Please read this handbook now and keep it to refer to throughout the year.

This handbook is also available online.
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HISTORY DEPARTMENT

GRADUATE PROGRAMME IN HISTORY

‘Historical Research: Theory, Skill, Method’ (TSM)

(2009-2010)

This is a compulsory module, designed to help postgraduate students of history acquire the variety of research skills needed to identify, initiate and complete a substantial piece of research in social, economic or cultural history. It is designed for

- All Taught Masters students
- MA (by Research) students
- MPhil/PhD students who have not already completed an approved training course
- MPhil/PhD students who may have an MA, but whose previous training has not been in history.

AIMS & OBJECTIVES

The first two aims of this module are

- to support the work you do (in terms of reading, learning, research and writing) for your own MA or PhD programme
- to help you acquire the skills needed to undertake an extended piece of historical research and writing.

Graduate students of history undertaking their first independent research need knowledge of a wide range of sources and the means to access and survey them. They need to understand the theoretical frameworks, many of them drawn from the social and human sciences, and from literary studies, that inform existing work on their chosen topic, and to recognise the gaps and spaces that their own work may attempt to fill. They need to know how to frame historical questions with which to interrogate primary and secondary sources - and they need to know how to set about answering those questions. They also face the challenge of presenting their work in written and in spoken form, in essays and dissertation, and in seminar papers.

Believing that history is at once a highly practical and highly theoretical activity, we have planned TSM with these needs in mind. It will introduce you to library, archival, database and microform resources here at Warwick, and in the wider world. It will help you use information technology resources for the purposes of research and for the presentation of your own work. It pays a good deal of attention to your own writing of history, particularly the writing of your dissertation, from the very early stages of research design when you map out an area for investigation, right through to its formal presentation (in perfectly word-processed, immaculately proof-read, beautifully written prose). We believe that an understanding of the ideas and theories that underlie historical work is just one among all the skills the historian must possess, and so a major objective of the module is to help you understand the conceptual frameworks used by the historians whose work you study. In this way TSM should keep you up-to-date with the constantly developing field in which you have chosen to work.
LEARNING OUTCOMES

Following TSM should enable you to:

- outline a topic for research and make a survey of existing work in the field
- draw on key concepts from one or more of the social, human and literary sciences
- appreciate the advanced literature in one or more of the following: economic, social, cultural, religious, political or literary history
- discuss the theoretical underpinnings of this work, and suggest how your own research may contribute to it
- locate and survey sources (archival, library, database, internet, microform, picture, film, literary, etc) relevant to the work you are undertaking for essays and dissertation
- present your work in the form of a seminar talk to fellow students and staff in the History Department
- understand appropriate numerical, statistical, and computing techniques relevant to any data collection and analysis you undertake
- present your research findings, where appropriate, in tabulated and spreadsheet form
- write lively, articulate, fully referenced and annotated and perfectly proof-read prose, in essays and in your dissertation
- have a wide and informed knowledge of recent developments in historical thinking
- contribute to historical knowledge by means of your dissertation

TEACHING ARRANGEMENTS

Theory, Skill, Method is organised around three strands: ‘Basic Skills’, ‘Quantitative Research Skills’ and ‘Methods and Approaches to History’.

‘Basic Skills’ is taught mostly on Mondays from 11.00-12.00pm. In the Autumn Term these will be in MS.B3.03, and in the Spring Term MS.05. Some of these sessions are compulsory and some form part of the ‘menu’. You must attend all the compulsory sessions and at least six of the sessions from the menu. These sessions do not generally entail any pre-reading or preparation. At the end of Term 1 and 2 you will be asked to submit information confirming which ‘menu’ sessions you attended, as part of your online course module review, via the web page linked to: http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies

‘Quantitative Research Skills’ is taught on Mondays by several tutors and students who recently completed the course in the Autumn Term (12-1pm) MS.04. (There will also be a small number of drop-in sessions for ‘problem shooting’ in the first weeks of the spring term.) The sessions consist of a combination of lecture, discussion and practical work. To prepare, you should complete the assigned reading and any exercises in advance of each session.
‘Methods and Approaches to History’ is taught on Mondays from 2.00pm-3.00pm in Library 1. It consists of a one-hour lecture followed immediately by two one-hour seminars co-led by the seminar tutor and the historian who delivered that week’s lecture. Students will be allocated to Group 1 (3-4pm) or Group 2 (4-5pm) during the first week of term. Depending on the final numbers on the MA programme, there will be an additional Group 3 one-hour seminar on Tuesdays 1-2pm in H402. To prepare for these sessions you should read the assigned texts and consider the questions posed alongside each week’s readings. The focus in these seminars will be on the primary sources that can be used in conjunction with the approach discussed that week. We strongly urge you to attend these seminars; they are an invaluable opportunity to learn and to exchange ideas with your fellow students and staff.

