The University of Auckland

**Te Pokapū Aronui Tāngata The School of Humanities Second Semester 2018**

**History 300**

***Thinking History: Approaches to the Past***

### Course Guide



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# History 300

***Thinking History: Approaches to the Past***

Second Semester 2018

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***Lecture and Seminar Times***

History 300 involves one 50-minute lecture and one two-hour seminar class per week. Seminars begin in Week 2 (starting July 24) and then are weekly until the second to last week of the semester. Attendance at and participation in seminars is essential for success in this course.

Lecture: Monday 3-4

Seminar: *Either* Tuesday 3-5 *or* Wednesday 3-5

#### Course Description

Historians and other people grapple with the past in a variety of ways every day. But what exactly *is* the past and *how* do historians study it? Up to now in your study of history, you have probably taken courses that focus on a particular global, regional, or national history or a broad theme in history (e.g., New Zealand history, sexual history, etc.). Along the way, you have been exposed to some of the ways historians approach the past. History 300 focuses on the study of history and serves as a formal introduction to the variety of ways historians have understood and explained the past. The course does not centre on any specific place or topic, and it is not bound by a particular time period or field. Rather, we will engage with examples drawn from the fields including European, New Zealand, Australian and United States history to explore how the practice of history has changed over time and with it the different approaches and methods historians have used to access and explain the past.

Each week, we will have conversations and discuss a set of readings that outline a set of historiographical or methodological issues and the ways in which historians have engaged with these issues. Sometimes these represent major challenges to the conventional practice of history and have created controversy. By studying specific debates, History 300 asks us to reflect on the questions historians have always struggled to answer: ‘What can we know about the past’? How should historians best use ‘historical’ sources’? How should historians practise history?

History 300 is different from your previous history courses. You may find it challenging and somewhat disorienting. Nevertheless, we hope you will come away with a broader and deeper understanding of the practice of history and the ability to think critically about history itself. History 300 is a capstone course for the undergraduate history major as well as an invaluable launch-pad for those interested in Honours and postgraduate study in History.

#### Learning Outcomes

At the end of this course students should be able to:

* Identify key developments in historical thinking and practice in the last half century.
* Recognize the influence of these developments in a range of historical writing
* Analyse some of the strengths and weaknesses of particular historical approaches
* Discuss the implications of these developments for their own historical understanding

.

#### Coursework Requirements (brief description)

* Class essay based on the topic you lead, 1200 words, 20%: **rolling deadlines, due one week after the relevant class.**
* Historiographical Essay, 1,500 words, 30%, due Wednesday **12 September, 4:00pm**.
* Final Essay, 2,000 words, 40%, due Wednesday **17 October, 4:00pm**.
* Class participation, 10%.

**Turnitin Details**

Class ID 17896810

Enrolment password: witchhunt

#### General Information & Policies

This course consists of one 50-minute lecture and one two-hour class weekly. Attendance and active participation is crucial to your success in this course as well as the success of the course. Students must adhere to basic standards of classroom etiquette.

It is your responsibility to be familiar with the course requirements. Please contact me if you have questions about coursework or other course matters. Students are welcome to email me at any time for an office appointment.

###### Workload Expectations

University of Auckland expects students enrolled in History 300 to spend 10 hours per week on the course. This includes attendance in class, preparation for seminars, and time spent on coursework.

#### Recommended and General Texts

Burke, Peter, ed., *New Perspectives on Historical Writing*, 2nd ed., Cambridge, 2001. Cannadine, David, ed., *What is History Now?* New York, 2002.

Jordanova, Ludmilla. *History in Practice*, 2nd ed., London, 2006. Munslow, Alun. *Deconstructing History*, 2nd ed., New York, 2006.

Spiegel, Gabrielle M. *Practicing History: New Directions in Historical Writing after the Linguistic Turn*, New York, 2005 [also e-book].

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

Lecture Programme

Week 1: 16 July

Week 2: 23 July

Week 3: 30 July

Week 4: 6 August

Week 5: 13 August

Introduction

A History of History (1) Before the Renaissance

History of History (2) Renaissance and after

`New’ Social and Economic History

History and the Cultural Turn

Week 6: 20 August History and the Linguistic Turn

**MID-SEMESTER BREAK**

Week 7: 10 September History of Ideas

**Historiographical essay due, Wednesday 12 September 4.00pm**

Week 8: 17 September Gender History (Jennifer Frost)

Week 9 24 September Postcolonial and Minority Histories

Week 10: 1 October

Week 11: 8 October

History’s Spatial Turn

Public History

Week 12: 15 October History’s Future

**Final Essay Due Wednesday 17 October, 4:00pm**

***Class Reading Programme***

##### Week 1: No class

**Week 2 (24-25 July): Approaches to the Practice of History**

Seminar Reading:

John Tosh, ‘Historical Awareness’, in *The Pursuit of History: Aims, Methods and New Directions in the Study of Modern History*, 3rd ed., London, 2000, pp.1-16. ISBN 0582304717.

John Gaddis, ‘The Landscape of History’, in *The Landscape of History: How Historians Map the Past*, Oxford, 2002, pp.1-16. ISBN 0195066529

Questions:

How and why do human beings need to understand the past? What kinds of relationships exist between the past and the present? What, if anything, is distinctive about the way that historians view the past?

Do the terms ‘historical awareness’ (Tosh) and ‘historical consciousness’ (Gaddis) mean the same thing? Whose view of history do you prefer and why?

##### Week 3 (31 July-1 August 1) The (old?) ‘New’ Social History Class Presentations begin this week

Seminar Reading:

Jim Sharpe, ‘History from Below’, in Peter Burke, ed., *New Perspectives on Historical Writing*, University Park, Penn., 1991, pp.24-41. ISBN 027100827X

Paul Boyer and Stephen Nissenbaum, *Salem Possessed: The Social Origins of Witchcraft*, Cambridge, Mass., 1974, pp.ix-xiii, 1-36. ISBN 0-674-78525-8

Witchcraft at Salem: The Social Origins of Witchcraft’, in James J. Lorence, ed., *Enduring Voices : Document Sets to Accompany The Enduring Vision : A History of the American People*, Vol. I, 2nd ed., Lexington, Mass., 1993, pp.53-61.ISBN 0-699-20802-6

Questions:

Why, according to Sharpe, has ‘History from Below’ (HFB) appealed to historians? What are the problems with the practice of HFB? How has HFB been shaped by political, theoretical, methodological, and source-based issues?

