



LOYOLA
UNIVERSITY
CHICAGO

Preparing people to lead extraordinary lives

AMERICAN PLURALISM

Loyola University Chicago
HIST 103-001 (2991)
Fall 2021
Crown Center Auditorium
MW, 10:50-11:40

<http://www.luc.edu/history/faculty/gilfoyle.shtml>

Junior Professors and Discussion section times:

Hannah Lahti: Mon., 2:50-3:40, 530 Crown (Sec. 120); Wed., 2:50-3:40, 206 Cuneo (Sec. 129)

Cate LiaBraaten: Mon., 4:10-5, 206 Cuneo (Sec. 121); Mon., 1:30-2:20, 218 Cuneo (Sec. 122)

Rachel McGough: Fri., 9:30-10:20, 407 Mund. (Sec. 124); Fri., 10:50, 515 Mund. (Sec. 125)

Abbie Reese: Fri., 10:50-11:40, 140 Crown (Sec. 126); Fri., 12:10-1pm, 105 Info Com. (Sec. 127)

Brittany Taylor Von Kamp: Mon., 2:50-3:40, 206 Cuneo (Sec. 128); Mon., 4:10-5, 530 Crown (Sec. 123)

Prof. Timothy J. Gilfoyle
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Office Hrs.: Wed. 8-10:30 am &
by appointment

“Without a vivid link to the past, the present is chaos, the future unreadable.” Jason Epstein.

This course explores the multicultural origins and social evolution of the United States, sometimes called the “American republican experiment.” The course focuses on major conflicts and themes from the pre-Columbian era to the present as they affected the pluralistic variety of ethnic, racial, religious, economic and sexual groups that ultimately produced something called “Americans.”

American civic culture cherishes both liberty and equality, individual freedom and social justice. These impulses, frequently in conflict with each other, pervade political, economic, and social life in the United States. This course provides an introduction to the history of these tensions as they shaped the American polity. Since much of this history remains unknown, forgotten, or shrouded in mythology, the course provides a framework to understand and critique American democracy. Many of the American revolutionaries believed the study of history was a prerequisite to citizenship, for a society or community with little knowledge of its past has little chance of comprehending its own identity. Consequently, this course addresses fundamental questions regarding the United States: Is there an American culture? How are racial, ethnic, economic, religious, sexual and other identities formed? How have they changed over time? What were and are the standards for citizenship? Has citizenship and freedom been equally available to all Americans? Has the meaning of “freedom” changed over time?

COURSE STRUCTURE IN THE AGE OF COVID-19

We are living through a pandemic. Consequently, we have been requested to do the following in our classroom:

1. Please wear a mask in Crown Auditorium (I should have an extra if you forget).
2. Eating is not allowed in Crown Auditorium (drinks in closed containers are acceptable).
3. Assigned seating is required for the purposes of contact tracing.

These requirements are inconvenient but necessary to create and maintain a safe learning environment across our campus. The university measures have thus far been archived at this webpage: <https://www.luc.edu/coronavirus/>. Covid-19 testing is widely available on campus: <https://www.luc.edu/coronavirus/oncampustesting/>. I plan to test myself weekly, and while it is currently voluntary, the university urges all to test as well. Please consider making testing part of your weekly routine. If you have symptoms, are feeling sick, or have tested positive, please do not come to class. Instead, we will work with you and send you material you may have missed because of illness.

Please remember that the classroom is an intellectually dangerous place. The content of some lectures and reading assignments includes verbal and visual images of controversial and horrifying events in American history (including war, physical violence, sexual assault, racist and misogynist language, lynchings, force feeding, castration, and other examples). Some subjects are shocking and painful. As students of history, we need to engage, not avoid, such topics. "Nothing can be changed until it is faced," the writer James Baldwin reminds us. Students should contact the professor if such content affects their ability to learn.