**ASSESSMENT GUIDELINES**

TSM is an assessed component of your MA course. Overall you will write 5,000 words for assessment, in two parts: a ‘Quantitative Research Skills’ essay of 2,500 words and a ‘Methods and Approaches to History’ essay of 2,500 words.

**ASSESSMENT DEADLINES**

- **Quantitative Research Skills Essay:** Term 2, Week 3 (Friday 29 January 2010)
- **Methods & Approaches to History Essay:** Term 2, Week 10 (Friday 12 March 2010)

Essays are to be handed into the History Graduate Programme Office (H343) by **noon** of the day in question.

These dates are deadlines. Only in very exceptional circumstances can extensions be given. You should discuss extensions with the Course Director of your MA in the first instance; the Graduate Programme Director must authorise any extensions. For extension procedures please contact the Postgraduate Co-ordinator (H343).

**COURSE MODULE REVIEWS**

At the end of the autumn term and when TSM finishes in the early summer term, you will be asked to complete a course module review for each element of TSM. This can be done online at [http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies](http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies)

Your response to the content and teaching of the various courses you have taken is extremely valuable, especially in planning for the future. Please note your attendance on the number of seminars relevant to your programme of study will also be monitored. The TSM Module Convenor makes a report on the attendance and reviews they have read to the Postgraduate Committee. They report back to students on the results of the questionnaire, and the Staff-Student Liaison Committee also considers these reports.

**TSM AND YOUR DISSERTATION**

You should be considering possible dissertation topics from your very first weeks on the Programme, and you will be expected to have found a supervisor by the end of January. The MA code of practice should help you to do this. The timing of the assessment in TSM is geared to enable you, if you wish, to use both assignments (the ‘Quantitative Research Skills’ essay and the ‘Methods and Approaches to History’ essay) as part of your preparation for your dissertation work. Should you wish to do this, you should talk to your dissertation supervisor about the selection of relevant topics for both assignment.
SUBMISSION

You must submit your assessed work online via the e-submission page linked to
http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies

You must request a receipt as proof of submission. Please submit your receipt with two hard
copies of each item of assessed work to the Postgraduate Co-ordinator and Research Secretary.
When you submit the hard copies you will also need to complete two cover sheets (which must
include the essay’s word count). Copies of the cover sheet are available in the History Graduate
Office. In addition, you should always keep electronic copies of your essays for yourself.

Note that hard copies of work will not be accepted without the receipt showing that you have
already submitted the essay electronically.

PLAGIARISM

When writing essays, always identify your sources for specific information and, where appropriate,
the ideas which you use. It is bad academic practice for a student to fail to do so, just as it would
be for an author writing a book or scholarly article. Copying without acknowledgement from a
printed source is as unacceptable as plagiarising another student’s essay.

It is equally wrong to reproduce and present as your own work a passage from another person’s
writing to which only minor changes have been made, e.g., minor alteration of words or phrases,
 omission or rearrangement of occasional sentences or phrases within the passage. This remains
plagiarism even if the source is acknowledged in footnotes because it would appear to the reader
that the basic structure and phrasing is your own, whereas in reality you would be reproducing
someone else’s structure and phrasing.

Unacknowledged quotation, disguised borrowing, or near-copying will be treated as plagiarism
and penalised according to its extent and gravity.

Your attention is drawn to the University's Regulation B, Essays, Dissertations, Reports and Other
Assessed Work, not Undertaken under Examination Conditions as Laid Down in the University
Regulations for the Invigilation of Examinations (University of Warwick Calendar, Section 2; online
at http://www2.warwick.ac.uk/services/gov/calendar/section2/regulations/cheating/ and to the
fact that, in extreme cases, the penalty for plagiarism is a grade of zero in the whole module. The
History Department may use plagiarism software or other appropriate means to identify plagiarism
in students’ assessed and non-assessed work. In the last few years the University disciplinary
machinery has imposed penalties in several cases on students who have been convicted of
plagiarism in assessed work. If you are uncertain about what constitutes plagiarism, please talk it
over with your module tutor, personal tutor, or the Director of Graduate Studies.

