



# MHPG848

## An Introduction to Modern Historiography

S1 External 2015

*Dept of Modern History, Politics & International Relations*

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#### **Disclaimer**

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## General Information

Unit convenor and teaching staff

Unit Convenor

Margaret Sampson

[margaret.sampson@mq.edu.au](mailto:margaret.sampson@mq.edu.au)

Contact via [margaret.sampson@mq.edu.au](mailto:margaret.sampson@mq.edu.au)

W6A 407 Meeting Rm

Thursday 12-12.30

Credit points

4

Prerequisites

(12cp in MHIS or AHST or POL units at 300 level) or admission to MA in (History or Modern History) or PGDipArts in Modern History or PGCertArts in Modern History

Corequisites

Co-badged status

MHIS748

Unit description

An introduction to views of the nature, origins, limits and purpose of historical knowledge since the beginning of the nineteenth century. Topics explored include: changing understandings of subject matter and evidence, empiricism, objectivity and truth, biography, Marxism, gender, postcolonialism, postmodernism, and universal histories.

## Important Academic Dates

Information about important academic dates including deadlines for withdrawing from units are available at <https://www.mq.edu.au/study/calendar-of-dates>

## Learning Outcomes

On successful completion of this unit, you will be able to:

What role can historiography play in historical writing, research and teaching?

Historiography encourages better, reflexive writing, research and teaching, because it asks us to think about how we understand ourselves—and others—and to justify decisions we make about how and why we do history.

Does history writing only passively convey 'facts' from the past or is it in the process of making new knowledge? Debates within historiography: is there one 'house' of history, or

are there many 'houses'?

History of the modern discipline of history both inside and outside the academy.

What role does biography play in historical writing? Is it a legitimate form of historical writing?

Are histories fictions? Why are historians now so interested in the relation between history and fiction?

What kinds of evidence are available for historians? How do we distinguish good from bad historical writing?

What does the new 'total history' of the Annales school actually involve? Is it now old history?

Debates for and against postmodernism in history writing. Has postmodernism meant the 'end of history' or its renewal?

What is 'postcolonialism' in history writing? Is Aboriginal history postcolonial history?

The new geographic turn in history writing. Environmental history and its links to big history.

Are women's history and gender history the same thing? What is the history of masculinity? How has it been argued that the history of sexuality is central to history proper?

Did Marxist history cease to be useful or meaningful with the end of the cold war? Has there been a resurgence of interest in economic history since the GFC?

Might big or universal history be the way of the future for history writing?

Rise of the memory school of historiography: why? Will the internet result in more and better history being written? Is television or film the chief new medium of history writing?

Advanced skills in independent time-management and work organisation

Refreshed and extended skills in planning and coherent presentation of documented written argument.

Refreshed and extended skills in evaluation of information, ideas and arguments, including those of diverse cultural assumptions.

Reflection on methods of analysis and problem-solving, and incorporation of lessons learned into future work.

Develop the advanced research skills of identifying socially complex problems, formulating questions for investigation and working out paths of creative resolution.

## **General Assessment Information**

Please consult with Margaret Sampson about your topic before submitting your major essay.

All written work must follow the conventions outlined in the following document given below.

[http://www.mq.edu.au/about\\_us/faculties\\_and\\_departments/faculty\\_of\\_arts/mhpir/current\\_students/writing\\_essays\\_in\\_history/](http://www.mq.edu.au/about_us/faculties_and_departments/faculty_of_arts/mhpir/current_students/writing_essays_in_history/)

Rubrics are also given below.

## Assessment Tasks

Name	Weighting	Due
<a href="#">Introductory tutorial exercise</a>	10%	17 March
<a href="#">Unit Project</a>	50%	12 May
<a href="#">Journal</a>	40%	9 June

### Introductory tutorial exercise

Due: **17 March**

Weighting: **10%**

Write your own short imaginary entry in a dictionary of national biography. 500 -750 words.

**What criteria did you use to select material for your entry?**

**Do you consider biography a legitimate form of history writing?**

**Submit online to turnitin assignments on ilearn page**

On successful completion you will be able to:

- What role can historiography play in historical writing, research and teaching?  
Historiography encourages better, reflexive writing, research and teaching, because it asks us to think about how we understand ourselves—and others—and to justify decisions we make about how and why we do history.
- What role does biography play in historical writing? Is it a legitimate form of historical writing?
- Reflection on methods of analysis and problem-solving, and incorporation of lessons learned into future work.

### Unit Project

Due: **12 May**

Weighting: **50%**

Write an essay in which you address a question that you have formulated, a question that relates to any of the ideas or issues covered in the unit and which is relevant to your future research. **You should clear your choice of question with your convenors at least two weeks before the due date.** Start thinking about your essay question now! Try to keep your project manageable, by, for instance, investigating a concept or controversy through three to four primary texts. Keep your question short, too. Your paper should illustrate that you are able to locate evidence and present your findings in a clear and coherent manner. Your paper must be referenced in accordance with the conventions of the Department of Modern History and include a heading that identifies the question and a bibliography;

A word length of around 3,00 to 3500 words is appropriate. Assignments should be submitted via turnitin on our ilearn page

For information on how the project will be marked, see the assessment rubric.

#### ***A Note on the Scope of the Unit Project:***

When selecting a topic, you should confine yourself to an examination of an idea or issue in historiography from 1800 onwards. You do not have to write on Western histories: you are also welcome to write on Chinese or Islamic historiography, for instance, and our library has a growing collection of materials in these areas. We would also prefer that you not write on a form of historical **reversionism** (eg. Holocaust denial, or the history wars in Australia) or on the historiography of world history, as these are addressed in MHPG847: Rewriting History and MHPG912: World Historians. Additionally, if you are a teacher, we would like you to write on a general historiographical issue rather than an HSC Extension case study.

If you are working on an MA project, you may write an essay on a historiographical issue relevant to your research interests, but the essay should not be submitted in whole or part within your project.

#### **How to select your Unit Project:**

Historiography is the study of how the history of a particular topic has been thought about and written. It is really the study of how historians come to have a particular understanding of a topic.