This course satisfies the historical knowledge area and develops critical thinking, complex reasoning and communication skills. The course requirements and their percentage of the final grade are: 1) a midterm exam (35%), 2) a final take home essay exam and a short in-class exam (35%), 3) participation and class discussion (25%); and 4) an Art Institute of Chicago assignment (5%). The exams will be based primarily on the readings below and secondarily on lectures and class discussions. Students will receive a study sheet at least one week before the midterm exam which will outline questions and issues to be covered in the exam. Midterm exams and grades will be returned before 19 October 2021.

A primary responsibility of students is to complete the weekly reading before the date of the scheduled class and contribute their thoughtful, reflective opinions in the weekly class discussion. Students should allocate enough time to complete the required reading, approximately 55 pages per week. The readings can be interpreted in a variety of ways and students should formulate some initial positions and questions to offer in the class discussion. For every article or book, students should be prepared to answer all of the questions found in the "Critical Reading" section of the syllabus below. All required readings may be purchased at the Loyola University Bookstore in the Granada Center on Sheridan Road. Students may shop in person and online using the textbook links in LOCUS or by going directly to the Bookstore

website at www.loyolachishop.com Students do not have to buy any of the books since each one has been placed on 4-hour reserve at Cudahy Library.

Students who attend the lecture class will receive lecture notes via Loyola's Outlook email system sometime after class. The notes serve as the "textbook" for class and eliminate the need to engage in frantic note-taking. Students should carefully listen to and contemplate the arguments and ideas raised in each lecture. **All computers, cellphones, smartphones, tablets, MP3 players, audio recorders and any other electronic devices should be turned off during class.** Upon accessing the notes, students should transfer the notes to a disk or flash drive and print a "hard" copy. To receive the notes, students must attend the class. No attendance, no notes. Please note that Illinois law **prohibits** the recording of oral communications without the consent of all parties to the recorded communication. Please be aware that any unauthorized recording is considered a felony.

The required readings are:

- David J. Weber, *What Caused the Pueblo Revolt of 1680?* (New York: Bedford/St. Martin's Press, 1999), pages xi (map), xii, 3-16, 39-51, 115-127, available on Sakai.
- Frederick Douglass, *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself with Related Documents* (1845), David W. Blight, editor, 3rd edition (Boston: Bedford/St. Martin's, 2017), pages 1-122, 145-169 (introduction, chaps. I-XI, appendix, "What to the Slave is the Fourth of July?").
- Henry David Thoreau, "On Civil Disobedience" (1849), available on Sakai.
- Alexander Hamilton Stephens, "Cornerstone Speech" (1861), available on Sakai.
- Horace M. Kallen, "Democracy versus the Melting Pot," *Nation* 100 (February 18 and 25, 1915), 190-94, 217-20; and Madison Grant, "America for the Americans," *Forum*, (Sept. 1925), 346-355, both available under Resources in Sakai.
- Ida B. Wells, *Southern Horrors and Other Writings: The Anti-Lynching Campaign of Ida B. Wells*, Jacqueline Jones Royster, editor, 1st or 2nd editions (New York: Bedford/St. Martin's Press, 1997, 2016), pages 1-45 (Introduction), pages 50-72 in 1st edition or pages 46-68 in 2nd edition (*Southern Horrors*); pages 73-157 in 1st edition or pages 69-151 in 2nd edition (*A Red Record*).
- Betty Friedan, *The Feminine Mystique* (1963), Kirsten Fermaglich and Lisa Fine, eds. (New York: W.W. Norton, 2013), pages xi-xx, 9-64, 213-257, 280-313 (chaps. 1-3, 11-12, 14-epilogue).
- Barack Obama, *Dreams from My Father: A Story of Race and Inheritance* (New York: Random House, 1995, 2004), pages vii-xvii (preface & intro.), 3-27 (chap. 1), 30-52, 55-66 (chap. 3 part), 72-100 (chaps. 4, 5 part), 110-70 (chaps. 6-8, 9 part), 207-21 (chap. 11), 237-48, 256-61, 269-95 (chap. 14), 437-42 (epilogue part).