Finally, it cannot be repeated enough that all assessed work should conform to the guidelines in
the Graduate Programme ‘Style Guide’ (page 41). Bad writing, inadequate proof-reading, and
incoherent footnoting will lower your grades. Final dissertations may be referred for
resubmission for the same reasons.
PART-TIME STUDENTS

Part-time students may follow TSM over two years. You are very strongly encouraged to take the ‘Methods and Approaches to History’ strand in your first year. You may take ‘Basic Skills’ and ‘Quantitative Research Skills’ in either the first or second year of study. Keep a record of the Basic Skills sessions you attend. You should let the Postgraduate Secretary know which sessions you have attended by completing the online course module review, via the web page linked to: http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies, at the end of the first year (even though at that point you will not yet have completed the course), and again at the end of your second year.

Part-time students should discuss their pathway through the module with their MA Course Director and with the MA Director, Anne Gerritsen. There should be an agreed account of how the student is to take the course on file in the Graduate Programme Office (H343) by the beginning of November 2010.

If you have any questions regarding the pacing of your MA, please consult the MA Director, Anne Gerritsen, email: a.t.gerritsen@warwick.ac.uk.

COMPLEMENTARY MODULES TO FOLLOW ALONGSIDE TSM

HISTORIOGRAPHY

Students interested in recent thinking in historiography are warmly invited to follow the History Department’s third year undergraduate lecture course on ‘Historiography’. The lectures take place on Tuesdays at 10.00 in the Physics Lecture Theatre. The syllabus and lecture schedule for ‘Historiography’ are available on the Department website.

SKILLS IN SOCIAL RESEARCH (ESRC-FUNDED STUDENTS TAKE NOTE!)

By reciprocal arrangement with the Sociology Department, History graduate students may audit the courses noted on the web page: http://www2.warwick.ac.uk/fac/arts/history/postgraduate/tsm/skills_in_socresearch

These modules are mandatory for ESRC-funded Master’s students intending to go on to doctoral study.

FROM MANUSCRIPT TO PRINT

Historians with an interest in developing their research and palaeographical skills in Renaissance and Early Modern Europe are encouraged to participate in a series of classes and workshops organised by the Centre for the Study of the Renaissance. Students may choose to follow the skills programme throughout the year, or to focus on one particular term. Only occasional attendance, especially in the case of Term 2, is not advisable. Historians may find of special use the material covered in Term 2, which emphasizes palaeography and textual editing. To register and/or further information contact the Renaissance Centre secretary, Ms Jayne Brown, on renaissance@warwick.ac.uk (office: H448b, near the Graduate Space).

Further information can also be found on the web page: http://www2.warwick.ac.uk/fac/arts/ren/postgradstudy/manuscripttoprint/
Theory, Skill and Method Course Timetable

Please see web below for details on which modules are compulsory or optional and up to date changes.

http://www2.warwick.ac.uk/fac/arts/history/postgraduate/tsm/timetable/

TSM: The Three Strands

TSM consists of three strands: 'Basic Skills', 'Quantitative Research Skills' and 'Methods and Approaches to History'.

Basic Skills

The purpose of this strand is twofold: to equip you with a toolkit of useful analytical and methodological techniques, and to provide training in writing logical, persuasive and elegant history. Some of the sessions thus concern the designing and structuring of a piece of extended historical writing. Others provide practical training in using local archives, or in employing newspaper sources. As noted above, some of these sessions are compulsory and some form part of a ‘menu’. The timetable indicates which are mandatory and which are not. You must, however, attend at least SIX of the sessions from the menu. At the end of Term 1 and 2 you must submit information confirming which ‘menu’ sessions you attended as part of your online course module review, via the web page linked to:

http://www2.warwick.ac.uk/fac/arts/history/postgraduate/ma_studies. Completing this form constitutes the assessment for this strand of the module. It is therefore vital that you complete it.