This process might be due to, e.g.:

- sources (both primary and secondary) which were available at the time
  
- ideological inclination, e.g. Marxist, liberal, libertarian, anti-communist, feminist, etc.
  
- methodology, e.g. historical explanations which focus on or emphasise politics, or economics, class conflict, the cultural realm, gender relations, etc.

Historiography is thus the study of how different historical explanations have developed and changed over time as a result of changes in any of the above factors.

The Unit Project requires you to pick a topic in this course and design a research question focusing on the historiography of this topic, i.e. the history of how this topic has been studied and interpreted by historians over the years, and what factors have shaped their interpretations.

### **Steps to take:**

1. Identify a topic that you are interested in.
  
2. Find out whether there has been a historiographical debate about the subject, or what the most important historiographical works on the subject are considered to be. Obviously, the Recommended Resources at the end of each topic in your Unit Guide are a good place to start, but don't feel limited by these sources. Explore the topic and find your own sources.

Sometimes there isn't any particular controversy about the topic. In such cases, it is important to identify the most important scholars who have worked on the subject, and to identify how the historical treatment of the subject has changed over time.

3. Formulate a research question that takes into consideration:

- the type of sources you have
  
- the limitations of these sources

- the issues of historiography which will be pertinent to these sources, e.g. some of the writings on fiction and history could well overlap with the topic of postmodernism as well, in which case you could certainly bring discussions of postmodernism into a discussion of history and fiction.

Here are a few examples of possible research questions which focus on historiography:

**- How influential has Hayden White's *Metahistory* been on historiography over the last three decades?**

**- Why has the question, 'Is history fiction?' generated so much historiographical debate?**

**- How important has Marxism been to the generation of new methodologies of historiography over the twentieth century?**

**- How has Marxist historiography developed since the second half of the twentieth century?**

**- How influential has Marxism/postmodernism/feminism/postcolonialism been to Australian historiography?**

**- Discuss the evolution of women's history to gender history.**

**- Is it possible to write the history of the emotions?**

**- Explain and evaluate the importance of the 'cultural turn' in European history.**

**- Has Australian history writing always taken account of 'space' and 'place'?**

**- Can you identify problems with writing environmental history/ world history/big history?**

**- Is aboriginal history postcolonial history?**

Remember: this is **not** a project which asks you to write the history of a particular historical event or phenomenon.

Rather, the focus should be on the process of HOW, WHY and WHAT KINDS of history have been produced.

On successful completion you will be able to:

- Does history writing only passively convey 'facts' from the past or is it in the process of making new knowledge? Debates within historiography: is there one 'house' of history, or are there many 'houses'?
- Advanced skills in independent time-management and work organisation
- Refreshed and extended skills in planning and coherent presentation of documented written argument.
- Refreshed and extended skills in evaluation of information, ideas and arguments, including those of diverse cultural assumptions.
- Reflection on methods of analysis and problem-solving, and incorporation of lessons learned into future work.
- Develop the advanced research skills of identifying socially complex problems, formulating questions for investigation and working out paths of creative resolution.

## Journal

Due: **9 June**

Weighting: **40%**



For each of the thirteen topics please record in their own Journal or in an online discussion message to the online discussions forum:

**Up to three questions that you have formulated in response to the required readings; and**

**Your account of how at least one of the required primary readings or a primary reading that you have located relates to one of the key concepts listed in this unit guide.**

You are also welcome to indicate on a voluntary basis:

Your responses to the required readings, ie.

Were they persuasive?

What ideas were new to you?

Can you make links with other things you have learned in this course?

### **Notes on the Journal:**

Online postings for each topic should be a maximum of 400 words and externals should post at least one message for each of the thirteen topics. Your messages can be posted at any stage in the semester before 3 June. Messages can be posted any day of the week, and at any time.

**Externals: Please copy and paste your submissions into your Journal for final marking.**

**All Students: Please try to keep up with our discussions on a weekly basis. Students have only found the Journals difficult when they have left them until the last minute. Most students have performed very well in their Journals.**

Submit via turnitinassignments on ilearn.

Primary Readings: The **online reader** will have an essential reading for each topic. We have also given you a small list of accessible primary readings for every core discussion topic. Most are available on our homepage. You must refer to **one** of these in each of your journal entries or online postings

Historiographical Questions: Historiography, you might recall from the Introduction, is the study of the assumptions that give shape to histories. When you write your list of questions, you should draw attention to ideas and issues that you would like to know more about, or which you don't understand. For example, 'What does Marx mean by materialism?', 'Are postmodernism and poststructuralism the same thing?' or 'Can you be a relativist and still be an empiricist?' are all examples of historiographical questions. It may be hard for you to think of questions in the first weeks of the course, but with practice, you will find it easier, so stick with it.

Historiographical Concepts: The best way to build your understanding of historiographical concepts is to read them in the context of the recommended primary and secondary readings. If, after completing your required reading you are still not sure what a concept means, there are some very useful reference books that you can consult for guidance. I recommend particularly the *Global Encyclopedia of Historical Writing*, the *Dictionary of Historical Concepts* and even the *Routledge Encyclopedia of Philosophy*.

On successful completion you will be able to:

- What role can historiography play in historical writing, research and teaching?  
Historiography encourages better, reflexive writing, research and teaching, because it asks us to think about how we understand ourselves—and others—and to justify decisions we make about how and why we do history.
- Does history writing only passively convey 'facts' from the past or is it in the process of making new knowledge? Debates within historiography: is there one 'house' of history, or are there many 'houses'?
- History of the modern discipline of history both inside and outside the academy.
- Are histories fictions? Why are historians now so interested in the relation between history and fiction?
- What kinds of evidence are available for historians? How do we distinguish good from bad historical writing?
- What does the new 'total history' of the Annales school actually involve? Is it now old history?
- Debates for and against postmodernism in history writing. Has postmodernism meant the 'end of history' or its renewal?
- What is 'postcolonialism' in history writing? Is Aboriginal history postcolonial history?
- The new geographic turn in history writing. Environmental history and its links to big history.
- Are women's history and gender history the same thing? What is the history of masculinity? How has it been argued that the history of sexuality is central to history proper?
- Did Marxist history cease to be useful or meaningful with the end of the cold war? Has there been a resurgence of interest in economic history since the GFC?
- Might big or universal history be the way of the future for history writing?
- Rise of the memory school of historiography: why? Will the internet result in more and better history being written? Is television or film the chief new medium of history writing?
- Advanced skills in independent time-management and work organisation
- Refreshed and extended skills in planning and coherent presentation of documented

written argument.

