively, comprehend, and apply course materials through lively discussion and thoughtful written assignments.

Accommodations. The policies of the Board of Regents of the UW System are to ensure that no qualified person shall, solely by reason of disability, be denied the benefits of any program available in the UW System. Each qualified person shall receive reasonable accommodations needed to ensure access to educational opportunities in the most receptive setting appropriate. Please inform me within the first two weeks of class if you have needs that may require certain accommodations. For more information about resources available for students with disabilities, please contact the McBurney Disability Resource Center directly at 263-2742. Also, if you feel there is anything we should be made aware of regarding your learning process, please contact me early in the semester so that we create a plan for effective learning.

Religious Observances. If you anticipate having difficulty keeping up with the course due to a religious observance, please inform me as soon as possible.

Athletes. If you anticipate having difficulty keeping up with the course due to an athletic schedule, please inform me as soon as possible.

Late Assignments. Late papers will be deducted ten percentage points for each twenty-four-hour period that passes after the deadline. If you anticipate having an issue turning an assignment in on time please discuss this with me. Time management is an essential element to achieving a desired grade in this course. Read the syllabus closely so you can plan your summer semester of studying accordingly.

Academic Misconduct. All instructors for this course will follow UW-Madison guidelines regarding academic misconduct. Copying from another’s work will result in failure of the course. If you are confused about what “counts” as academic misconduct, please consult the following website or contact the course instructor:
www.wisc.edu/students/saja/misconduct/academic_misconduct.html.

*All required readings are available on Canvas with the exception of Vicki Ruiz's, *From Out of the Shadows*, which is available for purchase online. If finances are an issue regarding acquisition of this text, please contact me, and I will ensure your access.

Suggested Readings that Help with Writing:

William Strunk Jr., E.B. White, and Maira Kalman, *The Elements of Style Illustrated* (New York: Penguin, 2007).

Kate Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers*, 8th ed., Revised by Wayne Booth, Gregory Colomb, Joseph Williams, and the University of Chicago Press Staff (Chicago: University of Chicago Press, 2013).

Merriam-Webster's Collegiate Dictionary, 11th ed. (Springfield, Mass.: Merriam-Webster, 2003).

2. Writing & the Work of History

Daily Assignments. Pay attention to Canvas for daily assignments related to the course topic.

Writing Exercises. This course seeks to cultivate not only critical reading skills but also an opportunity to reflect on what you are learning. For example, I will ask for reactions to course readings, films, and discussions. These will contribute to conversations and your own knowledge of course materials. They are not private; your instructor will read and assess them. So take them seriously, and I hope that you find ways to enjoy the process.

Discussion Posts. You will write periodic discussion posts for certain class periods that your instructor determines. Each post should focus on engaging with historical context and reflect something that you would like to explore further with your classmates. Be respectful and sensitive to cultural, religious, and political diversity in your commentary.

Critical Analysis. Write a 2-page paper discussing a central theme from Vicki L. Ruiz's study, *From Out of the Shadows: Mexican Women in 20th Century America*. Explain the scholar's argument regarding this theme and how it relates to our understanding of Chicana and Latina history. Does she persuade you? How and why? Be sure to have a clear thesis and use examples from the text as evidence to support your claims. You may decide to use your findings in your final paper as well. **Due on Monday, July 20.**

Re/Constructing Latina Historical Memory Project. Jacquelyn Dowd Hall writes that "only certain people, and usually the victors and people who have access to publicity, have power over historical memory." Personal narratives, she tells us, capture voices that we would otherwise lose. You will write a 1,500-2,100-word paper (approximately 5-7 pages) that focuses on one or more Latinx personal narratives, provides a historical context for the narrative/s, and examines how the narrative/s expands our understanding of U.S. history. You must include a discussion of

primary as well as secondary course materials. Your critical analysis paper may come in handy here for choosing a theme to focus on; but I also want you to explore at least one primary document that you find at the Wisconsin Historical Society or online and incorporate your findings into your paper. This way, you will get a sense of how historians conduct research for their scholarship and craft historical arguments. You will submit a complete, polished paper draft and create a virtual presentation that you submit to me by August 13th.