Quantitative Research Skills

The purpose of this strand of TSM is likewise two-fold: to provide training in basic quantitative skills and to initiate the process of conducting original research. The strand consists of a series of lectures and training in both IT and historical skills useful for quantitative analysis.

The first thing to say about this strand is that it does not assume any specialist mathematical skills. If you can count then you will be able to complete this strand without any difficulties. We do, however, expect that you either possess or acquire basic competence in the use of common word processing and spreadsheet programmes. At the start of the year you will take an ‘IT evaluation’ to determine whether you would benefit from additional training in these skills. The University’s IT Services Training programme provides extensive training in the use of Microsoft Word, Excel and other packages and you are encouraged to take advantage of these sessions. We also organise a number of mandatory training sessions in the first weeks of term to make sure you have the skills needed to complete this strand of TSM. Finally, the Department website contains useful information and a self-training programme called ‘Computing for Historians’, which you can find at http://www2.warwick.ac.uk/fac/arts/history/undergraduate/modules/hi153/c4h. If you have any concerns about your quantitative skills, you may like to start here, and please don’t hesitate the MA director, Anne Gerritsen, if you have any questions.
In addition to reading the assigned texts and attending all sessions, you may wish to consult one of the following:


Charles Harvey and Jon Press, *Databases in Historical Research* (Basingstoke, 1996)


Sonja Cameron and Sarah Richardson, *Using Computers in History* (Basingstoke, 2005)

‘Research Tools and Methods’, http://www.sosig.ac.uk/research_tools/

‘Enabling Digital Resources for the Arts and Humanities’, http://www.ahds.ac.uk

**Assessment**

This strand of TSM is assessed via an essay of 2500 words, based fundamentally upon the quantitative analysis of material drawn from appropriate historical sources. The purpose of this essay is for students to demonstrate skill in the use of quantitative analysis to support their historical research. The training necessary for undertaking the essay is provided by the bespoke module on quantitative research skills which includes examples from the research of both staff and students in the Department. Additional support in the use of IT packages such as Excel is available from IT services and from the ‘Computing for Historians’ online package.

Research for this essay is likely to involve the creation of some sort of analytical database, but this is not a requirement. Your database, should you be using one, might consist of an Excel spreadsheet containing data derived from a primary source such as a census. It might instead constitute a ‘text database’. (A text database is a ‘collection of related documents assembled into a single searchable unit’, such as a book.) In past years, successful essays have analysed topics ranging from the composition of the population runaway slaves in the American south to the frequency of biblical references in early modern English literary works to mortality and health records from the Boer War. The central requirement for the successful completion of this essay is that you engage intelligently with your source material and that you demonstrate competence in the manipulation of quantitative data for the purposes of historical research. The essay does not require sophisticated mathematical skills or the construction of a vast electronic database.

In many cases, this will be your first experience of conducting primary research. Choosing a topic therefore constitutes part of the challenge of writing this essay. You might wish to use the essay to explore themes that you will explore more fully in your dissertation, or you might instead base the essay on material and/or historiographic questions emerging from one of your modules. In all cases, you should focus fundamentally on the research questions explored in the essay, on the virtues and defects of your chosen source(s), and on the historiographic and/or methodological context in which you situate your own research.
Depending on the nature of the research question explored in the project, marking will reflect, variously, the effort and originality of the collection of data under analysis, the historical and historiographical significance of the conclusions reached, the complexity and accessibility of the source material, and the clarity of the exposition. Specifically, you will be expected to demonstrate:

a) skill in the use of quantitative analytical methods such as counting, or the construction of percentages, averages and frequencies to analyse and interpret historical sources.

b) consciousness of the significance of the conclusions reached for the historical understanding of the problem under consideration. This might include analysis of the relevance of the project to an existing historical or historiographical debate.

c) sensitivity to the strengths and weakness of the source(s) used for this project. This might entail discussions of:
   i. the process of transferring information from the source(s) to a database for the purpose of analysis (this process is often called data modelling)
   ii. treatment of your source(s) in other historical works.
   iii. specific issues raised by particular types of data (for example your treatment of foreign or archaic currencies, or the decisions you have taken in classifying the occupations listed in a census).

d) competence in the creation and manipulation of spreadsheets and/or databases and/or text databases, including, where appropriate, the use of software packages such as Access or Excel.

e) presentational skills. The essay should contain:
   i. a succinct report on the methodology used to analyse the sources. This methodology might consist of a relational database or spreadsheet. It might instead comprise a more unstructured analytical form such as a Word document.
   ii. a clear statement of the conclusions reached.
   iii. clear and informative visual presentation of material (where appropriate).