- Refreshed and extended skills in evaluation of information, ideas and arguments, including those of diverse cultural assumptions.
- Reflection on methods of analysis and problem-solving, and incorporation of lessons learned into future work.
- Develop the advanced research skills of identifying socially complex problems, formulating questions for investigation and working out paths of creative resolution.

## Delivery and Resources

MHIS 748/ MHPG848 is supported by a weekly discussion forum, held Thursdays 10-12 in the Modern History Seminar Room, at the far end of W6A level 4, [W6A 407 Meeting Rm](#) .Internals are expected to attend and to participate actively. External students are also very welcome to attend.

Additional resources are placed online and may be accessed at iLearn <https://ilearn.mq.edu.au/login/MQ/>

All students are expected to make use of the ilearn resources website, and externals must contribute on a weekly basis to the online discussion forums. Online discussion can feel awkward at first but once you have taken the plunge it becomes easier. **Do not be afraid** to say that you cannot make sense of a particular topic. Some topics do appear impenetrable at first – and indeed that may well be a legitimate criticism of them.

Your weekly online contributions can be put together to form your '**Journal**' at the end of the course.

## Unit Schedule

Week	Date week beginning	Possible Contributors	Topics for discussion
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one	23Feb	Sean Brawley,  Kate Fullagar,  Chris Cunneen	<u>Intro to the course</u> : Historiography as the <u>writing</u> of history, not theory of history or philosophy of history.  <u>History and biography</u> : Why is biography back in historiographical fashion? Why did it go out of fashion? Introductory exercise on ilearn. Biography as history? Write your own short biographical entry for the ADB.
two	2 March	Hsu-Ming Teo	<u>History and Fiction &amp; History as Fiction</u> . What are the differences between History and Fiction? What do the two have in common? Why now such a preoccupation amongst historians?
three	9 March  10 March: your  BIOG is DUE	Margaret Sampson	<u>History and Science</u> : Empiricism in history: what is it? Is it now perhaps a straw man or an Aunt Sally in contemporary debates about history?
four	16 March	Margaret Sampson	<u>'New' History? A French Revolution?</u> <i>Annales</i> school & the role of historian Peter Burke as intermediary between 'old' and 'new' history. Compare with the career of Natalie Davis. Is nthe ew history now old?
five	23 March	Mark Hearn	<u>Who's afraid of Post Modernism?</u> Heated debates for and against. Multiple Meanings of Postmodernism.
six	30 March	Leigh Boucher	<u>The 'linguistic' or 'cultural turn' in history</u> : why did it happen and might it now be over? Primacy of language: why? Recent quarrels between cultural history & social history. Who is winning? Might the two be one & same?
	Semester break of two weeks		
seven	20 April	Mark Hearn	<u>Marxist history and economic history</u> after the end of the cold war. Is there a return to class as a category in the era after the GFC? thomas Piketty's <i>Capital</i> : why such a publishing success now?
eight	27 April	Leigh Boucher and Alison Holland	<u>Race &amp; postcolonial history</u> : 'subaltern studies' what are they? Is Aboriginal history postcolonial history?
nine	4 May	Tanya Evans,  Nick Scott Baker	<u>Gender and Sexuality history</u> : the shift from women's history to gender history & the new history of sexuality as central to all history. Masculinity history.

ten	11 May  12 MAY: your ESSAY is due	Matt Bailey and Alison Holland	<u>Place and the recent 'Spatial Turn' in History.</u> Environmental history in the 21 <sup>st</sup> century. Do historians need boots?
eleven	18 May	Leigh Boucher and Robert Reynolds	<u>'The Emotional Turn:' Psychoanalysis in history.</u> What is psychohistory? Can we write the history of emotions? Should we focus only on rational man?
twelve	25 May	David Christian	<u>Global, world &amp; transnational history.</u> Universal history: the way forward now?
thirteen	1 June  9 June: Your JOURNAL is due	Michelle Arrow	<u>Conclusion: who owns history now?</u> Media history and memory history Eg Debates over family history & <i>Who do you think you are?</i> Memory takes the place of history? History beyond the page.

## Policies and Procedures

Macquarie University policies and procedures are accessible from [Policy Central](#). Students should be aware of the following policies in particular with regard to Learning and Teaching:

Academic Honesty Policy [http://mq.edu.au/policy/docs/academic\\_honesty/policy.html](http://mq.edu.au/policy/docs/academic_honesty/policy.html)

Assessment Policy <http://mq.edu.au/policy/docs/assessment/policy.html>

Grading Policy <http://mq.edu.au/policy/docs/grading/policy.html>

Grade Appeal Policy <http://mq.edu.au/policy/docs/gradeappeal/policy.html>

Grievance Management Policy [http://mq.edu.au/policy/docs/grievance\\_management/policy.html](http://mq.edu.au/policy/docs/grievance_management/policy.html)

Disruption to Studies Policy [http://www.mq.edu.au/policy/docs/disruption\\_studies/policy.html](http://www.mq.edu.au/policy/docs/disruption_studies/policy.html) *The Disruption to Studies Policy is effective from March 3 2014 and replaces the Special Consideration Policy.*

In addition, a number of other policies can be found in the [Learning and Teaching Category](#) of Policy Central.

## Student Code of Conduct

Macquarie University students have a responsibility to be familiar with the Student Code of Conduct: [https://students.mq.edu.au/support/student\\_conduct/](https://students.mq.edu.au/support/student_conduct/)

## Results

Results shown in *iLearn*, or released directly by your Unit Convenor, are not confirmed as they are subject to final approval by the University. Once approved, final results will be sent to your student email address and will be made available in [eStudent](#). For more information visit [ask.mq.edu.au](#).

## Student Support

Macquarie University provides a range of support services for students. For details, visit <http://students.mq.edu.au/support/>

## Learning Skills

Learning Skills ([mq.edu.au/learningskills](http://mq.edu.au/learningskills)) provides academic writing resources and study strategies to improve your marks and take control of your study.