Overall Grade Distribution

Daily Assignments: 20%
Discussion Posts: 10%
Writing Exercises: 10%
Critical Analysis: 15%
Library Research & Reports: 5%
Research Paper Draft: 10%
Presentation: 10%
Revised Research Paper: 20%

Calendar and Assignments

Day 1: Monday, July 17

Becoming Latinx

Readings & Discussion

Mireya Navarro, "For Many Latinos, Racial Identity Is More Culture Than Color," *The New York Times*, January 13, 2012.

Wil S. Hylton, "The Shame of America's Family Detention Camps," *New York Times Magazine*, February 4, 2015.

"Donald Trump's Mexico wall: Who is going to pay for it?" *www.bbc.com*, February 6, 2017.

"Administration Will House Migrants in Tents in Tornillo, Texas," *www.nbcnews.com*, June 14, 2018.

YouTube: "What Being Hispanic and Latinx Means in the United States" and "Fate of Dreamers"

*See Canvas for Discussion Post and Daily Assignment (4 total points possible)

Day 2: Tuesday, July 18

Colonization and "Americanization"

Readings & Discussion

Deena J. Gonzales, "La Tules of Image and Reality: Euro-American Attitudes and Legend Formation on a Spanish-Mexican Frontier," *Unequal Sisters*, pp. 57-69.

Vicki Ruiz, *From Out of the Shadows*, "Acknowledgements," "Introduction," chapters 1 & 2, and photographs, pp. ix-50.

George Sanchez, "'Go After the Women': Americanization and the Mexican Immigrant Woman, 1915-1929," *Unequal Sisters*, pp. 284-297.

YouTube: "Spanish Colonization" and "U.S. Mexico War"

*See Canvas for Discussion Post and Daily Assignment (4 total points possible)

Day 3: Wednesday, July 19

Making Historical Memory

Readings & Discussion

Vicki Ruiz, *From Out of the Shadows*, "The Flapper and the Chaperone," & "With Pickets, Baskets, and Ballots," chapters 3 & 4 and all photographs, pp. 51-98.

Yamila Azize-Vargas, "The Emergence of Feminism in Puerto Rico, 1870-1930," *Unequal Sisters*, pp. 260-267.

YouTube: "You're Not Really Mexican Are You?" and "The Women Leading the PR Protests"

*See Canvas for Writing Assignment #1 (5 total points possible)

Day 4: Thursday, July 20

The Power of Place

Readings & Discussion

Vicki Ruiz, *From Out of the Shadows*, "La Nueva Chicana: Women and the Movement," "Claiming Public Space" & "Epilogue," & "Appendix," pp. 99-157.

*****Your Critical Analysis is due on Canvas by 5:00 pm on Monday, July 24*****

Day 5: Monday, July 24

Work, Class, & Forging Communities of Solidarity

Readings & Discussion

Edna Acosta-Belén, "Lola Rodríguez de Tió and the Puerto Rican Struggle for Freedom," *Latina Legacies*, pp. 84-96.

Nancy Hewitt, "Luisa Capetillo: Feminist of the Working Class," *Latina Legacies*, pp. 120-134.

Vicki Ruiz, "Luisa Moreno and Latina Labor Activism," *Latina Legacies*, pp. 175-192.

Film: La Operación

*See Canvas for Daily Assignment (2 total points possible)

***** Turn in your Critical Analysis by 5:00 pm *****

Day 6: Tuesday, July 25

Healthcare, Motherhood, & Race

Readings & Discussion

Marian Perales, "Teresa Urrea: *Curandera* and Folk Saint," *Latina Legacies*, pp. 97-119.

Felina Mychelle Ortiz, CNM, MSN, "History of Midwifery in New Mexico: Partnership Between *Curandera-parteras* and the New Mexico Department of Health, www.midwiferycollege.org.

Elizabeth de la Portilla, Ph.D., "Healing Magic: *Curanderismo* and its Practice in San Antonio," uiw.edu.