Databases and spreadsheets are not themselves required as part of the essay (although where appropriate, they might usefully be included as an appendix). Please note that all essays should have numbered pages and you should consider the most appropriate method of integrating any graphics into the text of your essay. Charts and tables should not be included in the word count.

Above all, the project should demonstrate the use of quantitative skills in the service of historical analysis rather than as an end in themselves and it will be assessed on that basis.

Programme

Term 1

Bespoke IT training sessions will take place in the first term. Information about these sessions and about how to sign up for them will be given in the Week 1 ‘Meeting for all New Postgraduate Students’, Monday 5 October at 10am.

(please see [http://www2.warwick.ac.uk/fac/arts/history/postgraduate](http://www2.warwick.ac.uk/fac/arts/history/postgraduate) for the Induction Week plan).

Session times will also be posted on the TSM timetable:

[http://www2.warwick.ac.uk/fac/arts/history/postgraduate/tsm/timetable](http://www2.warwick.ac.uk/fac/arts/history/postgraduate/tsm/timetable)
Week 1  Diagnostic Test of Basic IT skills for all MA students

Group evaluations will be held on Wednesday 7th October. Please contact the Postgraduate Co-ordinator for further information (t.horton@warwick.ac.uk)

Week 2  Why Quantify: An Introduction to Quantification in Historical Research (Anne Gerritsen/Sarah Richardson)

Monday 12 October, 12 to 1, MS.04

In this session we will discuss the following:

- the assessment procedures for the quantitative research skills section of TSM
- why quantification matters to historians
- source assessment and data-modelling by historians (for some guidelines see Sonja Cameron and Sarah Richardson, Using Computers in History, pp. 76-87)

Week 3  An Introduction to Sampling (Sarah Richardson)

Monday 19 October, 12 to 1, MS.04

All historians sample their data in some way. This session will consider different approaches to sampling with their strengths and weaknesses.

Reading:

P. Hudson, History By Numbers (2000), ch. 7


Week 4  Using Quantitative Material: Evidence from Recent Research (Steve Hindle)

Monday 26 October, 12 to 1, MS.04

Some relevant readings may be posted on the website prior to this session. Please check there.

Week 5  Basic statistics for Historians (Sarah Richardson)

Monday 2 November, 12 to 1, MS.04

This session will cover some basic but essential statistical methods for historians including using time-series, indices and descriptive statistics. It will also cover the presentation of statistical material
Reading:

P. Hudson, History By Numbers (2000), chs. 3-5


Martha Olney, 'When your word is not enough: race, collateral and household credit', Journal of Economic History, 58 (1998)


Week 7  Using Quantitative Material in Research (Tim Lockley)

Monday 16 November, 12 to 1, MS.04

Some relevant readings may be posted on the website prior to this session. Please check there.

Week 8  Student Presentations (Jenny Elliot and Harriet Palfreyman)

Monday 23 November, 12 to 1, MS.04

These student sessions are intended to give recent examples of the techniques, sources and methods past students on the module have used. The offer current students the opportunity to learn from their experiences, and to hear first-hand about the benefits it has brought them for their research

Week 9  Student Presentations (Celia Hughes and Mark Hailwood)

Monday 30 November, 12 to 1, MS.04

Week 10  Student Presentations (Tim Davies and David Doddington)

Monday 7 December, 12 to 1, MS.04
**Term 2**

**Week 1**  
**Drop in session/Troubleshooting (Anne Gerritsen)**

Monday January 11, 12 to 1, Graduate Space

This session will discuss the assessment. Students are encouraged to bring their projects to the session.

**Week 2**  
**Drop in session/Troubleshooting (Sarah Richardson)**

Monday January 18, 12 to 1, Graduate Space

This session will discuss the assessment. Students are encouraged to bring their projects to the session.

**Week 3**  
**Drop in session/Troubleshooting (Anne Gerritsen/Sarah Richardson)**

Monday January 25, 12 to 1, Graduate Space

This session will discuss the assessment. Students are encouraged to bring their projects to the session.