- [Workshops](#)
- [StudyWise](#)
- [Academic Integrity Module for Students](#)
- [Ask a Learning Adviser](#)

## Student Services and Support

Students with a disability are encouraged to contact the [Disability Service](#) who can provide appropriate help with any issues that arise during their studies.

## Student Enquiries

For all student enquiries, visit Student Connect at [ask.mq.edu.au](http://ask.mq.edu.au)

## IT Help

For help with University computer systems and technology, visit <http://informatics.mq.edu.au/help/>.

When using the University's IT, you must adhere to the [Acceptable Use Policy](#). The policy applies to all who connect to the MQ network including students.

## Graduate Capabilities

### PG - Capable of Professional and Personal Judgment and Initiative

Our postgraduates will demonstrate a high standard of discernment and common sense in their professional and personal judgment. They will have the ability to make informed choices and decisions that reflect both the nature of their professional work and their personal perspectives.

This graduate capability is supported by:

## Assessment tasks

- Introductory tutorial exercise
- Unit Project
- Journal

## PG - Discipline Knowledge and Skills

Our postgraduates will be able to demonstrate a significantly enhanced depth and breadth of knowledge, scholarly understanding, and specific subject content knowledge in their chosen fields.

This graduate capability is supported by:

### Assessment tasks

- Unit Project
- Journal

## PG - Critical, Analytical and Integrative Thinking

Our postgraduates will be capable of utilising and reflecting on prior knowledge and experience, of applying higher level critical thinking skills, and of integrating and synthesising learning and knowledge from a range of sources and environments. A characteristic of this form of thinking is the generation of new, professionally oriented knowledge through personal or group-based critique of practice and theory.

This graduate capability is supported by:

### Assessment tasks

- Introductory tutorial exercise
- Unit Project
- Journal

## PG - Research and Problem Solving Capability

Our postgraduates will be capable of systematic enquiry; able to use research skills to create new knowledge that can be applied to real world issues, or contribute to a field of study or practice to enhance society. They will be capable of creative questioning, problem finding and problem solving.

This graduate capability is supported by:

### Assessment tasks

- Unit Project
- Journal

## PG - Effective Communication

Our postgraduates will be able to communicate effectively and convey their views to different social, cultural, and professional audiences. They will be able to use a variety of technologically supported media to communicate with empathy using a range of written, spoken or visual formats.

This graduate capability is supported by:

### Assessment tasks

- Introductory tutorial exercise
- Unit Project
- Journal

## PG - Engaged and Responsible, Active and Ethical Citizens

Our postgraduates will be ethically aware and capable of confident transformative action in relation to their professional responsibilities and the wider community. They will have a sense of connectedness with others and country and have a sense of mutual obligation. They will be able to appreciate the impact of their professional roles for social justice and inclusion related to national and global issues

This graduate capability is supported by:

### Assessment tasks

- Unit Project
- Journal

## Changes from Previous Offering

We will endeavour to flip the classroom away from lectures towards more discussion, as we have in previous years.

## Assignment submission

Please submit your essays via turnitin assignments on the unit webpage.

You must follow the instructions set out in 'Writing history essays' below.

## Grades and what they mean

The university has a set of guidelines on the distribution of grades:

Grade	Percentage	What does it mean?
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HD	85-100%	High Distinction which denotes work of outstanding quality. This may be demonstrated in areas such as criticism, logical argument, interpretation of materials or use of methodology. This grade may also be awarded to recognise a high order of originality or creativity in student performance
D	75-84%	Distinction which denotes work of superior quality in the same areas of performance as above. This grade may also be awarded to recognise particular originality or creativity in student performance
CR	65-74%	Credit which denotes work of predominantly good quality, demonstrating a sound grasp of content together with efficient organisation, selectivity and use of techniques
P	50-64%	Pass which denotes a clear pass and satisfactory achievement of unit objectives
F	Below 50%	Fail which denotes that a candidate has failed to complete a unit satisfactorily

## Penalties

### Extensions and penalties

If you anticipate any difficulty in meeting assigned due dates then it is important that you contact the convenor as early as possible. Please avoid asking for extensions. Missing deadlines complicates the work of markers and puts you behind. If you have to ask for an extension, request it *before the deadline*, and only request it if you face *serious crises* that can be documented in some way (e.g. with a medical certificate). 'Getting behind with your work' or 'I had other deadlines' do not count.

2% of credit will be deducted *per day* for assignments handed in late without an extension. If your assessment task is more than two weeks late, and you do not have special consideration, you will need to gain the permission of the unit convenor before submitting that task. Tasks more than two weeks late, without special consideration, will be marked on a pass/fail basis.

5% of credit will be deducted for assignments that exceed the word length by 10% or more. Assignments handed in early will not be marked and returned before the due date. Always keep a copy of your assessment tasks in case they get lost in the system.

### Returning assignments

The convenors will mark and return your unit project in time for you to consider their advice when you work to complete your journal.

## **Plagiarism and how to avoid it**

**Definition: Plagiarism involves using the work of another person and presenting it as one's own.**

Any of the following acts constitutes plagiarism unless the source of each quotation or piece of borrowed material is clearly acknowledged.

- copying out part(s) of any document or audio-visual material (including computer based material);
- using or extracting another person's concepts, experimental results, or conclusions;
- summarising another person's work;
- in an assignment where there was collaborative preparatory work, submitting substantially the same final version of any material as another student.

Encouraging or assisting another person to commit plagiarism is a form of improper collusion and may attract the same penalties which apply to plagiarism.

Opportunities and temptations for plagiarism have increased with the spread of internet access. Plagiarism is a serious threat to the teaching and accreditation process, and seriously undermines the collegial and ethical principles which underpin the work of a University

### **The Dangers of Plagiarism and How to Avoid it**

The integrity of learning and scholarship depends on a code of conduct governing good practise and acceptable academic behaviour. One of the most important elements of good practise involves acknowledging carefully the people whose ideas we have used, borrowed, or developed. All students and scholars are bound by these rules because all scholarly work depends in one way or another on the work of others.