Film: No Más Bebés

*See Canvas for Discussion Post (2 total points possible)

Day 7: Wednesday, July 26

Gender, Power, & Solidarity Stories

Readings & Discussion

Alicia Chávez, "Dolores Huerta and the United Farm workers," *Latina Legacies*, pp. 240-254.

Devra Weber, "*Raiz Fuerte*: Oral History and Mexicana Farmworkers," pp. 395-404.

YouTube: "Maricela's Story"

Webinar: "Gender Based Violence in the Fields"

*See Canvas for Daily Assignment (2 total points possible)

Day 8: Thursday, July 27

Revolutionary Farming Women

Readings & Discussion

Sergio Cristanco, and Marcela D. Garces, Karen Peters, and Benjamin Mueller, "Listening to Rural Hispanic Immigrants in the Midwest: A Community-Based Participatory Assessment of Major Barriers to Health Care Access and Use." *Qualitative Health Research* 18 no. 5 (2008): 633-646.

YouTube: "Dolores Huerta," "Still an Activist," "UFW," "On Womxn," and "Bobby Kennedy"

*See Canvas for Daily Assignment (2 total points possible)

***** Turn in a brief, one-page description of your library research and primary source.**

Day 9: Monday, July 31

“The Telling is Political”

Readings & Discussion

Amanda Clark, “A Hometown Dilemma: Addressing the Sexual Harassment of Undocumented Women in Meatpacking Plants in Iowa and Nebraska,” *Hastings Women’s Law Journal* 16 (2004-5): 139-158.

You Tube: “Hope, Faith, and Revolution” and “Salvatrucha”

*See Canvas for Daily Assignment and Discussion Post (4 total points possible)

Day 10: Tuesday, August 1

Imagined Latinx Communities

Readings & Discussion

María Monreal Cameron: On the Shoulders of Women, *Latina Lives in Milwaukee*, pp. 80-106 & Epilogue, pp. 207-210.

Interview: Maria Dolores Cruz

*See Canvas for Writing Assignment #2 (5 total points possible)

Day 11: Wednesday, August 2

Finding the Movement

La Pachuca y Rosita the Riveter

Readings & Discussion

Elizabeth Escobedo, *From Coveralls to Zoot Suits*, “The Pachuca Panic,” pp. 1-44 & “Respectable Rebellions,” pp. 103-124.

Film: “The Zoot Suit Riots”

Website: “Remember the ‘Rosie the Riveter’ Image Pretty Much Everyone Knows?”

YouTube: 6 Iconic Mexican-American Beauty Looks

*See Canvas for Daily Assignment (2 total points possible)

Day 12: Thursday, August 3

*****Research paper draft due by 5:00 pm**

Re/Constructing Latina Historical Memory

Readings & Discussion

Karma Chavez, "Remapping Latinidad: A Performance Cartography of Latino/a Identity in Rural Nebraska," *Latina/o Performativities* 29, no. 2 (2009): 165-182.

Brian O'Neill, "Carmen Miranda: The High Price of Fame and Bananas," *Latina Legacies*, pp. 193-208.

Film: "Beneath the Tutti Frutti Hat"

YouTube: "Why These Mexican American Women Are Crossing the Border Into Mexico," "Selena," "J-Lo," and "Shakira"

*See Canvas for Daily Assignment and Discussion Post (4 total points possible)

Day 13: Monday, August 7

Claiming a Voice, Demanding Justice

Readings & Discussion

Alma M. Garcia, "The Development of a Chicana Feminist Discourse, 1970-1980, *Unequal Sisters*, pp. 531-544.

Sylvia Rivera, "Queens in Exile, The Forgotten Ones," in *Voices Beyond the Sexual Binary* (Los Angeles: Alyson Books), 67-85.

Julie Turkewitz and Juliet Linderman, "Transgender Latinas Find a Refuge in Queens," *The New York Times*, 2 December, 2012.

Thom Senzee, "Women Are Still Locked in Immigration Detention Cells With Men Just Because They're Trans," *www.advocate.com*, 25 May 2015.