**Week 3**  
(Friday 29 January 2010)  
Assessment due
Methods and Approaches to History

This strand of TSM underpins the aims of the entire module, in that it alerts graduate students of history to the many theoretical frameworks, often derived from related and contiguous disciplines, that inform historical writing. The lecture/seminar structure should allow you to explore these concepts and theories in some depth, and to interrogate the writing of historians who use them. It should also help you to build up an informed knowledge of recent developments in historical thinking as well as a history of the discipline - a history of History - itself.

Lectures take place weekly. Each is followed by two one-hour seminars, to allow the themes of the preceding lecture to be discussed. Seminars are led jointly by the seminar tutor and that week’s lecturer. The ‘required readings’ constitute mandatory minimal preparation for the seminar. These have been selected by the lecture team because they are, variously, good examples of ways in which historians have approached the ‘theory’ or concept in question, or because of their fundamental importance to historical theory and practice, or because they introduce seminal approaches and methodologies. The questions attached to each seminar are for guidance as you read. A set of seminar readings follows on page 16.

If you would like to do some preliminary reading we recommend:


PROGRAMME

TERM 1

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<th>Lecturer</th>
<th>Topic</th>
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<td>2</td>
<td>David Arnold</td>
<td>Introduction to the Module</td>
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<tr>
<td>Dimension</td>
<td>3</td>
<td>Chris Read</td>
<td>The Materialism of Marx</td>
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<td>4</td>
<td>Giorgio Riello</td>
<td>Consumption</td>
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<td></td>
<td>5</td>
<td>Giorgio Riello</td>
<td>Material Culture</td>
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<td>Reading Week</td>
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<td>Power</td>
<td>7</td>
<td>Dan Branch</td>
<td>Violence and Power</td>
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<td>8</td>
<td>David Arnold</td>
<td>The Realm of the Political (Gramsci)</td>
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<td></td>
<td>9</td>
<td>Mark Knights</td>
<td>Politics and Language</td>
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<tr>
<td>Identities</td>
<td>10</td>
<td>David Hardiman</td>
<td>Subaltern</td>
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TERM 2

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<th>Theme</th>
<th>Week</th>
<th>Lecturer</th>
<th>Topic</th>
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<tr>
<td>Identities</td>
<td>1</td>
<td>Carolyn Steedman</td>
<td>Class</td>
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<td></td>
<td>2</td>
<td>Roberta Bivins</td>
<td>Race</td>
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<td></td>
<td>3</td>
<td>Maria Luddy</td>
<td>Gender</td>
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<td>4</td>
<td>Steve Hindle</td>
<td>The Local</td>
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<td>Communities</td>
<td>5</td>
<td>Beat Kumin</td>
<td>Religion</td>
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<td>Reading Week</td>
<td>6</td>
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<td>7</td>
<td>Chris Hess</td>
<td>The Nation</td>
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<td>8</td>
<td>Christoph Mick</td>
<td>Memory</td>
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<td>9</td>
<td>Mia Lee</td>
<td>The Avant Garde</td>
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<td></td>
<td>10</td>
<td>Anne Gerritsen</td>
<td>The Global</td>
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**Assessment**

This strand of TSM is assessed via a 2500 word essay. You may relate this essay to your proposed dissertation topic, or to the content of one of your MA modules, or you may choose to explore theory as theory, by analysing a set of ideas or approaches (‘microhistory’ ‘power’, etc) studied in this strand. You may either use any of the questions listed in the individual seminars as the basis for an essay title, or you may devise your own title. In any case, your ‘Methods and Approaches to History’ seminar tutor should be consulted over the choice of topic and theme. The longer Additional Reading lists will be useful in preparing the ‘Methods and Approaches’ essay.

**The Material Dimension**

**Introduction**

**Term 1, Week 2**

*Please note there are no readings for this lecture.*
The Material Dimension

The Materialism of Marx

Term 1, Week 3

Questions

1. Is Marxism essentially a form of ‘productive forces determinism’?
2. Did Marx insist that all societies were destined to proceed through set ‘stages’ determined by changing ‘modes of production’?
3. Do the dominant modes of production ‘determine’ a society’s class relations, forms of state or ideology/culture?
4. Does Marxism provide a ‘theory of history’?
5. To what extent does Marxism remain a source of valuable concepts and questions for historians?