Therefore, there is nothing wrong in a student using the work of others as a basis for their own work, nor is it evidence of inadequacy on the student's part, provided they do not attempt to pass off someone else's work as their own. To maintain good academic practice, so that a student may be given credit for their own efforts, and so that their own contribution can be properly appreciated and evaluated, they should acknowledge their sources and they should ALWAYS:

- state clearly in the appropriate form where they found the material on which they have based their work, using the system of referencing specified by the Department in which their assignment was set;
- acknowledge the people whose concepts, experiments, or results they have extracted, developed, or summarised, even if they put these ideas into their own words;
- avoid excessive copying of passages by another author, even where the source is acknowledged. Find another form of words to show that the student has thought about the material and understood it, but stating clearly where they found the ideas.

If a student uses the work of another person without clearly stating or acknowledging their source, the result is falsely claiming that material as their own work and committing an act of PLAGIARISM. This is a very serious violation of good practice and an offence for which a student will be penalised.

## Examples of Plagiarism

The following are examples of plagiarism, scaled from the mildest to most serious offences, which may be collectively known as "The Plagiarism Continuum" (Walker, J. (1998) "Student Plagiarism in Universities: What Are We Doing About it?" Higher Education Research and Development, 17, 1, 89-105):

- Sham paraphrasing: Material copied verbatim from text and source acknowledged but represented as paraphrased.
- Illicit paraphrasing: Material paraphrased from text without acknowledgement of source.
- Other plagiarism: Material copied from another student's assignment with the knowledge of the other student.
- Verbatim copying: Material copied verbatim from text without acknowledgement of the source.
- Self-plagiarism or 'recycling': Same assignment submitted more than once for different courses.
- Ghostwriting: Assignment written by a third party and represented by student as own work.
- Purloining: Assignment copied from another student's assignment or other person's paper without the person's knowledge.

## Procedures that will be followed in cases of suspected plagiarism

It is recognised that different kinds of plagiarism take place and require different approaches and procedures. However it is in the interests of natural justice for all parties to have a consistent set of procedures and penalties. The Academic Senate has approved the following procedures to be followed in cases of suspected plagiarism.

The level of intent to deceive and the extent of the plagiarism should be the principal criteria for determining penalties. For example, a deliberate intention to deceive and gain unwarranted advantage will attract severe penalties, as will copying essays and assignments in whole from other students or other sources.

The staff member who suspects an instance of plagiarism will report the situation to the convenor of the unit involved, or to the Head of Department (if the staff member in question is the convenor), or to any other person designated by the Head of Division as appropriate. After discussion, if the Chair agrees that the case warrants more than a warning, the student will be informed in writing of the nature of the complaint and given an opportunity to respond in writing. If the response indicates that there is a case to answer, it will be referred in writing to the Head of Division with a recommendation about a penalty.

The Head of Division may then call for further discussion, or sign off on the recommended penalty. This should be in writing.

Where the Head of Division feels the case is particularly serious or requires further investigation, the case may be referred to the Vice-Chancellor via the Registrar and Vice-Principal. The Vice-Chancellor may refer the case to the University Discipline Committee.

Under all circumstances where the Head of Division finds that plagiarism has occurred, a form will be added to the student's file. The student will be given the opportunity to add a comment to the record and will be asked to sign the form. A copy of the form will also be given to the student.

## **Penalties**

Offences of plagiarism will attract penalties which may vary from counselling and a warning, the deduction of all marks for the assignment, to failure in the unit and reference to the University Discipline Committee. The penalty will depend upon the extent of the plagiarism, whether it is a first or repeated offence, whether there is evidence of deliberate deceit and whether advantage has been taken of another student. In all cases where an assignment is failed for plagiarism, the option of resubmission will not be offered.

## **Copyright**

Students are also required to respect the laws of copyright, as set out in the 2000 Academic Manual:

The Copyright Act protects two principal categories of materials. The first is 'works' which includes literary, dramatic, musical and artistic works. Computer programs are defined as literary works. The second is 'subject matter other than works' which includes sound recordings, cinematograph films, television broadcasts and radio broadcasts.

The Act gives the right for a copyright owner to take legal action to prevent infringement and to seek compensation for infringement. In addition a person infringing copyright is liable to criminal prosecution. Staff and students need to be aware of the provisions of the Act and take care not to infringe these provisions. It is a staff member's responsibility to ensure that the provisions of the Act are observed. Copyright gives its owner exclusive rights over the subject matter. Rights vary according to subject matter but basically they include the right to copy, adapt, perform and broadcast the subject matter.

### **Exceptions to infringement: Single copies for research or study or for criticism or review**

The 'fair dealing' provisions of the amended Act allow members of staff or students to make a single copy of a literary, dramatic or musical work or an adaptation of such a work for the purposes of research or study if:

- It consists of not more than a reasonable portion of the work, namely up to 10 per cent of the number of pages (being in total at least 10) or the whole or part of a single chapter, whichever is the greater; or
- The whole or part of an article in a periodical publication is copied or the whole or part of two or more articles contained in the same issue of a periodical which relate to the same subject matter are copied.

## **Required and recommended textbooks**

**NB MHPG848/MIS748 Reader is available online at the top of the ilearn page. It is your most essential source for this course.**

**The alternate recommended texts for this unit are available at the Co-operative Bookshop. Choose any one. They will also be available in library reserve:**

Anna Green and Kathleen Troup (eds), *The Houses of History*, Melbourne: Manchester University Press, 1999 **OR**

Robert Gildea and Anne Simonin (eds), *Writing Contemporary History*, London: Hodder Education, 2008 **OR**

Anne Curthoys and John Docker, *Is History Fiction?* UNSW Press, Sydney, Second edition, 2010 **OR**

*The Modern Historiography Reader: Western sources* edited by Adam Budd, Routledge,

London, 2010.

**Look also at HSC History Extension Source Book of Readings** which is available online at [http://www.boardofstudies.nsw.edu.au/syllabus\\_hsc/pdf\\_doc/history\\_ext\\_readings.pdf](http://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/history_ext_readings.pdf)

Click on HSC syllabus, then H. The file is available in PDF or Word 97 format.