How does Boyer and Nissenbaum’s revisiting of Salem witchcraft appear to be illustrative of ‘bottom-up’ history? What appears to be new about their approach and what sort of new perspectives do they appear to bring the subject?

What benefits and challenges do the practice of history from below offer historians and their audiences?

##### Week 4 (7-8 August): Quantitative History

Seminar Reading:

Robert William Fogel, ‘The Limits of Quantitative Methods in History’, *American Historical Review*, 80, 1975, pp.329-50. ISSN 0002-8762

Kenneth M. Stampp, ‘Introduction: A Humanist Perspective’, in Paul David, et. al., eds, *Reckoning with Slavery: A Critical Study in the Quantitative History of American Negro*

*Slavery*, New York, 1976, pp.2-30. ISBN 0195020332.

Questions:

What are the advantages and disadvantages of using quantification in history? Do numbers and equations make history more ‘scientific’? What contribution, if any, does quantification make to historical understanding?

How do these articles illuminate a particular controversy over the use of quantification in the study of slavery in America? Why do these articles offer such different viewpoints? Is quantification ‘neutral’ or a disguise for particular biases?

Do you agree with Arthur Schlesinger Jr: ‘almost all important questions are important precisely because they are *not* susceptible to quantitative answers’ (Fogel, p. 333)?

##### Week 5 (14-15 August): History and the Cultural Turn

Seminar Reading:

Peter Burke, ‘The Moment of Historical Anthropology’, in Burke, *What is Cultural History?*

Cambridge, 2004, pp.30-46. ISBN 0745630758

Clifford Geertz, ‘Deep Play: Notes of a Balinese Cockfight’, in Geertz, *The Interpretation of Cultures*, New York, 1973, pp.412–53. ISBN 0465097197.

Robert Darnton, ‘Workers Revolt: The Great Cat Massacre of the Rue Saint-Séverin,’ in Darnton, *The Great Cat Massacre and Other Episodes in Cultural History*, New York, 1984, pp. 3-7, 75-104. ISBN 0465027008

Questions:

Why did cultural history rise in popularity in the 1960s-1990s and what sort of questions were cultural historians interested in? What was the influence of anthropology on cultural history?

Do you find anything distinctive about Geertz’s method of understanding ‘culture’? What is his definition of ‘culture’ and how does his study of the Balinese cockfight demonstrate it? How does it differ from the previous week’s emphasis on quantification?

How does Darnton use Contat’s narrative of the ‘cat massacre’ to explain artisans’ lives in the early 18th century? Do you see problems or difficulties with his approach, his use of sources, and his interpretation? How does Darnton’s work compare to earlier attempts at ‘history from below’, like that of Boyer and Nissenbaum (from Seminar 3)?

##### Week 6 (21-22 August): History and the Linguistic Turn

Seminar Reading:

Alun Munslow, *Deconstructing History*, 2nd ed., New York, 2006, pp.1-18. ISBN 041539144X

Richard Evans, *In Defence of History* (London, 1997) Introduction and Chs 7-8.

Questions:

What does Munslow mean by the statement that ‘history as it is lived and written is structured as much by its form as by its content?

According to Munslow, what is the ‘deconstructivist consciousness’?

Does a middle ground exist between the attack against which Evans takes history to require a defence, and the grounds upon which he defends it?

Compare Munslow and Evans on the questions of `fact’ and `objectivity.

### Mid-Semester Break

##### Week 7 (11-12 September): History of Ideas

Seminar Reading:

Quentin Skinner, `Meaning and Understanding in the History of Ideas’, *History and Theory* 8 (1969): 3-53.

Quentin Skinner, `A Reply to my critics’ in James Tully ed., *Meaning and Context: Quentin Skinner and his Critics* (Princeton, 1988) pp. 231-5, 255-263, 267-281, 286-8.

Questions:

With what approaches to the understanding of historical texts does Skinner take issue and why?

On what grounds does Skinner defend his connection of `the historical identity of a text’ to the `meaning intended by its author’?

How does Skinner resist the postmodern suggestion of the `death of the author’?

How, according to Skinner, is authorial intention to be recovered?

##### Week 8 (18-19 September): Gender History

Seminar Reading:

Joan Wallach Scott, ‘Gender: A Useful Category of Historical Analysis’, in *Gender and the Politics of History*, New York, 1988, pp.28-50. ISBN 023106554X

Mary A. Procida, ‘Good Sports and Right Sorts: Guns, Gender, and Imperialism in British India’, *Journal of British Studies*, 40, 2001, pp.454-88. ISSN 00219371.

Questions:

In Scott’s view, what advantages and disadvantages has ‘feminism’ brought to the study of history? What are the strengths and weaknesses of previous work on ‘gender’? Why did gender ‘suddenly’ become important to historians?

What are the main features of Scott’s definition of ‘gender’? Why does she think this ‘category of analysis’ can change the way history is written?

To what extent does Procida’s article illuminate issues raised by Scott? What can the relationship between men, women, firearms, and indigenous people tell us about the British Empire in India? Is there anything important missing from Procida’s analysis? In how many ways can we visualise the interaction of gender and power?

##### Week 9 (25-26 September): Postcolonial and Minority Histories

Seminar Reading:

Dipesh Chakrabarty, ‘Minority Histories, subaltern pasts’, *Postcolonial Studies* 1, 1, 1998, pp.15–29. ISSN 1368-8790.

Bain Attwood, ‘Aboriginal History, minority histories and historical wounds: the postcolonial condition, historical knowledge and the public life of history in Australia’, *Postcolonial Studies* 14, 2, 2011, pp.171–86. ISSN 1368-8790.

Questions:

What does Chakrabarty identify as the preconditions for the inclusion of accounts of the past into the historical mainstream? Why do some accounts resist incorporation?

How and why do minority histories challenge the boundaries of History?

In what ways if any does Attwood believe historical practice in Australia has been transformed by Aboriginal histories?

