

**CAST 400: Research Seminar:  
Expanding the Archive  
Spring 2014  
Tuesdays 9:00-10:50  
King 335**

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**\*\*\* This course fulfills a GSFS major requirement \*\*\***

This course is designed to guide students through the various steps of writing a research paper, including defining a research question, data collection, analysis of the data, and the writing process. We will begin by collectively reading scholarly discussions of key concepts including changing notions of evidence and archives, interdisciplinarity, and methodology. How, for instance, do American Studies scholars use archives? Is this changing in the 21st century? Do new media technologies like the Internet require different methodological approaches to archives and different definitions of evidence? In exploring the distinctiveness of Comparative American Studies, intersectionality and interdisciplinarity will frame our discussions about research practices. We will also do an in-depth review of discourse analysis. From this initial shared conversation, we will turn to the design and pursuit of individual research projects that address epistemological, methodological and historical issues central to each student's topic. We will use memo writing and the peer-review process as classroom practices to guide you through the research and writing process. Finally, you will present your work in a public forum in order to develop public speaking skills.

**Course Goals:**

- to articulate the role of critical interdisciplinary studies in humanities and social science research
- to link theories of intersectionality to research design and methodology
- to gain competency in conducting interdisciplinary research
- to gain greater facility in designing a feasible research question
- to enhance analytical skills in understanding and assessing scholarly research
- to enhance analytical skills in evaluating evidence
- to further develop communication skills including both writing and oral presentations

**REQUIRED TEXTS:**

Cacho, Lisa Marie. 2012. *Social Death: Racelessness and the Criminalization of the Unprotected*. New York: NYU Press.

Booth, Wayne C., et al. 2008. *The Craft of Research*, 3<sup>rd</sup> Edition. Chicago: University of Chicago Press.

Books are available for purchase at the Oberlin Bookstore and are on reserve at Mudd. All other readings are available on Blackboard (BB) under Course Documents.

Even though there are only two required books for this class, I expect you to be ready to discuss all the readings in depth. Therefore, you must either bring a paper copy of each reading, an e-reader or laptop, or good notes with you to class.

## COURSE REQUIREMENTS

### ***ATTENDANCE AND PARTICIPATION (15%)***

The class requires your thoughtful and continuous participation; therefore, regular attendance is mandatory. Any absences will be deducted from your final grade. Please be punctual, as we only meet once a week and late arrivals are disruptive. As such, excessive tardiness will also have an impact on your final grade.

The class is designed around discussions of the research process and part of your grade is based on participation. In order for the course to be effective, you must come to class having carefully read all assigned material and with all writing assignments completed on time. While some assignments (proposal and drafts) are not graded, they are required and constitute a significant portion of your participation grade. The best way to advance your own research is to get substantive feedback and to revise your work in response. This requires active participation in both sides of that process. In other words, you need to be both a careful and critical reviewer and to listen with an open mind to the constructive critiques offered by your classmates. We will discuss various strategies for effective peer review in class. A component of your participation grade will also be an assessment of your work as a peer-reviewer.

***Individual Meetings:*** you are required to meet with me at least **twice** in each half of the semester. The first meeting must occur within the first two weeks of the semester.

### **RESEARCH PROJECT (see Project Guidelines handout for more details)**

In this writing intensive class, all written work is designed to facilitate the production of a final research project and, in the process, to develop further your critical reading, writing, and analytical skills. The different components of this assignment address the main steps required in the research process, including formulating a research question, designing a research strategy to gather a range of interdisciplinary primary and secondary sources, and integrating these materials within a theoretically-grounded critical framework.

Alternative Project: Instead of a research paper, you may pursue a creative, performance-based, or community service project. I will modify the assignments to suit your project, but will still ask you to do a fair amount of writing, which I believe is central to all creative endeavors.

### **Topic Proposal, 1page (p/np), due to BB February 18 by 9am**

Write a 1 page proposal that identifies and explains your research topic (which may be a combination of academic, social, political and/or personal issues).

### **IRB (p/np): Consent Forms due no later than February 18 (send to me via email)**

If you plan to work with human subjects (e.g., interviews or participant observation), you do not have to complete an Institutional Review Board (IRB) application. You must, however, talk with me before engaging in this research and must prepare a consent form. Prior to your discussion with me, please review the information on the IRB website found on the Blackboard site of the Office of the Dean of Arts and Sciences.

### **Formal Prospectus (20%), due to BB March 21 by noon**

***Note: A rough draft of this prospectus is due in class on March 11***

Write a 5-7 page formal research prospectus that identifies the significance of the topic, your research question, and why this necessitates an interdisciplinary approach to this issue. This prospectus should also include a literature review, an explanation of your archival evidence and a discussion of methodology.

### **4 Writing Memos (10%)**

Over the course of the semester you will write 4 short memos responding to prompts about primary sources, scholarship on your topic, and the writing process. The memos

will form the basis of in-class peer review sessions, so please bring the requisite number of hard copies to class.