Required Reading

Required Readings - Please read one of the following:

Karl Marx, The Communist Manifesto

Karl Marx, The German Ideology

Karl Marx, The 18th Brumaire of Louis Napoleon

Karl Marx, A Contribution to the Critique of Political Ideology, preface

Additional Reading


G. Cohen, Karl Marx’s Theory of History (1978)


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<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>R. Mishra</td>
<td>‘Technology and Social Structure in Marx’s Theory’, <em>Science and Society</em> (1979)</td>
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<tr>
<td>S. Rigby</td>
<td><em>Marxism and History</em> (1987)</td>
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<tr>
<td>W. Shaw</td>
<td>‘The Handmill Gives us the Feudal Lord . . . : Marx’s Technological Determinism’, <em>History and Theory</em> (1979)</td>
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<tr>
<td>R. Williams</td>
<td>‘Base and Structure in Marx’s Cultural Theory’, <em>New Left Review</em> (1973)</td>
<td></td>
</tr>
<tr>
<td>E.M. Wood</td>
<td><em>In Defence of History: Marxism and the Postmodern Agenda</em> (1997)</td>
<td></td>
</tr>
</tbody>
</table>
The Material Dimension

Consumption

Term 1, Week 4

Questions

1. How do different disciplines conceptualise the consumer/producer and how is this useful for the study of history?
2. What is the historical relationship between consumers, producers and households?
3. What is a market and why is consumption a ‘political act’? What is the role of social and cultural institutions in shaping the market?

Required Reading


Additional Reading


Avner Offer, *The Challenge of Affluence*

Frank Trentmann and John Brewer, ‘Introduction: Space, Time, and Value in Consuming Cultures’, in Frank Trentmann and John
|---|
The Material Dimension

Material Culture

Term 1, Week 5

Questions

1. Why is material culture so popular?
2. What do you practically do if you wish to engage with artifacts in your research?
3. In what ways does material culture help historians?

Required Reading

<table>
<thead>
<tr>
<th>Author</th>
<th>Title, Journal/Book Details</th>
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</table>

Additional Reading

<table>
<thead>
<tr>
<th>Author</th>
<th>Title, Journal/Book Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arjun Appadurai</td>
<td>The Social life of Things: Commodities in Cultural Perspective (Cambridge, 1986), see in particular the editor’s introduction.</td>
</tr>
</tbody>
</table>
Power

Violence and Power

Term 1, Week 7

Questions

1. What is Power?
2. Was Mao correct to assert that power grows out of the barrel of a gun?
3. What are the implications for historians of Scott's work?

Required Reading

Required Reading:


**Power**

**The Realm of the Political (Gramsci)**

**Term 1, Week 8**

**Questions**

1. How radical a revision of Marxist theory was Gramsci's concept of the state [or civil society]?
2. How useful is the concept of hegemony to the historical investigation of social conflict and control?
3. What forms might a Gramscian politics in resistance take - how effective might it be?

**Required Reading**


Either:


Or:


[Both articles are available as an electronic resource at Warwick]

**Additional Reading**


[All of these are available in the Library, some in multiple copies]
Power
Politics and Language
Term 1, Week 9

Context

The session will explore the ‘linguistic turn’ that has affected many aspects of historical studies. In particular it will examine the shift from the history of ideas/history of political thought, which used to be based on canonical and rather un-contextualised readings, to a history of political discourse, which relates language to context, examines the changing use of key words and concepts, and seeks to chart the variety of different ‘languages’ that could be invoked and what they meant to readers as well as authors.

Required Reading

<table>
<thead>
<tr>
<th>Author/Title</th>
<th>Source/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Pocock, excerpt from introduction to <em>Virtue, Commerce and History</em></td>
<td>(The State of the Art).</td>
</tr>
<tr>
<td>Quentin Skinner, ‘Meaning and Understanding in the History of Ideas’,</td>
<td><em>History and Theory</em> 8 (1968), 3-53 [republished in a revised version in his</td>
</tr>
<tr>
<td>Annabel Brett, ‘What is Intellectual History now?’ in David Cannadine (ed.)</td>
<td><em>What is History now?</em> (Basingstoke, 2002)</td>
</tr>
</tbody>
</table>