##### Week 10 (2-3 October): History and the Spatial Turn

Seminar Reading

Peter Stearns, ‘Social History and Spatial Scope’, *Journal of Social History*, 39, 3, 2006, pp.613-14. doi: 10.1353/jsh.2006.0010

Richard White, ‘What is Spatial History?’, Spatial History Lab, 1 February 2010, [http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29,](http://www.stanford.edu/group/spatialhistory/cgi-bin/site/pub.php?id=29) accessed 30 May

2014.

Stephen Robertson, Shane White and Stephen Garton, ‘Harlem in Black and White: Mapping Race and Place in the 1920s’, *Journal of Urban History* 39, 5 September 2013, pp. 864-880. ISSN 0096-1442

Questions

Why the need now for a ‘spatial turn’ and what does that mean?

How does spatial history operate outside ‘normal’ historical practice?

What kind of technologies does spatial history draw upon or require?

How does the ‘visual’ contribute to our historical imagination?

How does mapping change our understanding of Harlem race relations?

##### Week 11 (9-10 October): Public History

Seminar Reading:

Jo Guldi and David Armitage, *The History Manifesto* <http://historymanifesto.cambridge.org/>

ISBN 9781139923880.

See also the material at the Manifesto website, especially the response by Cohen and Mandler.

Questions:

What do Guldi and Armitage advocate?

Why has the *Manifesto* proved to be so controversial?

T what extent does it constitute a rollback of the last half-century of historical practice?

Does its agenda constitute a viable path to public engagement?

##### Week 12 (15 October): No Seminar, Lecture only.

## Coursework Requirements (full description)

Assessment in History 300 is entirely by coursework—there is no exam. Coursework consists of leadership of a class and a subsequent essay, a historiographical essay, a final essay, and class participation. Essays should preferably be computer printed, double-spaced, and with approximately 2.5 cm margins. Please indent the first line of your paragraphs. Essays should be referenced according to the History style (see in the guide, below). Essays, with CANVAS-generated coversheets, should be submitted to the Arts Assignment Centre.

###### 1. Class leadership and essay, 1200 words, 20%, rolling deadlines.

This requires you to participate in the leadership of a class and submit an analysis of one of the readings set for one seminar. Each week, beginning in Week 3, two (perhaps more) students will lead our Friday class. We will discuss this at the beginning of semester.

For your paper, you should address the following question:

**‘What major problem/s in historical method are discussed in this reading, and how does the author propose one should address them? Consider the strengths and weaknesses of both the author’s argument and the proposed theory or method’.**

The questions set for seminar discussion should also assist your thinking on each reading.

**You do not need to do any reading other than the set reading**. (However, if you wish to use short quotations from other works in order to support your argument then you may do so, with footnotes and bibliography as appropriate).

The written work should conform to usual essay guidelines (see below). Your mark will be based on the written essay and contribution to class leadership.

1. ***Historiographical Essay, 1,500 words, 30%, due Wednesday 12 September, 4:00pm.***

In this assignment you will write a historiographical essay on a topic chosen from the following lists. After reading the works listed under the topic of your choice, write an essay of 1,500 words that analyzes the different historical approaches and methods of your chosen theme. Depending on the topic you choose, your analysis should make use of relevant seminar readings and lectures through Week 7. There are no set essay questions; rather keep the following points/issues in mind as you write your essays:

***Task:*** review and assess selected literature on a chosen topic.

***Historiography:*** ‘the study of the way history has been and is written—the history of historical writing... When you study 'historiography' you do not study the events of the past directly, but the changing interpretations of those events in the works of individual historians’.

A ***historiographical*** *essay* summarizes and analyzes the arguments and interpretations of writers on a given topic. It critically examines scholarly works on a given topic, historical period, or event. It may also critique the works of a specific historian or a specific ‘school’ of historiography. A historiographical essay is more than a series of book reviews or précis. It is an *essay* offering *your own* interpretation or assessment of the state of historical scholarship on the subject at hand. It should make an argument that assesses the various interpretations you’ve read and place the books in dialogue with one another.

***Reading:*** Always read the preface, introduction, and conclusion first, to assess the book’s thesis and general approach. As you read the book, focus on the author’s thesis, argument, methodology, analysis, and sources. Take careful notes, focusing on these aspects of the interpretation. Also be sure to take notes on your reactions to the book, and note the passages that sparked your reaction. Notes on your responses will help you to craft your own interpretation, identify omissions in the literature, suggest new directions, and so forth.

Questions to consider:

* + How have the historians defined the problem(s) they investigate? Have approaches to the problem(s) changed over time? Why or why not?
  + What kind(s) of primary evidence have these historians used? How have primary source issues shaped historical interpretations?
  + How do you explain the similarities and/or differences that you see in these historians’ methods and approaches?
  + On what have these scholars agreed or disagreed? Why? To what extent do differences in historical method contribute to historians’ debates?
  + Which interpretation(s) and argument(s) do you find most persuasive? Why?

***Note:*** These questions are not meant as a laundry-list to be checked off, nor should you structure your essay according to them. Each topic—indeed every student’s individual essay—will have its own internal dynamic and evolution, and your essay’s argument should reflect the issues specific to each topic. Your essay’s organization and structure should reflect your understanding of the contours of the debate(s) in question.

**Tips for writing the historiographical essay:**

* For convenience, the following bibliographies are in alphabetical order, but whenever possible read the works ***in order of publication***, beginning with the earliest first. This approach will help you grasp changing approaches over time. However, this may require some detective work on your part—in some cases, the original date of publication is not immediately obvious, particularly if the work is reprinted in an edited anthology.
* There is no need to carry out extra research or reading beyond the listed works and the seminar readings. Additional research will not necessarily result in a higher mark, especially if

it means neglect of the assigned readings.