**Revised Paper Section (10%), due to BB on April 18 by noon**

*Note: A rough draft of this assignment is due in class on April 15*

Write a polished five-page paper about one aspect of your research. This writing should highlight both primary and secondary sources and demonstrate your analytical argument.

**Oberlin CAS Conference (10%) – Saturday, May 3, noon-5pm**

Collectively, the class will design, organize and present a half-day conference open to the Oberlin community. This is an opportunity for you to present your research and to develop your oral communication skills.

**Final Project (35%) due to BB on May 17 no later than 9pm**

*Note: a first draft of the final project is due in class on May 7*

The final project should demonstrate substantive improvement from earlier installments and incorporate insights about archival evidence, methodology and interdisciplinarity. In addition, you should engage analytically with Comparative American Studies concerns about nationalism, power, difference and inequality, and /or other key concepts as they relate to your project.

**GUIDELINES FOR PAPER SUBMISSIONS**

Please submit ALL assignments electronically in Word format (either .doc or .docx but not Pages) to the Blackboard site. Papers should be double-spaced, use 12-point font, and use a standardized citation format.

**ALL ASSIGNMENT DUE DATES ARE FIRM DEADLINES**

**GRADING**

Class participation (including ungraded work)	15%
Memos	10%
Prospectus	20%
Revised Paper section	10%
Presentation	10%
Final Project	35%

**ADDITIONAL COURSE INFORMATION**

**Classroom Expectations:** Please arrive a few minutes early so that we may start class on time. Turn off all cell phones. No texting. Laptops are great for consulting readings and note taking, but I take great exception to people who use class time to check email, surf the web, or engage in any social networking sites.

**Late Work:** All assignments must be completed on time. Papers not turned in on that date will be penalized in grading (1/3 of a grade for every 24 hours late) and may not receive written comments.

**P/NP:** Students opting for this grading system must complete all assignments to receive credit.

**Academic Incompletes** at the end of the semester must get approval from me at least 48 hours before the deadline.

**Honor Code:** This course adheres to the policies of the Oberlin College Honor Code which applies to all work submitted for academic credit. For papers, you must cite all written sources that you used, whether you quote directly or paraphrase. This is true whether you are using electronic or printed materials. Incomplete or improper citations are a form of plagiarism. If you are unfamiliar with proper citation formats or have questions, please consult me, a reference librarian, a writing tutor and/or a style manual. Lack of familiarity with proper procedures is not a defense.

At the end of each academic exercise, students shall write in full and sign the Honor Pledge: "I affirm that I have adhered to the Honor Code in this assignment." See Oberlin Honor Code, [www.oberlin.edu/students/student\\_pages/honor\\_code2.html](http://www.oberlin.edu/students/student_pages/honor_code2.html), for more information.

**Students with Disabilities:** Support is available through Student Academic Services if you need disability-related accommodations for your work in this class. Contact Jane Boomer, Coordinator of Services for Students with Disabilities for assistance in developing a plan to address your academic needs. Please also let me know if I can provide any assistance.

## CLASS SCHEDULE

- Feb. 4: Introduction: Why is CAS in the Archive?  
Reading: Burton, "Introduction" (BB); and Tomlinson and Lipsitz, "American Studies as Accompaniment" (BB)
- Feb. 11: The Politics of the Archive  
Foucault, *Discipline and Punish* (BB); Derrida, *Archive Fever* (BB); Stoler, "Colonial Archives and the Arts of Governance" (BB); and Booth, Chaps. 1& 3
- Feb. 18: Epistemic Expansion of the Archive  
Reading: Cacho, *Social Death*, 1-96; Rose, "Discourse Analysis I" (BB); and Booth, Chap. 4  
**Topic Proposal due to BB by 9am**  
**Consent Forms Due**
- Feb. 25: Discourse Analysis -- Locating and Evaluating Sources  
Reading: Cacho, *Social Death*, 97-146; Rose, "Discourse Analysis II" (BB); and Booth, Chaps. 5-6  
**Writing Memo #1 due to BB by 9am and bring one hard copy to class**
- March 4: Further Epistemic Expansions  
Reading: Cacho, *Social Death*, 147-168; Cvetkovich, *An Archive of Feelings* (BB); and Muñoz, "Feeling Brown, Feeling Down" (BB).  
**Writing Memo #2 due to BB by 9am and bring two hard copies to class**
- March 11: Epistemology, Methodology and Literature Reviews  
Reading: Garrett, *Struggling to Define a Nation* (BB); Kaomea, "Dilemmas of an Indigenous Academic" (BB).  
**First Draft of Prospectus - bring in one hard copy**
- March 18: Why do Interdisciplinary Research?  
Readings: Keeling and Kun, "Introduction: Listening to American Studies (BB); Enstad, "Toxicity and the Consuming Subject" (BB); and Wald, "American Studies and the Politics of Life" (BB).
- March 21: Prospectus due to BB by noon.**
- March 24: SPRING BREAK**
- April 1: Epistemology, Methodology and Method  
Reading: Taylor, *The Archive and the Repertoire* (BB); and review Cacho, 1-34.