YouTube: "Y'all Better Quiet Down" and "Queer and Trans Latinx Speak Up and Out!"

*See Canvas for Daily Assignment (2 total points possible)

Day 14: Tuesday, August 8

Chicana Power

Paper Presentations

Dionne Espinoza, "'Revolutionary Sisters': Women's Solidarity and Collective Identification among Chicana Brown Berets in East Los Angeles, 1967-1970."

Nisha Argarwal, "This Bridge Called My Back: A Retro Look at Women of Color and Power," *The Blog*, March 18, 2010.

Cherríe Moraga, "For the Color of My Mother," & "La Güera," *This Bridge Called My Back*.

Film: "Ovarian Psychos"

Art: “8 Influential Chicana and Chicano Artists in L.A.”

*See Canvas for Daily Assignment (2 total points possible)

Day 15: Wednesday, August 9

We All Make and Are History

Paper Presentations

William Yardly, “In Far Northwest, a New Border Focus on Latinos,” *The New York Times*, May 28, 2012.

Andy Radia, “Toronto Becomes Canada’s First Sanctuary City,” *Yahoo News*, February 22, 2013.

YouTube: “The Story of Lorena Borjas: Mother of Queens’ Trans Latinx Community Has Died Due to Coronavirus”

Day 16: Thursday, August 10

The Specter of “Legality” During a Global Pandemic

Paper Presentations

CBS News: “Detained Immigrants Fearing Spread of COVID-19”

The Atlantic: “Don’t Let Us Die in Here”

***** Final, polished draft of your paper due no later than 11:59 am on Sunday, August 13.**

***** No late papers accepted for any reason other than a documented personal, religious, or health excuse. Lack of communication will end poorly for both of us.**

Chicana(x) and Latina(x) History

Re/Constructing Latina Historical Memory Project

The purpose of this assignment is to give you a chance to pay closer attention than you otherwise might to how historians do what they do—that is, how they write about the past using evidence derived from sources written or otherwise produced in the past. To do this, you must understand the difference between what historians call *primary sources* and *secondary sources*. *Primary sources* are materials generated during the period you are studying or soon thereafter, often by participants in or observers of the event or phenomenon in question. *Primary sources* may be published (books or newspapers) or unpublished (personal letters or handwritten account books). *Secondary sources* are generally analytical descriptions of the historical event or phenomenon in question written or created later, and they are based on the use of primary sources. The *secondary sources* you encounter are generally published (books and articles by historians), but an unpublished senior thesis or Ph.D. dissertation or even your paper for this class are *secondary sources* too. (This paragraph and the next I borrowed from Professor Susan Johnson.)

If this is at all unclear, consider the following example. Let's say you wanted to write a senior thesis on the Battle of Glorieta Pass, the most famous Civil War battle fought in the Southwest, and you were interested in what that battle meant not just to soldiers who came to fight in New Mexico from other parts of the U.S., but also to long-standing residents of New Mexico, including both *hispanos* and Pueblo Indians who lived nearby. You would begin by consulting a variety of *primary sources* written or generated in the 1860s or soon thereafter. These primary sources might include letters, diaries, reminiscences (observers' or participants' accounts written some time after the events in question—in later periods of history, one can also collect oral histories of survivors); newspapers from the period; both Union and Confederate military records; Catholic church records; maps drawn during the period; account books of traders in nearby Santa Fe; court records, including probate records of women who were widowed by the battle; and Bureau of Indian Affairs records. In analyzing these *primary sources*, you would also consult the many books and articles written by historians about northern New Mexico in the territorial period and about the Civil War in the West, in particular, and, more generally, about the larger historical context (economic and geopolitical change in the 19th-century West, ethnic Mexican history, American Indian history, military history, women's and gender history, and so forth). These would constitute the *secondary sources* that would help you write your thesis. The thesis you eventually produced also will constitute a *secondary source*.