* Read the listed works judiciously: with a selective reading you can pick up the author’s main argument, the methods and theories employed, and the way the author uses evidence. In other words, reading ‘word-for-word’, you can miss the forest for the trees. Concentrate on engaging with the readings with a depth sufficient to use it in the service of your essay’s argument. You should read articles and book chapters in their entirety, but (unless otherwise indicated) you must determine how much to read from the listed books. This is one of the skills of the historian—reading for argument, theory, and method with the goal of making your own argument!
* Take notes carefully and with an eye to constructing your own essay-argument.
* Quote readings only in the service or *your* argument and to make a point in words that you cannot better yourself. Direct quotations, paraphrases, and ideas drawn must be appropriately acknowledged. Essays must conform to the History’s guidelines for footnotes/endnotes and bibliography (see below). You may use the bibliographical information provided in this course guide and/or at the beginning of the reading packets. There is no need to footnote material drawn from lectures.
* Use what you have learned so far in this course!

Topic 1: Gender (NZ History)

* Brickell, Chris, *Mates & Lovers: A History of Gay New Zealand*, Auckland, 2008.
* Brookes, Barbara, '"When Dad Was a Woman": Gender Relations in the 1970s', in Caroline Daley and Deborah Montgomerie, eds, *The Gendered Kiwi*, Auckland, 1999, pp.235-49.
* Daley, Caroline, *Girls & Women, Men & Boys: Gender in Taradale, 1886-1930*, Auckland, 1999.
* Dalley, Bronwyn, '‘Fresh Attractions’: White Slavery and Feminism in New Zealand, 1885– 1918', *Women's History Review*, 9, 3, 2000, pp.585-606.
* Dalziel, Raewyn, 'The Colonial Helpmeet', *New Zealand Journal of History*, 11, 2, 1977, pp.112-23.
* Montgomerie, Deborah, 'Sweethearts, Soldiers, Happy Families: Gender and the Second World War', in Caroline Daley and Deborah Montgomerie, eds, *The Gendered Kiwi*, Auckland, 1999, pp.163-90.
* Phillips, Jock, *A Man's Country?: The Image of the Pakeha Male, a History*, Auckland, 1987.

Topic 2: Frontier Contact (Australian History)

* Broome, Richard, ‘Aboriginal Victims and Voyagers, Confronting Frontier Myths’, *Journal of Australian Studies* 42, 1994, pp.70–7.
* Evans, Ray, ‘“Plenty Shoot ‘Em”: The Destruction of Aboriginal Societies along the Queensland Frontier’, in A. Dirk Moses ed., *Genocide and Settler Society: Frontier violence and stolen indigenous children in Australian history*, New York, 2004.
* Manne, Robert, ed., *Whitewash: on Keith Windschuttle's Fabrication of Aboriginal history*, Melbourne, 2003.
* Reynolds, Henry, *Frontier: Aborigines, Settlers and Land*, Sydney, 1987.
* Ryan, Lyndall, *The Aboriginal Tasmanians*, 2nd edn, Sydney, 1996. PTO.
* Thorpe, Bill, ‘Frontiers of Discourse: Assessing Revisionist Australian Colonial Contact Historiography’, *Journal of Australian Studies*, 46, 1995, pp.34–45.
* Windschuttle, Keith, *The Fabrication of Aboriginal Society*, vol 1, Sydney, 2002.

*\*If you have taken History 223/333: Australian History 1788-present, you are not permitted to choose this topic for your essay.*

Topic 3: The Family under Slavery (US History)

* Blassingame, John. *The Slave Community: Plantation Life in the Antebellum South*, New York, 1972, Chapter 4, pp. 149-91, and Appendix III: Statistics, pp. 336-43.
* Fogel, Robert, and Stenley Engerman. *Time on the Cross: The Economics American Negro Slavery*, 2 vols., Boston, 1974, vol. 1, Chapter 4, pp. 107-57, and Epilogue, pp. 258-64, skim

vol. 2, pp. 87-125 (notes to Chapter 4).

* Gutman, Herbert G. *Slavery and the Numbers Game: A Critique of Time on the Cross*, Urbana, 1975, pp. 88-164.
* Jones, Jacqueline. *Labor of Love, Labor of Sorrow Black Women, Work, and the Family from Slavery to the Present*, New York, 1985, Chapter 1, pp., 11-43.
* Stampp, Kenneth M. *The Peculiar Institution: Slavery in the Antebellum South*, New York, 1956, Introduction, pp. 3-14, Chapter 8, pp. 322-82.
* Steckel, Richard. ‘A Dreadful Childhood: The Excess Mortality of American Slaves’, *Social Science History*, 10, 1986, pp. 427-65. [JSTOR]
* Stevenson, Belinda. *Life in Black and White: Family and Community in the Slave South*, New York, 1996, chapters 7 & 8, pp. 206-57.
* White, Deborah G. ‘Female Slaves: Sex Roles and Status in the Antebellum Plantation South’, in J. William Harris, ed., *Society and Culture in the Slave South*, London, 1992, pp. 225-43.
* \**Do not choose this question if you have done the seminar on quantitative history.*

Topic 4: History and the Environment (US History)

* Balies, Kendall E. and John Opie, ‘Introduction: Critical Issues in Environmental History’,

*Environment Review*, 7, 1, 1983, pp.5–16.

* Cronon, William, ‘A Place for Stories: Nature, History, and Narrative’, *Journal of American History*, 78, 1992, pp.1347–1376.
* Feldman, James W., *A Storied Wilderness: Rewilding the Apostle Islands*, Seattle, 2011, espec;. pp.3–21.
* Schama, Simon (presenter). ‘The American Future: Episode 1, American Plenty’, BBC, 2008.

Videorecording e-tv datatbase.

* Tucker, Richard P*., Insatiable Appetite: The US and the Ecological Degradation of the Tropical World*, Berkeley, pp.1–11 plus another section..
* White, Richard, *The roots of dependency: subsistence, environment, and social change among the Choctaws, Pawnees, and Navajos*, Lincoln, 1998. [e-book].
* Worster, Donald, *Dust Bowl: The Southern Plains in the 1930s*, New York, 1979.

Topic 5: Emotions in History

* Bourke, Joanna, *Fear: A Cultural History*, London, 2005.
* Francis, Martin, 'Tears, Tantrums, and Bared Teeth: The Emotional Economy of Three Conservative Prime Ministers, 1951-1963', *Journal of British Studies*, 41, 3, 2002, pp.354-

87.