Students with documented learning differences should contact the professor and the Student Accessibility Center (SAC; Sullivan Center (773-508-3700), www.luc.edu/sswd) within the first two weeks of the semester to discuss the need for any special arrangements. Students should keep the professor and junior professors informed of absences well in advance if possible.

Students who miss one week or more of class because of illness or a personal emergency should contact the dean's office. Dean's office staff will notify your instructors. Notification of an absence does not excuse the absence; upon returning to classes, students are responsible for contacting instructors, producing appropriate documentation for the absence, and completing any missed work.

MEETING DATES AND ASSIGNMENTS

30 Aug.: Indigenous Americans in the Pre- and Post-Columbian Eras, 1000-1800

Discussion of Weber, *What Caused the Pueblo Revolt of 1680*, pages xi (map), xii, 3-16, 39-51, 115-127, available on Sakai. (week of 30 Aug.-3 Sept.)

1 Sept.: The British Invasion: Puritans and Royalists, 1600-1775

6 Sept.: NO CLASS – LABOR DAY

8 Sept.: The British Invasion: The Quakers, 1680-1775

Discussion of Douglass, *Narrative*, pages 1-122, 141-145 (weeks of 8-18 Sept.: week 1 - pages 1-27, 40-78; week 2 - pages 31-40, 78-122, 141-45)

13 Sept.: Slavery: The First Two Centuries, 1600-1800

15 Sept.: The Creation of the American Republic

16 September - THE MIDNIGHT BIKERIDE – American History in Chicago (2 points of extra credit). More information at: <http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

20 Sept.: Slavery and the Rise of the American South, 1800-1860

Discussion of Thoreau, "On Civil Disobedience," on Sakai (week of 20-24 Sept.).

22 Sept: What Was Jacksonian Democracy?

27 Sept.: The Emergence of an Immigrant Nation, 1800-1870

Discussion of Stephens, "Cornerstone Speech," on Sakai (weeks of 27 Sept.-11 Oct.).

29 Sept.: The Abolitionist Movement, 1740-1870

4 Oct.: John Brown

6 Oct.: MIDTERM EXAMINATION

11 Oct.: NO CLASS - SEMESTER BREAK

Reminder: all History Majors should see their academic advisor before registering for Spring Semester classes.

13 Oct.: The American Civil War, 1861-65

Discussion of Ida B. Wells, *Southern Horrors*, pages 1-45 (Introduction), pages 50-72 in 1st edition or pages 46-68 in 2nd edition (*Southern Horrors*); pages 73-157 in 1st edition or pages 69-151 in 2nd edition (*A Red Record*) (weeks of 13-22 Oct.).

18 Oct.: Reconstruction, 1863-1877

20 Oct.: The New Immigration, 1870-1925

25 Oct.: The New Immigration and American Nativism, 1870-1925

Discussion of Horace M. Kallen, "Democracy versus the Melting Pot," *Nation* 100 (February 18 and 25, 1915), pp. 190-94, 217-20; and Madison Grant, "America for the Americans," *Forum* (Sept. 1925), pp. 346-355, both available on Sakai (weeks of 25 Oct.-5 Nov.).

27 Oct.: The Creation of an Urban Society

1 Nov.: The Populist Revolt

3 Nov.: Women and the Rise of Feminism

8 Nov.: The Great Depression, 1929-1940

Discussion of Friedan, *The Feminine Mystique*, pages xi-xx, 5-64, 213-257, 280-313 (weeks of 8-19 Nov.; week 1 - pages xi-xx, 5-64; week 2 - pages 213-257, 280-313).