Jacquelyn Dowd Hall writes that "only certain people, and usually the victors and people who have access to publicity, have power over historical memory." Personal narratives, she tells us, capture voices that we would otherwise lose. You will write a 1,500-2,100-word paper (approximately 5-7 pages) that focuses on one or more Latina personal narratives, provides a historical context for the narrative/s, and examines how the narrative/s expands our understanding of U.S. history. You must include a discussion of primary as well as secondary course materials. Your critical analysis paper may come in handy here for choosing a theme to focus on; but I also want you to explore at least one primary document at the Wisconsin Historical Society and incorporate your findings into your paper. This way, you will get a better sense of how historians conduct the research for their scholarship and craft historical arguments. You will submit a complete, polished paper draft (representing your very best effort) and present your research and overall claims to your classmates at a time that I assign to you.

To sum up, then, your paper should have five aspects:

Theme, Summary, and Critical Analysis:

First, consider the following questions: What is the author's main argument about your chosen topic and how do they go about making it? What is their mission or dilemma? What is the narrative of the book (the story it tells) and how does it fit into your larger project? What contribution is the author trying to make to the field of Chicana and Latina history?

Second, present your own critical analysis of the narrative related to your theme and the author's claims about it. How convincing are the author's arguments about the theme? What parts are most or least persuasive? Why? How well does the author use historical evidence to back up their claims? Does the author ignore or leave out any important issues or evidence? Would the author's arguments have been different had they interpreted evidence in a different way? You will repeat this process for another one of the narratives from this course (This first and second part should take up two pages, though you decide how to organize your paper).

Primary Source Analysis:

This third aspect of your paper is really part of the overall critical analysis described above, but I want to make sure you pay special attention to the author's use of primary sources, so I am separating it out

for special emphasis here. If you can, look specifically at the two sources that you described earlier, do so. If not, be sure to think critically about how the authors are using them. Once you've located your primary source and read it carefully, you should briefly describe it in your paper. Who wrote it? What was its purpose? Who was its audience? Then, analyze the author's use of the source in the book. How does the author employ the document to make their argument? How effectively does the author interpret the source? Do they take into account fully the nature of the source itself—whose perspective it represents, when it was written, etc.? How does this source, and the author's interpretation of it, reflect the challenges of writing about Chicana and Latina history that we've discussed in class (This portion may take up to two pages; again though, it depends how you decide to organize your paper and which part you would like to emphasize more?)

Original Research:

Lastly, what can you contribute to reimagining Chicana and Latina history? Go to the Wisconsin Historical Society and see what you find. Look online and see what interests you related to the themes of the course? You may use your first paper to inform this second one, though you may want to choose a different topic. What does your document add, challenge, or complicate related to the theme that you have chosen? Maybe you have more than one document, but you need at least one. This project is meant to be meaningful to you and your goals for the course. So do not hesitate to set up a meeting with me to discuss any and all ideas that you have. Also, I want you to have an opportunity to be creative; do not worry about asking me to see if you can mix things up. Good luck!!!

The Specifics

Your paper should run five to seven pages, plus endnotes or a list of works cited (if you use footnotes, your paper will run longer, since footnotes appear on the same page as the text). It should be word-processed, single-sided, double-spaced, with standard one-inch margins. Check the syllabus for due dates and late paper policies.

Citations: You have two choices for citation systems. The standard form used in historical scholarship is a system of footnotes (which appear at the bottom of the page) or endnotes (which appear at the end of the paper). Note that all three of the single-author books assigned in this class use the standard history system, and any one of them provides a good model for footnotes/endnotes. We recommend this system for your paper in this class, especially if you are a history major. But those of you who are not history majors and are not familiar with the style of citation used in historical scholarship may find it easier to use a "works cited" list at the end of the paper that correlates with in-line references in the text. Below you will find a brief explanation of each system. If you choose the "works cited" system, please read the explanation for the standard history system first, as there is material in it that applies to ALL papers. For a detailed explanation of citation systems, see Kate L. Turabian, [A Manual for Writers of Term Papers, Theses, and Dissertations](#), 8th ed. (Chicago: University of Chicago Press, 2013), a wonderful and inexpensive reference work available in all college bookstores. If you write any other papers in college, you will use it again!