(Available online on our homepage also).

*The Oxford history of historical writing*, edited by Axel Schneider and Daniel Woolf, Oxford, 2011, is available on Library reserve.

You might like to look at the IHR site 'Making History'. for an introduction to the history of the historical profession.

John Burrow's *A History of Histories: Epics, Chronicles, Romances and Inquiries from Herodotus and Thucydides to the Twentieth Century* is a much more detailed and complex history of history writing. As Keith Thomas wrote in his review: 'Any history book will tell its reader as much about the period in which it was written as about the period it seeks to describe. It cannot help being a cultural product, shot through with the values and mental assumptions of its time. That is why one should not discard it when it gets out of date and is superseded by another history. It may no longer be a reliable secondary source, but it can never cease to be a valuable primary one. An awareness that historical writing is **as much a cultural activity as a developing science** underpins John Burrow's large and absorbing new book.'

The first four texts are available from the Co-op bookstore on campus or via online ordering from the Coop bookstore. You may also be able to find secondhand copies online via vendors such as Amazon (<http://www.amazon.com>), Powells (<http://www.powells.com>) AbeBooks (<http://www.abebooks.com.au>), or [www.bookdepository.co.uk](http://www.bookdepository.co.uk). The otehes will be available on reserve in the library.

## Rubrics for marking your essays

### Modern History Research Essay Marking Rubric

#### 700 (MRES) level units

	A <b>pass</b> standard essay:	A <b>credit</b> standard essay:	A <b>distinction*</b> standard essay:	A <b>high distinction</b> standard essay:
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<p>Knowledge</p>	<ul style="list-style-type: none"> <li>--is supported by independent research and draws on this research to present an historical account that is factually correct.</li> <li>--offers a sound but shallow account of the relevant historical context.</li> <li>--identifies the relevant historiographical field(s) in which this research question is located.</li> </ul>	<ul style="list-style-type: none"> <li>--employs good judgment about which research material to include.</li> <li>--summarizes this research to clearly describe and detail the relevant historical context.</li> <li>--identifies the relevant historiographical field(s) for the research question and explains its relevance for the question.</li> </ul>	<ul style="list-style-type: none"> <li>--employs a coherent and logical research method for both primary and secondary research.</li> <li>--synthesizes this research to analyze historical context.</li> <li>-- synthesizes and evaluates the relevant historiographical field(s) and creates space for a research question.</li> </ul>	<ul style="list-style-type: none"> <li>--employs an innovative or original research methodology.</li> <li>--synthesizes this research to offer a convincing, concise and deep analysis of historical context.</li> <li>--synthesizes the relevant historiographical field(s), offers an independent interpretation of its development and employs this interpretation to create space for a research question.</li> </ul>
<p>Argument and Evidence</p>	<ul style="list-style-type: none"> <li>--advances an argument with historical merit but fails to maintain focus.</li> <li>--employs a coherent structure with a few gaps or leaps.</li> <li>--offers an argument that unselfconsciously duplicates dominant historical interpretations</li> <li>--employs some evidence but without demonstrating its relevance to the central intellectual claim.</li> </ul>	<ul style="list-style-type: none"> <li>--advances a coherent argument with historical merit.</li> <li>--mobilizes an existing historical interpretation with no critical reflection.</li> <li>--acknowledges most of its intellectual debts.</li> <li>--employs limited evidence to support the argument and clearly demonstrates its relevance to the central claim.</li> </ul>	<ul style="list-style-type: none"> <li>--advances an independently formulated argument with historical merit.</li> <li>--acknowledges its intellectual debts clearly.</li> <li>--employs a variety or depth of evidence to support the argument without critically engaging with its limitations.</li> </ul>	<ul style="list-style-type: none"> <li>--advances an original or creative argument with historiographic significance.</li> <li>--acknowledges a variety of types of intellectual debts</li> <li>--employs depth and diversity of evidence to support the argument.</li> <li>--critically engages with the types of evidence employed.</li> </ul>
<p>Communication</p>	<ul style="list-style-type: none"> <li>--is generally clearly expressed but has some grammatical problems and idiosyncrasies that can obscure meaning at times.</li> </ul>	<ul style="list-style-type: none"> <li>--is clearly expressed with very few grammatical mis-steps.</li> </ul>	<ul style="list-style-type: none"> <li>--is engaging and uses rhetoric to enhance meaning.</li> <li>--judiciously employs a wide vocabulary.</li> <li>--is a nicely crafted piece of persuasive writing.</li> </ul>	<ul style="list-style-type: none"> <li>--employs a creative approach to style and expression.</li> <li>--is a pleasure to read.</li> <li>--demonstrates a relationship between prose style and imagined audience.</li> </ul>

\*In order to achieve a mark above 75/100, the essay must achieve at least a distinction standard in all three criteria

Presentation

In order to satisfy the requirements of the discipline the essay must

--ensure referencing is stylistically consistent, follows the guidelines stipulated by the Discipline of Modern History at Macquarie University (available on the department website) and is factually correct.

--be formatted appropriately according to the guidelines above.

--be carefully proof read and largely free from superficial mistakes.

## Special Consideration

No work will be accepted for marking beyond end of semester unless you have submitted a request for special consideration with adequate and appropriate supporting evidence. Please note that requests for special consideration are not granted automatically, and are reserved for unforeseen and serious circumstances such as prolonged illness, hospitalisation or bereavement in your immediate family. Students granted special consideration will be awarded an incomplete grade. If you believe that you qualify for special consideration, please contact the convenors as soon as is practically possible.

## Writing History Essays

Prepared by Bridget Deane, authorized by the Department of Modern History and released June 2007

Writing a History essay is not just about writing a narrative, biography or chronology of an event, person or period of time: It requires the construction of an argument in answer to the question posed. During research for your essay you will find that the evidence may suggest several answers to the question. You will therefore form your own opinion through evaluation and analysis of sources and this will be the basis of the argument put forward in your answer.

It is because of the emphasis on evaluation and analysis in the writing of history, that it is essential to acknowledge sources used in your work through the use of a referencing system. In the Department of Modern History either **footnotes** or **endnotes** are necessary, using the

Chicago referencing style: <http://www.lib.monash.edu.au/tutorials/citing/chicago.html>

**All students** are expected to conform to this system.

*Why reference?*

§ It shows the person marking your work the sources that you have been accessing.