10 Nov.: The New Deal, 1933-1938

15 Nov.: The Civil Rights Movement, 1890-1954

17 Nov.: The Civil Rights Movement, 1950-2010

22 Nov.: The American Family, Sexuality, and Gender, 1945-2015

DISCUSSION of Obama, *Dreams from My Father* (weeks of 22 Nov.- 10 Dec.; week 1 - pages vii-xvii, 3-27, 30-52, 55-66, 72-100; week 2 - pages 110-70, 207-21, 237-48, 256-

61, 269-95, 437-42).

24-28 Nov.: THANKSGIVING BREAK

29 Nov.: The Transsexual and Transgender Transformation

Recommended: read Allen Ginsberg, "Howl" (1956) at
<http://www.pangloss.com/seidel/Ramble/howl.shtml>

To hear Ginsberg reading "Howl," go to:
http://www.pacifica.org/program-guide/op.segment-page/station_id,4/segment_id,469/

1 Dec. The Newest Immigrants, 1940-2021

6 Dec.: The Age of Rage

8 Dec.: What is American Pluralism?

FINAL TAKE-HOME ESSAY: Due FRIDAY, 10 DECEMBER, noon.

FINAL IN-CLASS EXAMINATION: MONDAY, 13 DECEMBER, 9-11 a.m., Crown Auditorium.

Information on the final examination schedule and academic calendar is available at:
<https://www.luc.edu/academics/schedules/>

DISCUSSIONS AND CRITICAL READING

Discussion and class participation is a very important part of your grade (25 percent). Incisive, imaginative and thoughtful comments that generate and facilitate discussion are weighed heavily in final grades. Asking questions, responding to student questions and contributing to an ongoing discussion are a necessary part of the learning experience. Classroom discussion will take place in the discussion sections and will center on the required readings. **All students are required to register for one of the discussion sections** (marked "DIS" in the course schedule). Failure to participate in the preassigned discussion sections will only lower a student's final grade. Discussions are scheduled for 14 classes, each worth 2 "points." Students will receive 1 point for attendance or minimal participation, and 2 or more points for active participation. Students may enhance their classroom participation grade by raising questions that generate further discussion, interacting with the instructors in office hours, fulfilling periodic assignments made by the instructor, and participating in the occasional opportunities for discussion which arise in the main lecture.

The best ways to prepare for and contribute to class discussion are: 1) complete the reading on time, and 2) critically analyze the reading. The primary goal of critical reading is to find the

author's interpretation and what evidence and influences led to that conclusion. Never assume a "passive" position when reading a text. If students ask and attempt to answer the following questions, they will more fully comprehend and understand any reading.

1. What is the thesis of the author?
2. Does the author have a particular stated or unstated point of view? How does the author construct their argument? Are the author's goals, viewpoints, or agendas revealed in the introduction or preface? Does the author provide evidence to support the argument? Is it the right evidence? In the final analysis, do you think the author proves the argument or does the author rely on preconceived views or personal ideology? Why do you think that?
3. Does the author have a moral or political posture? Is it made explicit or implicit in the way the story is told? What is the author's view of human nature? Does change come from human agency and "free will" or broad socio-economic forces?
4. What assumptions does the author hold about society? Does the author see society as hierarchical, pluralistic, democratic or elitist? Does the author present convincing evidence to support this view?
5. How is the narrative constructed or organized? Does the author present the story from the viewpoint of a certain character or group? Why does the author begin and end at certain points? Is the story one of progress or decline? Why does the author write this way?
6. What issues and events does the author ignore? Why? Can you think of alternative interpretations or stories that might present a different interpretation? Why does the author ignore certain events or facts?

Students who miss a class discussion or feel reluctant to speak in class have the option of writing a 2-3 page review essay on the required reading. The essay should summarize the author's thesis in one paragraph and then proceed to criticize and analyze some aspect of that thesis. Students who elect to write such essays must submit them within two weeks of the class discussion.