* Langhamer, Claire, 'Love and Courtship in Mid-Twentieth-Century England', *The Historical Journal*, 50, 1, 2007, pp.173-96.
* Reddy, William M., *The Navigation of Feeling: A Framework for the History of Emotions*, Cambridge, 2001.
* Roper, Michael, 'Slipping out of View: Subjectivity and Emotion in Gender History', *History Workshop Journal*, 59, 1, January 1, 2005, 2005, pp.57-72.
* Stearns, Peter N. and Carol Z. Stearns, 'Emotionology: Clarifying the History of Emotions and Emotional Standards', *The American Historical Review*, 90, 4, 1985, pp.813-36.
* Stearns, Peter N., *American Cool: Constructing a Twentieth-Century Emotional Style,* The History of Emotions Series, New York, 1994.

Topic 6: Origins of the French Revolution (European History)\*

* Chartier, Roger, *The Cultural Origins of the French Revolution*, Durham, NC., 1991, chapters 1-6, pp. 3-135.
* Cobban, Alfred, *The Social Interpretation of the French Revolution*, Cambridge, 1964, esp. pp.8-24, 36-67.
* Jones, Colin, ‘The Great Chain of Buying: Medical Advertisement, the Bourgeois Public Sphere, and the Origins of the French Revolution, *American Historical Review*, 101, 1, 1996, pp.13-40.
* Kwass, Michael, ‘A Kingdom of Taxpayers: State Formation, Privilege, and Political Culture in Eighteenth-Century France’, *Journal of Modern History*, 70, 2, 1998, pp.295-339.
* Lefebvre, Georges, *The Coming of the French Revolution*, trans R. R. Palmer, Princeton, 1947, esp. pp.1-175.
* Maza, Sarah, ‘Domestic Melodrama as Political Ideology: The Case of the comte de Sanois’,

*American Historical Review* 94, 5, 1989, pp.1249-64.

* Taylor, George V., ‘Non-Capitalist Wealth and the Origins of the French Revolution’, *American Historical Review* 72, 2, 1967, pp.469-96.

*\*If you have taken or are taking History 224/324: Old Regime and Revolution in France, c. 1750-1815, you are not permitted to choose this topic for your essay.*

###### Final Essay, 2,000 words, 40%, due Wednesday 17 October, 4:00pm.

Your task is to choose one of the three following quotations and, using what you have learned this semester from course readings, seminar discussions, and lectures, write a 2,000 word essay.

1. ‘The profession has developed innovative techniques which have expanded the range of artifacts that it recognizes as evidence. And it has more or less agreed on rules for how to evaluate them. But there is no training and there are no rules for the process of constructing a story out of the disparate pieces of evidence. None of the conventions of historical discourse which signal that we are writing about the real past and not a fictive past address this dimension of our craft; critical practices within the profession set standards for making inferences from evidence, and footnotes offer a mechanism whereby scholars can verify the existence and content of each other’s sources. But when it comes to creating a coherent account out of these evidential fragments, the historical method consists only of appealing to the muse.’ Discuss. (Ellen Somekawa and Elizabeth A. Smith, ‘Theorizing the Writing of History, or “I can’t think why it should be so dull, for a great deal of it must be invention”’, *Journal of Social History 22* (1988), p. 152.

OR

1. In *The Pursuit of History* John Tosh argues that ‘historical awareness’ consists of the interplay of respect for ‘the autonomy of the past’, attempts to reconstruct the past in ‘all its strangeness’, and application of historical ‘insights to the present’. (p. 9). If we were to take his statement as a guide to good history writing, would the model represent best historical practice or an impossible ideal?

OR

1. In *The Landscape of History* John Gaddis defends ‘the historical method’ by suggesting that ‘it’s part of growing up to learn that there are competing versions of truth, and that you

yourself must choose which to embrace. It’s part of historical consciousness to learn the same thing: that there is no “correct” interpretation of the past, but that the act of

interpreting is itself a vicarious enlargement of experience from which you can benefit’. (p.

10) In light of our readings this semester, to what extent do you agree or disagree with Gaddis? Why?

**Tips for the final essay:**

* The final essay is your opportunity to demonstrate what you have learned over the semester and how you have responded to the issues raised in this course.
* There is no right or wrong answer. Rather, a good essay will reflect thoughtful engagement and a well-reasoned and clearly-written argument.
* Seminar readings are your key resource for this essay. No additional reading is required, though you may draw upon readings set for your other History courses where appropriate.
* Choose intelligently among the seminar readings. It is seldom possible to use all of them. You should have valid reasons for your choices and those reasons should be clear to your reader.
* Engage with the substantive issues of method and approach raised by your chosen readings.

Resist the temptation to use readings superficially (in other words, avoid citations whose only purpose is to ‘pad’ an essay to give the impression that you have done more reading and

thinking than you actually have).

* Take notes carefully and with an eye to constructing your own essay-argument.
* Quote readings judiciously—use them only in the service or *your* argument and to make a point in words that you cannot better yourself. Direct quotations, paraphrases, and ideas drawn must be appropriately acknowledged. There is no need to footnote material drawn from lectures.

###### Seminar Participation, 10%

Seminar meetings will form a critical component of History 300. They will be devoted to the critical analysis and discussion of readings that illuminate historiographical and methodological issues. Each week you will read and discuss two journal-length articles or book chapters. As these classes are discussion-based, informed class participation is crucial to the success of these weekly meetings and to your learning experience. Therefore, attendance and participation will count for **10%** of your course mark. We will excuse unavoidable absences with proper notification and documentation. ***Repeated absences from seminar may have a severe effect on your course grade, including your coursework not being marked.*** If you cannot attend the class, please contact the lecturer in advance and explain why.

## Policy on Late Work

History expects all students to hand in work by the due date and time. If this is not possible, you **must** contact the course convener before the work is due and apply for an extension. If the extension is sought on medical grounds you may be required to provide a supporting medical certificate.

Sending the course convener an email minutes before an assignment is due is not the same as being granted an extension. It is expected that you will arrange to see the course coordinator in person to put your case for an extension. At the very least you must have an email from the course coordinator confirming that you have an extension until a set time and date.