- April 8: Analyzing Primary Sources  
Reading: Review one essay from the course or one chapter from Cacho; and Booth, Chaps. 7-9.  
*Writing Memo #3, due to BB by 9am and bring one hard copy to class*
- April 15: The Elements of a Good Article/ Conference Planning  
Reading: Review one essay from the course or one chapter from Cacho; and Booth, Chaps. 2 & 10-11  
*Draft of Paper Section, bring in one hard copy*
- April 18: Revised Paper Section due to BB by noon**
- April 22: Writing Workshop and Peer Review Session  
Reading: Booth, Chap. 12-14.  
*Writing memo #4, due to BB by 9am and bring two hard copies to class*
- April 29: Oral Presentation Workshop and Conference Planning  
Reading: Booth, Ch. 16-17
- May 3: Conference, noon-5pm**
- May 7: Peer Review Session and Conclusions  
*Bring in draft of final project to exchange with a partner*
- May 17: Final papers due to BB no later than 9pm**

#### ARTICLES ON BLACKBOARD

Burton, Antoinette. 2005. "Introduction: Archive Fever, Archive Stories." In *Archive Stories: Facts, Fictions, and the Writing of History*, ed. A. Burton, 1-24. Durham, NC: Duke University Press.

Cvetkovich, Ann. 2003. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Culture*. Durham, NC: Duke University Press. Chapter 7.

Derrida, Jacques. 1996. *Archive Fever: A Freudian Interpretation*. Translated by Eric Prenowitz. Chicago: University of Chicago Press. Pgs: 1-23.

Enstad, Nan. 2009. "Toxicity and the Consuming Subject." In *States of Emergency: The Object of American Studies*, eds. R. Castronovo and S. Gillman, 55-68. Chapel Hill: University of North Carolina Press.

Foucault, Michel. 1977. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. New York; Vintage. Pgs 195-228.

Garrett, Charles Hiroshi. 2008. *Struggling to Define a Nation: American Music and the Twentieth Century*. Berkeley: University of California Press. Pgs. 1-16

Halse, Christine and Anne Honey. 2005. "Unraveling Ethics: Illuminating the Moral Dilemmas in Research Ethics." *Signs* 30, 4 (Summer): 2141-2162.

Kaomea, Julie. 2004. "Dilemmas of an Indigenous Academic: A Native Hawaiian Story." In *Decolonizing Research in Cross-Cultural Contexts*, eds. K. Mutua and B. Swadener, 27-43. Albany: State University of New York.

Keeling, Kara and Josh Kun. 2011. "Introduction: Listening to American Studies." *American Quarterly* 63, 3 (September): 445-459.

Muñoz, José Esteban. 2006. "Feeling Brown, Feeling Down: Latina Affect, the Performativity of Race and the Depressive Position." *Signs: Journal of Women in Culture and Society* 31, 3: 675-688.

Rose, Gillian. 2001. *Visual Methodologies*. Thousand Oaks, CA: Sage. Chaps. 6 -7.

Stoler, Ann Laura. 2007. "Colonial Archives and the Art of Governance: On the Content in the Form." In *Archives, Documentation, and Institutions of Social Memory*, ed. F. Blouin and W. Rosenberg, 267-279. Ann Arbor: University of Michigan.

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press, pgs. 1-52.

Tomlinson, Barbara and George Lipsitz. 2013. "American Studies as Accompaniment." *American Quarterly* 65, 1 (April): 1-30.

Wald, Priscilla. 2012 "American Studies and the Politics of Life." *American Quarterly* 64, 2 (June): 185-204.

#### BOOKS ON RESERVE

Blouin, Francis X. and William G. Rosenberg, eds. 2007. *Archives, Documentation, and Institutions of Social Memory*. Ann Arbor: University of Michigan. **CD931.A685 2007**

Booth, Wayne C., et al. *The Craft of Research*, 3<sup>rd</sup> Edition. 2008. Chicago: University of Chicago Press. **Q180.55.M4 B66 2008**

Burton, Antoinette, ed. 2005. *Archive Stories: Facts, Fictions, and the Writing of History*. Durham, NC: Duke University Press. **CD971 .A72 2005**

Cvetkovich, Ann. 2003. *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Culture*. Durham, NC: Duke University Press. **HQ75.5 .C89 2003**

Gordon, Avery F. 1997. *Ghostly Matters: Haunting and the Sociological Imagination*. Minneapolis: University of Minnesota Press. **HM73.G598 1997**

Rose, Gillian. 2001. *Visual Methodologies*. Thousand Oaks, CA: Sage. **P93.5 .R67 2001**

Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham, NC: Duke University Press. **E20 .T39 2003**