ART INSTITUTE OF CHICAGO ASSIGNMENT



The assignment is simple: go to the Art Institute of Chicago (111 S. Michigan Avenue), locate **ONE** of the art objects below (most of which are discussed or shown in class), have a digital photograph of yourself taken in front of the object or painting (ask a guard if you go alone), and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu **AND** your junior professor. Before you go, be sure to look up the room location of the object at <http://www.artic.edu/aic/> The assignment is worth 5% of your final grade. Students may

complete the assignment any time during the semester but no later than Friday, 10 Dec. 2021.
Visit early!

In the event of a stay-at-home order because of the COVID-19 pandemic, you can still visit the Art Institute! Just go to this website to experience a virtual tour of the AIC and view any one of the works of art below:

https://www.artic.edu/visit-us-virtually/videos/art-institute-essentials-tour?utm_medium=email&utm_source=newsletter&utm_campaign=base&utm_content=base-videos-04-23-20

Just email a screenshot of the artwork or a selfie photo of you and the image on your computer to Prof. Gilfoyle at tgilfoy@luc.edu AND your junior professor.

Ancestral Pueblo (Anasazi) Ceramics and Artwork, 875-1400
Coronation Stone of Motecuhzoma II (Stone of the Five Suns), 1503
Augustus Saint-Gaudens, *The Puritan*, 1899
Jean-Antoine Houdon, *George Washington (1785-92; recast 1917)*
Edward Savage, *George Washington*, 1793
John Ritto Penniman, *Meetinghouse Hill, Roxbury, Massachusetts*, 1799
Gilbert Stuart, *Major-General Henry Dearborn*, 1812
Duncan Phyfe, *Box Sofa*, 1820
Joseph Louis Hippolyte Bellangé, *Battle Scene*, c. 1825
Thomas Cole, *Landscape with Figures: A Scene from "The Last of the Mohicans,"* 1826
Alvan Fisher, *The Prairie on Fire*, 1827
John Quidor, *Rip Van Winkle*, 1829
Ezra Ames (Ralph Earl), *Mrs. Noah Smith and Family*, c. 1830
Thomas Cole, *Distant View of Niagara Falls*, 1830
William Sidney Mount, *Bar-room Scene*, 1835
Thomas Ball, *Daniel Webster*, 1853
John Quincy Adams Ward, *The Freedman*, 1862–63
Daniel Chester French, *Standing Lincoln*, 1912
Daniel Chester French, *Seated Lincoln*, 1916
Albert Bierstadt, *Mountain Brook*, 1863
Thomas Moran, *Autumn Afternoon, the Wissahickon*, 1864
Winslow Homer, *Croquet Scene*, 1866
George Inness, *Catskill Mountains*, 1870
Worthington Whittredge, *Indian Encampment*, 1870-76
Thomas Waterman Wood, *The Yankee Pedlar*, 1872
Walter Shirlaw, *Toning the Bell*, 1874
Claude Monet, *Arrival of the Normandy Train, Gare Saint-Lazare*, 1877
Eastman Johnson, *Husking Bee, Island of Nantucket*, 1876
Gustave Caillebotte, *Paris Street; Rainy Day*, 1877
Edgar Degas, *Café Singer*, 1879
Chief Blanket (Third Phase), Navajo, c. 1880
De Scott Evan, *The Irish Question*, 1880s
Sullivan & Adler, *Chicago Stock Exchange Trading Room*, 1893-94