If you have not secured an extension and you hand your work in after the due date and time, or if you hand in your work after the due date and time of your extension, you will, in the first instance, lose **2% points for each day your work is overdue**. Since the weekend is composed of two days, you will lose 6% points if work due on Friday is not handed in until Monday. If you do not hand work in within one week of the due date and time, you may receive 0% for that assignment.

## Plagiarism and where to get help

Using the work of other writers when preparing an assignment and pretending it is your own by not acknowledging where it came from is called plagiarism. Even when you are not intending to cheat, it is clear that submitting someone else’s work or ideas is not evidence of your own grasp of the material and cannot earn you marks. The University’s Referen©ite website [www.cite.auckland.ac.nz](http://www.cite.auckland.ac.nz/) provides students with a one-stop online resource for academic referencing needs. Referen©ite explains the essentials of referencing and how to avoid plagiarism. It also includes practical tools to help students reference correctly, use references effectively in writing, and gives fast access to some major reference formats with examples.

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework and examinations as a serious academic offence. The work that a student submits for grading must be the student’s own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. For further information see the Student Academic Conduct Statute [https://www.auckland.ac.nz/en/about/the-university/how-university-works/policy-](https://www.auckland.ac.nz/en/about/the-university/how-university-works/policy-and-administration/teaching-and-learning/students.html) [and-administration/teaching-and-learning/students.html](https://www.auckland.ac.nz/en/about/the-university/how-university-works/policy-and-administration/teaching-and-learning/students.html)

Students’ assessed work will be reviewed against electronic source material using computerised detection mechanisms. Students therefore will be required to provide an electronic version of their work for computerised review.

## Student Guidelines for Turnitin.com

• Class ID: 17896810

* **Enrolment password: witchhunt**

**What is Turnitin.com?**

**Turnitin.com is an electronic plagiarism detection service that is used by dozens of universities world-wide. When a student’s assignment is turned in to the system it is matched against millions of Internet pages, databases and a constantly increasing database of all previously and concurrently submitted assignments. Teaching-staff receive a report from Turnitin that can be used as a resource to assist staff in making a judgment as to whether a student’s work is plagiarised.**

**Understanding the Issues Surrounding Plagiarism**

**Before you submit your assignment to Turnitin you will want to ensure that you have not plagiarised any text in your assignment. The best way to do this is to know what plagiarism is, know how to cite and reference correctly and how to paraphrase. There are many avenues for you to approach to learn correct referencing techniques.**

1. **Your first port of call is your lecturer, course co-ordinator and/or your tutor**
2. **Consult the University’s ‘Guidelines: Conduct of Coursework’ at** <http://www2.auckland.ac.nz/teachingandlearning/>**(see the Students/Plagiarism and Cheating section)**
3. The Student Learning Centre (SLC) located in the Kate Edger Information Commons and at [www.slc.auckland.ac.nz](http://www.slc.auckland.ac.nz/) has both hard copies and on-line resources outlining

**correct referencing and offers various workshops on referencing**

1. <http://www.plagiarism.org/>**provides a definition of plagiarism and numerous self-help tips on correctly citing and quoting work, paraphrasing and referencing**

**Using Turnitin**

Turnitin.com is an on-line resource so you will need an Internet connection to use it. It can be used from any location, on- or off-campus. There are many computer labs around the University from which you can access the Internet. To access University computers you will need your Net ID (UPI) and Net password. You obtain these simply by swiping your student ID card at any print station and you will receive a printed document containing your Net password while your Net ID is displayed on the stations screen. Alternatively you can go to the IC Helpdesk at the Information Commons on the City Campus. It should take you less than five minutes to submit an assignment to Turnitin.

Creating a User Profile

1. go to <http://www.turnitin.com/>
2. click on the button that says Œnew user¹ under the login box in the top right of the screen.
3. go to the Œnew students start here¹, click on Œcreate a user

profile¹, click on Œstudent¹ and enter the required information. Note that you will need the class ID and password that your instructor has provided.

1. you are asked to read the user agreement. If you disagree with the agreement this will cancel your user profile. If you agree, click ŒI agree

--- continue with profile¹ you have created your user profile for the required class.

1. you are now enrolled in your class. To upload a paper click the

**Œ**login¹ button.

1. go to [www.turnitin.com](http://www.turnitin.com/)

**Logging in**

1. enter your email address and password
2. click ‘login’

*Submitting an Assignment/Essay*

Note: for each assignment you are asked to submit, you are only able to submit your work once

Your first step is to enroll in the class (you may have already done this using the ‘start class enrolment wizard’ when you created your user profile)

1. once you have logged in you will be taken to your homepage. In the menu bar click ‘enroll in a class’
2. enter the class ID and enrolment password that you have been given by your lecturer/tutor
3. click ‘submit’

Follow these same steps for every course you are in that uses Turnitin.

Note: each course/staff member has their own specific class ID and enrolment password

Now you can submit your assignment to Turnitin. Assignments can be submitted in MS Word, WordPerfect, rich text format, PDF, Postscript, HTML or plain text format.

1. **on your homepage (the first page you come to from logging in) is your class list (all the classes you have enrolled in): click on the class name for which you are submitting an assignment. You are now on the ‘class portfolio’ page**
2. **click the ‘submit’ icon alongside the assignment name for which you wish to make a submission**
3. **there are two methods you can use to submit your assignment: file upload or cut and paste. Select your submission method from the drop down menu alongside the text**

**‘Submit a paper by:’**

**The file upload method:**

1. **enter a title and student ID for your submission**
2. **click the ‘browse’ icon**
3. **navigate to your assignment file in the same way you would when opening a file in Word**
4. **double click on your assignment file**
5. **click ‘submit’ and the text from the document you selected will appear. Check it is the correct document, if so, click ‘yes submit’ to confirm your submission**
6. **you will receive an electronic receipt (via e-mail) of your submission**
7. **you have successfully turned in your assignment The cut and paste method:**
8. **enter a title and student ID for your submission**
9. **cut and paste your assignment into the text box**
10. **click ‘submit’**
11. **you will receive an electronic receipt (via e-mail) of your submission**
12. **you have successfully turned in your assignment**

**Help With Using the Turnitin System**

**If you come across problems when trying to submit your assignment to Turnitin, there are several avenues of help available to you.**