§ It establishes that your argument is one formed by knowledge of a range of authors' opinions – use of this knowledge will make your argument stronger.

- It allows the reader to quickly identify and verify the sources you have used.
- Most importantly, it is how you recognise your intellectual debt to others.

*When to footnote*

- It is essential to footnote when you are making use of someone else's words, information or ideas as evidence for your argument.
- Failure to acknowledge this in your own work amounts to plagiarism, i.e., presenting another person's work as if it were your own.
- It is simply not acceptable to plagiarise, and any piece of work found to contain it will be failed automatically. For more information on Macquarie University's policy on plagiarism go to <http://www.student.mq.edu.au/plagiarism/what>
- Plagiarism can be avoided by using sources correctly.

## **Using sources in your essays**

If you use another person's ideas or information in your essay then you need to acknowledge this use through referencing. Such material may be included in the following ways:

- **Direct Quotation** Using the author's exact words. They must be placed in quotation marks, with a footnote number at the end of the quotation.

- **Paraphrase** (indirect quotation) Rewriting someone else's ideas in your own words. The footnote number is placed at the end of the sentence.
- **Summary** (indirect quotation) Reference to an author's ideas or argument. Again, the footnote number is placed at the end of the sentence.

**Quotations** of more than forty words should be indented using single spacing, without quotation marks:

Some sources suggest that Britain was interested in colonizing NSW for commercial purposes; none of the plans for settlement of NSW, official or unofficial, omitted to mention trade or resource considerations.<sup>3</sup>

### **How to indent a quotation**

**Highlight** the words you want to indent. Go to the **Format** menu and select **Paragraph**. Choose the **Alignment–Left**. Under **Indents and Spacing** adjust the **Indentation** for at least the left by the required length, for example 1.5cm. Check **line spacing** is set to **single**, then click on OK. You will need to reinstate normal format settings once you have created the indentation.

### **Other sources that need to be referenced**

§ Images, figures, tables, graphs, maps and diagrams, frame enlargements from films.

§ Information from lectures – the lecturer's words, notes taken during the lecture, information from slides and overheads.

### **What does not need to be referenced**

§ Common knowledge – information that is general and well known, that is, in the public domain. For example, the Second World War ended in 1945.

§ Your own ideas, arguments and visual materials.

**If in doubt about whether to reference or not, ask the unit convenor for advice.**

## Preparing footnotes

- Footnotes appear at the bottom of each relevant page of your essay, whereas endnotes are located at the end of the document.
- Sometimes because of lack of space at the bottom of a page, Word will move footnotes over to the next page. Do not worry if this happens.
- Titles of books, journals, etc, can either be underlined or written in *italics*, but not both.
- Punctuation and the use of capitals are important in footnotes, so pay attention to this in the examples below.

## How to create a footnote or endnote using Microsoft Word

Go to the **Insert** menu and select **Footnote** (or in the 2003 version click **Reference**). Choose **footnote** or **endnote**. For **endnotes** you will need click on the **options** button at the bottom of the box and choose 1,2,3, in the number format, then press OK. Make sure the **numbering** is **continuous** and **applies** to the **whole document**.

## Additional material in footnotes

The Department of Modern History discourages the placing of additional material in footnotes, as this indicates lack of editing and an attempt to get round the word limit. An exception is the inclusion of a translation of material included in the main text.

## Footnotes

Different sources require different formats when creating footnotes as the examples below will show, but generally you need to include the following information:

Name of author

Title of the source

Name of the city and publisher of the source

Date of publication

Page number(s)

### **Books**

1 Simon Ryan, *The Cartographic Eye: How Explorers saw Australia* (Melbourne: Cambridge University Press, 1996), p.45.

**Note** that publication details are placed in brackets

### **Books with two authors**

2 Christopher Bayly and Tim Harper, *Forgotten Armies: The Fall of British Asia, 1941 – 1945* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2005), p.30.

*Four or more authors*

3 Patricia Grimshaw et al., *Creating a Nation*. (Ringwood: Penguin Books Australia Ltd., 1996), p.79.

### **Multivolume work**

4 Winston Churchill, *A History of the English Speaking Peoples*, vol. 2, *The New World* (London: Cassell, 1956), p.124.

*Translation*

5 Christine de Pizan, *The Book of the City of Ladies*, trans. R. Brown Grant (Harmondsworth:

Penguin, 1999), p. 48.

### **Chapter in an edited book**

6 Gareth Williams, 'Popular Culture and the Historians' in *Making History: An Introduction to the History and Practices of a Discipline*, ed. Peter Lambert and Phillipp Schofield (Abingdon: Routledge, 2004), p.260.

### **Journal articles**

7 M.N. Pearson, "Pilgrims, Travellers, Tourist: the Meanings of Journeys." *Australian Cultural History* 10 (1991): p.127.

### **Electronic journal articles**

8 Georg Iggers, "Historiography from a Global Perspective," *History and Theory* 43, no. 1 (2004), <http://www.blackwell.synergy.com/doi/abs>, p.149

### **Book reviews**

9 Colin Seymour-Ure, review of *World War II in Cartoons*, by Mark Bryant, *History Today*, 55, no. 9 (September 2005): p.55.

### **Citing a source read in another source**

10 Paul Keating quoted in Richard Connaughton, *Japan's War on Mainland Australia 1942-1944* (London: Brassey's, 1994), p.11.

### **Unpublished manuscript material**

11 John David Booth, Papers, 1984-1990, MLMSS7332, State Library of NSW, Sydney

### **Information from a lecture**

12 Jane Smith, "Women Politicians of the Twentieth Century" (Lecture given at Macquarie University, NSW, March 7, 2005).

13 Jane Smith, "Women Politicians of the Twentieth Century" (Lecture slide, Macquarie University, NSW, March 7, 2005).

### **Theses and dissertations**

14 Robert Firestone, "The Australian Garden City: a planning history 1910-1930" (Ph.D., thesis, Macquarie University, 1984), p.12.