Camille Pissarro, *The Place du Havre, Paris*, 1893
 Henri de Toulouse-Lautrec, *Equestrienne (At the Cirque Fernando)*, 1887–88
 Pierre-Auguste Renoir, *Acrobats at the Cirque Fernando*, 1879
 Pierre-Auguste Renoir, *The Laundress*, 1877/79
 Frederic Remington, *The Advance-Guard, or The Military Sacrifice (The Ambush)*, 1890
 Frederic Remington, *Historians of the Tribe*, 1890-99
 Frederic Remington, *Coming Through the Rye (Over the Range)*, 1902/06
 Frederic Remington, *The Bronco Buster*, 1899
 Augustus Saint-Gaudens, *The Puritan*, 1899
 Elbridge Ayer Burbank, *Shu-Pe-La/Moqui*, 1898
 Hermon Atkins MacNeil, *The Sun Vow*, modeled 1898, cast 1901
 Hermon Atkins MacNeil, *The Moqui Runner*, modeled 1896, cast 1897
 Ralph Albert Blakelock, *The Vision of Life, or the Ghost Dance*, 1895-97
 Everett Shinn, *The Hippodrome, London*, 1902
 John Sloan, *Renganeschi's Saturday Night*, 1912
 George Bellows, *Love of Winter*, 1914
 Gifford Beal, *Spotlight*, 1915
 James Earle Fraser, *The End of the Trail*, 1918
 Archibald John Motley, Jr., *Self-Portrait*, c. 1920
 Charles Demuth, *Business*, 1921
 Joseph Stella, *By-Products Plants*, 1923/26
 Todros Geller, *Strange Worlds*, 1928
 John Bradley Storrs, *Ceres*, 1928
 Grant Wood, *American Gothic*, 1930
 Richard Neutra, *Armchair*, 1930
 Georgia O'Keeffe, *Cow's Skull with Calico Roses*, 1931
 Charles Demuth, *...And the Home of the Brave*, 1931
 Horace Pippin, *Cabin in the Cotton*, 1933/37
 Walter Ellison, *Train Station*, 1936
 Thomas Hart Benton, *Cotton Pickers*, 1945
 Charles Wilbert White, *This, My Brother*, 1942
 Charles Wilbert White, *Harvest Talk*, 1953
 Eldzier Cortor, *The Room No. VI*, 1948
 José Clemente Orozco, *Zapata*, 1930
 Frank Lloyd Wright, *Metal Office Furniture for Johnson Wax Co. offices*, 1937-39
 Edward Hopper, *Nighthawks*, 1942
 Eero Saarinen, *Armchair*, 1955-57
 Wendell Castle, *Coffee Table*, 1967
 Robert Venturi & Denise Scott Brown, *Queen Anne Chair*, 1984

EXTRA CREDIT

During the semester, students will have opportunities to earn extra credit. The professor will announce such opportunities in class and via email at the appropriate moments during the

semester. To receive extra credit, attend the exhibition or event in person, take a digital photograph of yourself in front of an object at an exhibition or the speaker or lecturer at a lecture, and email the photo and your ticket entrance receipt to Prof. Gilfoyle at tgilfoy@luc.edu AND your junior professor. Events already scheduled and available for extra credit include:

Exhibition – Richard Hunt: Scholar’s Rock or Stone of Hope or Love of Bronze, Art Institute of Chicago, through 20 Sept. 2021 (one point of extra credit on final grade).

16 September - THE MIDNIGHT BIKERIDE – American History in Chicago (two points of extra credit on final grade). More information at: <http://www.luc.edu/depts/history/gilfoyle/BIKERIDE.HTM>

Exhibition – Vivian Maier: In Color, Chicago History Museum, until 8 May 2023 (one point of extra credit on final grade).

Exhibition – Remembering Dr. King: 1929-1968, Chicago History Museum, until 4 July 2022 (one point of extra credit on final grade).

COURSE OBJECTIVES

The course will examine ideas, institutions, social life, world-views and notions of United States history over time. The desired outcome is for students to gain historical knowledge about how the history and evolution of the United States. The course will enable you to:

- Evaluate and assess the forces of change and the forces of stability.
- Place events, texts, objects, and ideas (artistic, literary, theological, etc.) in their proper historical and cultural contexts and see how they affect cultures today.
- Understand that historical knowledge is constructed from primary sources and competing paradigms, and use such sources critically to construct history.
- Understand important elements of your cultural heritage as citizens of the United States and the world, including notions such as citizenship, representative government, romantic love, the nuclear family, and the market economy.
- Differentiate between contemporary values and worldviews and those of previous historical civilizations. By comparing the views of past societies with current ones, students can appreciate how present attitudes are as much conditioned by historical context as past attitudes.
- Become a more informed and productive citizen of your country and your world.