1. **if you are working in a University computer lab, talk to the IT assistant**
2. **go to** [www.Turnitin.com](http://www.turnitin.com/)**, near the top of the screen on the right hand side click on ‘Training Materials’. Here you can take the ‘Student quickstart’ or the ‘Student tutorial’. These offer you step-by-step instructions and detailed explanations of what each pages’ function is**
3. **SLC provides individual consultations for students experiencing difficulties submitting their assignments (students must first be registered with the SLC at a cost of $10 for**

**the calendar year)**

1. **if you are still having problems with Turnitin, talk to your lecturer/tutor.**

**HISTORY UNDERGRADUATE INFORMATION**

1. LECTURES, TUTORIALS AND ASSESSMENT

**Lectures and Tutorials**

Students studying History learn by reading, listening, thinking, discussing and writing. Undergraduate

courses normally consist of two hours of lectures per week (these may be held consecutively in a two-hour block or on separate days) and a one-hour tutorial. Lectures are where you learn about the scope of the course, issues of importance, and the way historians approach certain topics. Tutorials provide an opportunity for you to discuss course material with your instructors and fellow students in a smaller group. The History Discipline considers that attendance at lectures and tutorials is essential to effective learning and the successful completion of the course.

Coursework and Assessment

Assessment arrangements vary between History courses. All courses require some work to be completed

during the semester, and all courses require the completion of at least one essay. Many courses have an end- of-semester examination, but some comprise 100% coursework. Be sure you are familiar with the

requirements for your course. At stage one, coursework and the examination each account for 50% of the

final grade. In courses where an examination comprises at least 50% of the final grade students may be eligible to receive **exam benefit** (also known as ‘plussage’). With exam benefit a student may be eligible to receive whichever is the better of two possible marks: that derived from the weighted average of the coursework mark and the exam mark; or the exam mark recalculated as a mark out of 100. To qualify for exam benefit, students must actively participate in tutorials and must complete all coursework to an acceptable standard by the date each piece is due.

Workload and Submission Expectations

The University of Auckland expects students enrolled in 15 point courses to spend 150 hours on the course (approximately 10 hours per week). This includes attendance in class, preparation for tutorials, time spent on

coursework and studying for the final exam. History expects all students to submit work by the due date and time. If this is not possible, you must contact your tutor before the work is due and apply for an extension. If the extension is sought on medical grounds you may be required to provide a supporting medical certificate.

If you have not secured an extension and you hand in your work after the due date and time, or if you hand in your work after the due date and time of your extension, your mark may be reduced. Excessively late

coursework may not be marked. An electronic copy must be submitted to [www.turnitin.com](http://www.turnitin.com/) within 72 hours of the deadline for the submission of the hard copy. Full details on using turnitin can be found elsewhere in

this courseguide.

Provision for Illness, Accident or Disability

If temporary illness or injury, or exceptional circumstances beyond your control, prevent you from sitting an examination or seriously impair your examination performance, you may be eligible to apply for aegrotat or

compassionate consideration. Students who have disabilities which affect their undertaking examinations under the usual conditions may also apply to have these conditions varied. In all cases, contact the University Examinations Office for further details.

1. GRADES/MARKS SCHEDULE

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Passing Grades | | | | | | Failing Grades | |
| A+ | 90-100 | B+ | 75-79 | C+ | 60-64 | D+ | 45-49 |
| A | 85-89 | B | 70-74 | C | 55-59 | D | 40-44 |
| A- | 80-84 | B- | 65-69 | C- | 50-54 | D- | 0-39 |

**A: Excellent (80–100)**. Work based on wide reading (properly acknowledged through footnotes and bibliography, if required for the task) that shows excellent knowledge and understanding of the subject matter. Work offers a well-constructed argument and clear grasp of the major issues. It observes the conventions of prose style appropriate to the writing of academic history. Outstanding pieces of work also exhibit independent and creative thinking and individual flair in expressing complex ideas.

**B: Good/Competent (65–79)**. Work which is clearly structured and where the well-supported argument leads to a logical conclusion. The work is based on adequate reading (properly acknowledged through

footnotes and bibliography, if required for the task) and a good to strong grasp of the major issues raised in

the readings. Its meaning is generally expressed through clear prose.

**C: Satisfactory (50–64)**. Work which shows a reasonable knowledge of the subject matter and attempts to answer the question but displays one or more of the following faults: inadequate reading, misunderstanding

of the sources, confused argument and/or structure, weakness of expression, inadequate attention to footnotes and bibliography (if required for the task).

**D: Fail (0–49)**. Work displays serious failings in one or more of the following: inadequate reading, misunderstanding of the sources, confused argument and/or structure, weakness of expression, inadequate attention to footnotes and bibliography (if required for the task).

1. ESSAYS

Essay writing is a complex task that tests a range of abilities. Make sure you allow enough time for research, planning and writing. This guide will help you by breaking the process into a series of manageable steps. Parts of the tutorial programme may often be devoted to practical exercises that will help you with successful essay writing. You can also discuss your essays with History lecturers, tutors and mentors.

Research, note taking and planning

You should choose your question at least three weeks before the due date so that you can give the subject adequate attention. Courseguides will normally contain reading lists for each assignment and question. Many items will be available electronically or in hard copy at the Library Short Loan Collection. Ensure that you

understand the reading requirements for the specific assignment. These will vary depending on the course and the nature of the essay. As you conduct your research, keep in mind the task at hand. What, exactly, is

the essay question asking for? Take notes that will help you to answer the question, rather than providing a lot of general information about the topic that may not be useful for this assignment. Once you have completed your research, construct an essay plan. What will be the major points that your essay makes? In

what order should they be placed to put forward the most effective argument? How much detail will be necessary to support each point, considering the word limit for the assignment?

Writing

Essays may require several drafts before you are satisfied that you have completed the assignment to the best

of your ability. Keep the following points in mind as you are writing:

1. **Answer the question**. Essay questions contain a specific task. You may be asked to ‘explain’ or ‘discuss’ certain events or phenomena, to evaluate ‘why’ something happened, or to consider ‘to what extent’ a

statement may be accurate. Make sure that your essay fulfils the requirements of the task.