### **Internet sources**

References for internet sources must give the author and/or title of the material and the URL (website address) to enable the reader to find the source easily. It is optional to provide the date on which you accessed the source online. Not all website sources are reliable – for guidance on how to assess sources on the internet go to Macquarie University Library's 'Evaluating Information on the Internet' at

<http://www.lib.mq.wdu.au/find/evaluate.html>

15 "Australians at War: First World War 1914-1918," Australian War Memorial, available from <http://www.awm.gov.au/atwar/ww1.htm>

### **Audio-visual sources**

16 Steven Spielberg, *Schindler's List*, (Universal Pictures, 1993)

**Note** that the inclusion of the production or distribution company is not compulsory. If you are engaged in intensive film analysis it will be of great assistance to the reader of your work if you specify the chapter or minute mark.

### **Newspapers and magazines**



17 M. Lake, "The Howard History of Australia," *The Age*, 20 August 2005, p.5.

For unsigned articles:

18 "History with a Raw Edge," *Sydney Morning Herald*, November 10, 2003, p.12.

If you access the newspaper or magazine online you must include the URL address.

Images, figures, maps, etc

Every image, figure or map used should be provided with a caption naming the source of the illustration and title:

From a book:

Map: The Religious Complexion of Europe in the Period c. 1555-8

Source: Euan Cameron, *The European Reformation*. New York: Oxford University Press, 1991.

For works of art include the name of the artist and title of the work and source:

Herbert Badham, *The Swimming Enclosure*, 1941.

Source: State Library of NSW, Sydney

**Note** that these sources do not need to be included in your bibliography.

Second and later references

After the first, full reference of a source you can then use an abbreviated version in your

footnotes or endnotes:

16 Simon Ryan, *The Cartographic Eye; How Explorers saw Australia*

(Melbourne: Cambridge University Press, 1996), p.45.

17 Ryan, *The Cartographic Eye*, p.67.

OR

When referring to a source more than once you may use **ibid** in your footnotes when the work is the same as the one above it:

16 Simon Ryan, *The Cartographic Eye; How Explorers saw Australia*

(Melbourne: Cambridge University Press, 1996), p.45.

17 *Ibid.*, p.67

## **Bibliography**

At the end of your essay list all the books, articles and other sources in **alphabetical order of author's family name**. You can divide the bibliography into sections, i.e. primary and secondary sources.

**Note** that a **bibliography is required** in addition to footnotes or endnotes. Formats used for bibliographical entries are different from those used for references.

### **Books**

Ryan, Simon. *The Cartographic Eye; How Explorers saw Australia*. Melbourne: Cambridge University Press, 1996.

### Books with two authors

Bayly, Christopher and Tim Harper. *Forgotten Armies: The Fall of British Asia, 1941 – 1945*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 2005.

### Four or more authors

Grimshaw, Patricia, Marilyn Lake, Ann McGrath, and Marian Quartly. *Creating a Nation*. Ringwood: Penguin Books Australia Ltd., 1996.

### Multivolume work

Churchill, Winston. *A History of the English Speaking Peoples*. Vol. 2, *The New World*. London: Cassell, 1956.

### Translation

de Pizan, Christine. *The Book of the City of Ladies*. Translated by R. Brown Grant. Harmondsworth: Penguin, 1999.

**Note** that for the bibliographical entries for **chapters**, **journal articles** and **electronic journal articles** you need to include the full page range of the text. For **footnotes** and **endnotes** just the page number is cited.

### Chapter in an edited book

Williams, Gareth. "Popular Culture and the Historians" in *Making History: An Introduction to the History and Practices of a Discipline*, edited by Peter Lambert and Phillipp Schofield, Abingdon: Routledge, 2004, pp.257-268.

### Journal articles

Pearson, M.N. "Pilgrims, Travellers, Tourist: the Meanings of Journeys." *Australian Cultural History* 10 (1991): pp.125-134.

### **Electronic journal articles**

Iggers, Georg. "Historiography from a Global Perspective," *History and Theory* 43, no. 1 (2004) <http://www.blackwell.synergy.com/doi/abs>: pp.146-154.

### **Book reviews**

Colin, Seymour-Ure. Review of *World War II in Cartoons*, by Mark Bryant, *History Today*, 55, no. 9 (September 2005): pp.55-56.

### **Source read in another source**

Keating, Paul, quoted in Richard Connaughton, *Japan's War on Mainland Australia 1942-1944*. London: Brassey's, 1994.

### **Unpublished manuscript material**

John David Booth, Papers, 1984-1990, MLMSS7332, State Library of NSW, Sydney

### **Information from a lecture**

Smith, Jane. "Women Politicians of the Twentieth Century." Lecture given at Macquarie University, NSW, March 7, 2005.

Smith, Jane. "Women Politicians of the Twentieth Century." Lecture slide, Macquarie University, NSW, March 7, 2005.

### **Thesis and dissertations**

Firestone, Robert. "The Australian Garden City: A Planning History 1910-1930." Ph.D., Thesis,

Macquarie University, 1984.

### **Internet source**

“Australians at War: First World War 1914-1918.” Australian War Memorial. <http://www.awm.gov.au/atwar/ww1.htm>

### **Audio-visual sources**

Spielberg, Steven. *Schindler's List*. Universal Pictures, 1993.

### **Newspapers and magazines**

Lake, Marilyn. "The Howard History of Australia." *The Age*, August 20, 2005.

For unsigned articles put the name of the newspaper first:

*Sydney Morning Herald*, "History with a Raw Edge," November 10, 2003.

### **Further information on referencing and compiling bibliographies**

For further information on referencing and compiling bibliographies, including sources not mentioned here, the following books will be useful:

Jules R. Benjamin, *A Student's Guide to History*, 8<sup>th</sup> edition, (Boston: Bedford/St. Martins, 2001)

*Style Manual for Authors, Editors and Printers* (Canberra: AGPS, 1994)

**The Chicago Manual of Style, 15<sup>th</sup> edition,  
(Chicago: University of Chicago Press, 2003)**

Chicago-Style Citation Quick Guide available online at

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

You can also access Citation and Style Guides through the Macquarie University Library Website at

<http://www.library.mq.edu.au/readyref/cites.html>