SKILL OBJECTIVES

1) Critical Thinking Skills

The skills of the historian are vitally important in this age of information; as world citizens we are required to contextualize, analyze and judge information generated from a variety of sources, both disarmingly familiar and radically alien, with a variety of underlying agendas. Moreover, your future profession will most likely require you to develop reliable sources of information and make judgments based on solid evidence.

This course will develop the following skills:

- Read critically and assess the reliability of sources in several media.
- Generate new ideas, hypotheses, arguments and questions about the historical experiences of humans.
- Predict and respond to counterarguments, adjust your thinking in the light of the process, and maintain throughout cordial and civil discourse with various audiences in a variety of formats.

2) Communication Skills and Sensitivities

This course will develop the following skills:

- Write clearly and effectively.
- The two examinations will involve short answer identifications and/or a choice from among several general essay questions about material covered in lecture and the common readings as outlined on the syllabus. Here, students will be graded on their command of the material. While students are not graded on their writing for examinations, answers must be in essay form with complete paragraphs and sentences.
- Present evidence and articulate a position extemporaneously to peers and instructors in oral discourse and written form.
- Recognize and have the ability to act on your obligation to contribute to civic discourse. In discussions and examinations, you will be asked to distinguish between fact and opinion and to try to understand both sides of conflicts. You are urged to be sensitive to how seemingly distant events like slavery or nativism still evoke resentment and tension among people today.

STATEMENT ON PLAGIARISM

Plagiarism and/or academic dishonesty will result in a final grade of F for the examination or assignment as well a letter, detailing the event, to be placed in the offending student's permanent file in the Dean's office. The definition of plagiarism is:

You plagiarize when, intentionally or not, you use someone else's words or ideas but fail to credit that person. You plagiarize even when you do credit the author but use his [or her] exact words without so indicating with quotation marks or block indentation. You also plagiarize when you use words so close to those in your source, that if your work were placed next to the source, it would be obvious that you could not have written what you did with the sources at your elbow.

Wayne Booth, Gregory C. Colomb, and Joseph M. Williams, *The Craft of Research* (Chicago: University of Chicago Press, 1995), p. 167.

To avoid plagiarism, take notes carefully, putting all real quotes within quotation marks, while summarizing other parts in your own language. This is difficult; if you do not do it correctly, it is better to have all your notes in quotes. The worst thing is to alter a few words from the source, use no quotation marks, and treat the notes as a genuine summary. You will likely copy it out as written in your notes, and thus inadvertently commit plagiarism. Changing around a word, a phrase, or a clause is still plagiarism if it follows the thought sequence or pattern in the original. On the other hand, do not avoid plagiarism by making your paper a string of quotations. This results in poor writing, although it is not criminal.

In any case, do not let this prevent you from quoting your primary sources. As they are the "evidence" on which you build your argument, you will need to quote them at necessary points. Just be sure to put quotation marks around them, or double indent them as in the example above, and follow the quote with a proper foot or endnote.

A final note: The Internet can be a convenient tool for research, but many websites contain unreliable or plagiarized information. **Never** cut and paste from Internet sites without quoting and citing your sources.

The university has developed a helpful website. See: <http://www.luc.edu/is/cease/ai.shtml>

CONNECT WITH THE HISTORY DEPARTMENT

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Follow: [flickr.com/people/luchistorydepartment](https://www.flickr.com/people/luchistorydepartment)

The Loyola History Department's website and social media pages are updated frequently with event announcements, internship and job opportunities, faculty and student achievements, and other news about the department and the history profession. In addition, the website contains a wealth of information essential for students taking history courses, including guidelines for majors and minors, details about scholarships and essay contests, faculty bios and course descriptions, and the department's "Major in History" career guide.