1. All History essays require an **argument**, or a point of view. It is not enough simply to say what happened. You should express an opinion in response to the question.
2. Provide **evidence** to substantiate your argument. Use examples that you have found during your reading

and research as evidence in your essay.

1. **Structure** your essay effectively. All essays should contain a brief introduction and conclusion which summarise your argument and your response to the question. Each paragraph within the body of the essay should make a coherent point or discuss a distinct aspect of the topic. Try to achieve a logical flow of ideas that allows the reader to follow the development of your argument throughout the essay. Make sure that individual paragraphs are linked together in a meaningful sequence.
2. **Style and expression**. Use accurate language and correct expression. Proof read your work to eliminate obvious errors. It is a good idea to ask someone else to read over your essay before you hand it in. A fresh

pair of eyes will often spot mistakes that you may have missed.

1. All essays have a **word limit**. You should aim to keep as close to this as possible (a margin of +/- 10% is usually acceptable). Word limits encourage you to express your argument in a concise and thoughtful

manner. It is not unusual for students to find that a first draft of their essay exceeds the limit. If this is the

case, you will need to consider what is essential, what is less important but still useful, and what will have to be excluded.

Referencing

Essays will normally require you to acknowledge your sources by providing footnotes (or endnotes) and a

bibliography. Correct referencing of opinions or details that are not originally your own is an important aspect of academic etiquette. Plagiarism (passing off someone else’s work or ideas as your own) is a serious academic offence. You must cite the source not only of direct quotations (placed within single quote marks) but also of paraphrased information or opinions put forward by historians that you have found in your research. Place the note number after the closing punctuation of your sentence. Information in notes should be restricted to citation information: do not use notes for additional argument or discussion. If in doubt, discuss your references with your tutor.

Footnote/Endnote Format

You should provide the following information in footnotes/endnotes, in this order: author; title of item; book

or journal in which item appears (if it is a chapter or article); place of publication (for books) or volume number (for journals); date of publication; page or pages to which you are referring. Note that it is not necessary to provide the name of the publishing company. Follow the exact format in the examples below (including punctuation; use of italics or quotation marks, capitalisation).

For books. Linda Bryder, *A Voice for Mothers: The Plunket Society and Infant Welfare, 1907-2000*, Auckland, 2003, p.27. [Use ‘p.’ for a single page; ‘pp.’ for multiple pages.]

For journal articles. Jonathan Scott, ‘What were Commonwealth Principles?’, *Historical Journal*, 47, 3,

2004, pp.21-2. [The article appears in volume 47, issue 3, of the journal.]

For chapters in an edited collection. Caroline Daley, ‘A Gendered Domain: Leisure in Auckland, 1890- 1940’, in Caroline Daley and Deborah Montgomerie, eds, *The Gendered Kiwi*, Auckland, 1999, p.89.

[Use ‘ed.’ for a single editor; ‘eds’ for multiple editors; ‘trans.’ for translator/s.]

For electronic resources. Cite the web address (url) and the date that you accessed the item. Note that it is not necessary to provide the url for articles or chapters that you have accessed through course materials on the

library website. For these items, follow the formats outlined above.

You should give the full details the first time you refer to an item in your essay. In subsequent notes, use ‘ibid.’ (from the Latin word *ibidem*, meaning ‘in the same place’) if the note follows on consecutively from the previous reference to the same work; or use the author’s name (and a short version of the title, if clarification is needed) for later references. See the examples below.

1. Barry Reay, *Microhistories: Demography, Society and Culture in Rural England, 1800-1930*, Cambridge, 2002, pp.75-7.
2. Malcolm Campbell, *Ireland’s New Worlds: Immigrants, Politics and Society in the United States and Australia, 1815–1922*, Madison, Wisc., 2008, p.34.
3. ibid. [You are referring to the same page, ie: p.34 of Campbell.]
4. ibid., p.36. [You are referring to the same book, but a different page.]
5. Reay, p.82. [Or: Reay, *Microhistories*, p.82.]
6. Campbell, pp.39-41. [Or: Campbell, *Ireland’s New Worlds*, pp.39-41.]

These are by far the most common types of citation you will encounter in undergraduate History courses. Some courses may ask you to cite other materials (such as unpublished primary sources) for which you may require further information. Ask your course instructors for guidance.

Bibliography

Provide a bibliography at the end of your essay. Place all the works you have consulted in alphabetical order

according to author’s surname. Format should be exactly the same as for footnotes except that the author’s surname should precede the first name or initial (eg: ‘Bryder, Linda,’ is correct in a bibliography whereas

‘Linda Bryder,’ is correct in footnotes) since this is an alphabetical list. If a work has more than one author or

editor, only the first author’s name needs to be inverted in a bibliography (eg: Daley, Caroline, and Deborah Montgomerie, eds,) and only if it appears at the start of the citation. Provide full page references for chapters and articles (eg: Scott, Jonathan, ‘What were Commonwealth Principles?’, *Historical Journal*, 47, 3, 2004, pp.1-23.) but not for books.

Te Reo Māori

University of Auckland policy stipulates that written work may be submitted in Māori in certain

circumstances. Māori words or phrases in an English language essay do not need to be italicised. Māori terms commonly used in English do not require translations. Note that the correct plural term is ‘Māori’, not ‘Māoris’. Consult your lecturer for further guidance about the use of te reo Māori if necessary.

Presentation

Essays should be prepared in a commonly accepted word processing programme and printed out for submission. If you have difficulties using a computer, please discuss this with your tutor so that appropriate arrangements can be made. Use A4 paper. Double-space your work (1½ spacing is also acceptable) and

leave a generous margin to one side of the page so that markers have enough room to write comments and corrections. Choose a font and size that make your work easily legible (Times New Roman 12 point is a

standard example). Footnotes/endnotes should be single spaced and may be typed in a smaller font than the main text. Provide page numbers. Staple your essay together and attach a signed cover sheet before submission.

Submission

You will need to attach a coversheet. Located in CANVAS, the coversheet is accessible via a tab on the left-hand screen menu. Clicking on the tab and on the specific assignment in question will bring up a partially pre-populated coversheet for that assignment.

The student prints off the cover sheet, with all the above information and barcode, and attaches it to the work to be submitted for assessment. Essays are submitted at the ARTS Student Reception centre.