Standard History System (Borrowed from Professor Susan Johnson)

In general, you must cite every source you use for your paper right where you first use it (though footnotes and endnotes almost always should come at the end of a sentence). You must cite secondary as well as primary sources, and you must cite those sources whether or not you actually quote them. The only pieces of information for which you need not cite sources are widely known historical facts: e.g., you wouldn't need to cite sources for such facts as the date of the Battle of the Little Bighorn. You WOULD, however, need to cite historians' interpretations of the significance of the battle. If you happen to cite

materials from *The West in the History of the Nation*, please indicate the source from which the material is reprinted (which is always cited on the bottom of the first page of text). You may also cite class lectures and any of the documentary films screened in class. Footnotes must be consecutively numbered throughout the paper. Here are some sample notes that cite the kinds of materials you might use:

1. Martha Bensley Bruere, "Does Prohibition Work," from *Does Prohibition Work?* (New York: Harper & Bros., 1927), reprinted in *The West in the History of the Nation*, vol. 2, ed. William Deverell and Anne Hyde (Boston: Bedford/St. Martin's, 2000), pp. 158-62.
2. William Deverell and Anne Hyde, "Introduction," in *The West in the History of the Nation*, vol. 2, ed. William Deverell and Anne Hyde (Boston: Bedford/St. Martin's, 2000), pp. xv-xvii.
3. Eric Avila, *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles* (Berkeley: University of California Press, 2004), p. 156.
4. Class lecture, "Incorporating the West," January 26, 2016, History 462, University of Wisconsin-Madison.
5. Mary E. Stewart, Record of the World's Columbian Exposition, Isaac N. and Mary E. Stewart Papers, State Historical Society of Wisconsin.
6. Stephen Ives and Ken Burns, *The West*, Part 4, *Death Runs Riot* (1996).

Works Cited System

This system is more common in the physical, biological, and social sciences than in history, but it is acceptable (in a revised form) for this paper. The kinds of sources that must be cited using this system are identical to those described above, so please do not read further until you have read the previous section thoroughly. Using this system, you'll also cite sources right where you first use them, but instead of a footnote number at the end of a sentence, you'll use a brief parenthetical reference to the source you're citing. This parenthetical reference generally consists of an author's name and a page number (or some other identifying material as suggested below). This reference corresponds to an alphabetically organized list of references cited that you'll append to the end of your paper (please start list on a separate sheet). In the paper, then, you may have parenthetical references at the end of sentences that look something like this:

(Bruere, 158-62)
(Deverell and Hyde, xv-xvii)
(Avila, 156)
(Class lecture, 1-26-16)
(Stewart)
(Ives and Burns, Part 4)

Your corresponding list of works cited would then look like this:

Avila, Eric. *Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles*. Berkeley: University of California Press, 2004.

Bruere, Martha Bensley. "Does Prohibition Work," from *Does Prohibition Work?* New York: Harper & Bros., 1927. Reprinted in *The West in the History of the Nation*, vol. 2. Ed. William Deverell and Anne Hyde. Boston: Bedford/St. Martin's, 2000.

Class lecture, "Incorporating the West," January 26, 2016, History 462, University of Wisconsin-Madison.

Deverell, William, and Anne Hyde. "Introduction." In *The West in the History of the Nation*, vol. 2. Ed. William Deverell and Anne Hyde. Boston: Bedford/St. Martin's, 2000.

Ives, Stephen, and Ken Burns. *The West*, Part 4, *Death Runs Riot*. 1996.

Stewart, Mary E. Record of the World's Columbian Exposition. Isaac N. and Mary E. Stewart Papers. State Historical Society of Wisconsin.

GRADING STANDARDS FOR PAPERS (with thanks to Professor Bill Cronon)

The Superior Paper (A: 93-100) Structure: Your thesis and narrative are clear, insightful, original, sophisticated, even exciting. Your story and your arguments are well integrated with each other. All ideas in the paper flow logically; your argument is identifiable, reasonable, and sound. You have excellent transitions. Your paragraphs have solid topic sentences, and each sentence clearly relates to that topic sentence. Your conclusion is persuasive.

Analysis: You integrate quoted material into your sentences well. Your analysis is fresh and exciting, posing new ways to think of the material. You anticipate and successfully defuse counter-arguments.

Style: Your sentence structure, grammar, and spelling are excellent. You have NO run-on sentences. Your writing style is lively, active, and interesting. You use active verbs, and minimize the passive voice. You are not wordy or redundant.

Originality: Your narrative and arguments show a great deal of independent insight and originality.

The Very Good Paper (AB 88-92) Structure: Your thesis and narrative are clear, insightful, and original. Your argument flows logically and is sound. You may have a few unclear transitions. You end with a strong conclusion.

Analysis: You give examples to support most points, and you integrate quotes into sentences. Your analysis is clear and logical, and even makes sense. You acknowledge counter-arguments.

Style: Your sentence structure, grammar, and spelling are good. You have no more than one run-on sentence. Your writing style is solid and clear. You use active verbs, and minimize the passive voice. You are not wordy or redundant.

Originality: Your arguments show independent thought.

The Good Paper (B 82-87) Structure: Your thesis and narrative are clear, but may not be insightful, original, or easily identified. Your argument is generally clear and appropriate, although it may wander occasionally. You may have a few unclear transitions, or paragraphs without strong topic sentences. You may end without much of a conclusion.

Analysis: You give evidence to support most points, but some evidence may appear where inappropriate. Your argument usually flows logically and makes sense, although some gaps in logic may exist. You may fail to address counter-arguments.

Style: Your writing style is clear, but not always lively, active, or interesting. You sometimes use the passive voice. You may become wordy or redundant. Your sentence structure, grammar, and spelling are strong despite occasional lapses.

Originality: You do a solid job of synthesizing material presented in lectures and readings, but do not develop your own insights or conclusions.

The Borderline Paper (BC 77-81) Structure: Your thesis and narrative may be unclear, vague, or unoriginal, and may provide little structure for the paper. Your paper may wander, with few transitions, few topic sentences, and little logic. Your paragraphs may not be organized coherently.

Analysis: You give examples to support some but not all points. Your points often lack supporting evidence, or else you use evidence inappropriately, often because there may be no clear point. Your

quotes may be poorly integrated into sentences. You may give a quote, but then fail to analyze it or show how it supports your argument. Your logic may fail, or your argument may be unclear. You may not address counter-arguments. You may end without a conclusion.

Style: Your writing style is not always clear, active, or interesting. You use the passive voice, or become wordy or redundant. You have repeated problems in sentence structure, grammar, punctuation, or spelling. You may have several run-on sentences.

Originality: You do a fair job synthesizing material presented in lectures and sections, but do not develop your own insights or conclusions.

The “Needs Help” Paper (C 70-76) Structure: Your thesis and narrative are difficult to identify, or may be a restatement of an obvious point. Your structure may be unclear, often because your thesis is weak or non-existent. Your transitions are confusing and unclear. Your paragraphs show little structure. The paper is a loose collection of statements, rather than a cohesive argument.

Analysis: Your examples are few or weak. You fail to support statements, and the evidence you do give is poorly analyzed or integrated into the paper. Your argument may be impossible to identify. Ideas may not flow at all, usually because there is no argument to support. The view of the topic may seem simplistic, with little effort to grasp possible alternative views.

Style: Your writing has problems in sentence structure, grammar, and diction. You have frequent major errors in citation style, punctuation, and spelling. You may have many run-on sentences.

Originality: You do a confusing or poor job synthesizing material presented in lectures and sections, and do not develop your own insights or conclusions.

The Bad Paper (D or F 0-69) Structure: A bad paper shows minimal lack of effort or comprehension. The arguments are very difficult to understand owing to major problems with mechanics, structure, and analysis. The paper has no identifiable thesis, or an incompetent thesis. It’s difficult to tell that you’ve come to class.