Additional Reading

<table>
<thead>
<tr>
<th>Author/Title</th>
<th>Source/Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Melvin Richter, introductory chapter on the history of concepts</td>
<td></td>
</tr>
<tr>
<td>Raymond Williams, <em>Keywords: A Vocabulary of Culture and Society</em>—pick a</td>
<td></td>
</tr>
<tr>
<td>keyword that is relevant to your own studies.</td>
<td></td>
</tr>
<tr>
<td>Annabel Brett and James Tully with Holly Hamilton-Bleakley (eds.),</td>
<td><em>Rethinking the foundations of modern political thought</em> (2006)</td>
</tr>
<tr>
<td>Conceptual Change*</td>
<td></td>
</tr>
<tr>
<td>Pasi Ihalainen, *The discourse on political pluralism in early eighteenth-</td>
<td>*century England: a conceptual study with special reference to terminology of</td>
</tr>
<tr>
<td>the History of Ideas*</td>
<td></td>
</tr>
<tr>
<td>For an introduction by Richter to Koselleck’s history of concepts’ see</td>
<td><a href="http://muse.jhu.edu/journals/journal_of_the_history_of_ideas/v067/67.2richter.html">http://muse.jhu.edu/journals/journal_of_the_history_of_ideas/v067/67.2richter.html</a></td>
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<tr>
<td>spacing concepts*</td>
<td></td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
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<tr>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>Gareth Stedman-Jones</td>
<td>Languages of Class</td>
</tr>
<tr>
<td>Arthur Lovejoy’s</td>
<td>The Great Chain of Being</td>
</tr>
<tr>
<td>John Searle</td>
<td>Speech Acts</td>
</tr>
<tr>
<td>John Austin</td>
<td>How to Do Things with Words</td>
</tr>
</tbody>
</table>
Identities

Subaltern

Term 1, Week 10

Questions

1. To what extent is Subaltern Studies merely a new form of ‘history from below’?
2. Examine the strategies that historians might adopt in writing a subaltern or postcolonial history.

Required Reading


Additional Reading


Dipesh Chakrabarty, Provincializing Europe: Postcolonial Thought and Historical Difference (2000)


Vinayak Chatuvedi, Peasant Pasts: History and Memory in Western India (2007)


Subaltern Studies, Vols 1 to 11 (in the library in the Social Science Periodicals section)
**Identities**

**Class**

**Term 2, Week 1**

Questions

1. 'Class is a useful concept for historians only to the extent that it throws light on relationships between subjective identity and social structure.' Discuss.

**Required Reading**


**Additional Reading**

- M. Bush (ed.), *Social Order and Social Classes in Europe since 1500* (1992)
<table>
<thead>
<tr>
<th>Reference</th>
<th>Details</th>
</tr>
</thead>
</table>
Identities

Race

Term 2, Week 2

Questions

1. How do early modern and modern understandings of race differ, and how are they similar?
2. How do the techniques used to interpret human difference reflect the societies and periods from which they have emerged?
3. How has the historiography of race changed in the last three decades and why?

Note that all of these readings are available online via the University of Warwick databases. If not otherwise indicated, you can locate them with Research Pro.

You MUST read at least three of the readings marked with an asterix, to include at least one reading each from groups A and B.

A – Medieval and Early Modern ‘race’


Sujata Iyengar, Shades of Difference: Mythologies of Skin Color in Early Modern England (Pennsylvania, 2005),


B – Modern ‘race’ - -see next page - 29


*Carolyn Thomas de la Pena, ‘”Bleaching the Ethiopians”: Desegregating Race and Technology through Early X-ray Experiments’, Technology and Culture, Volume 47, Number 1, January 2006, pp. 27-55 Project MUSE


*Lynn Marie Pohl, Long Waits, Small Spaces, and Compassionate Care: Memories of Race and Medicine in a Mid-Twentieth-Century Southern Community’, Bulletin of the History of Medicine, Vol. 74, No. 1, Spring 2000, pp. 107-137 Project MUSE


### Monographs

<table>
<thead>
<tr>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Jones</td>
<td><em>Bad Blood: The Tuskegee Syphilis Experiment</em></td>
<td>Free Press</td>
<td>1993</td>
</tr>
<tr>
<td>Susan M. Reverby</td>
<td><em>Tuskegee’s truths: rethinking the Tuskegee syphilis study</em></td>
<td>University of North Carolina Press</td>
<td>2000</td>
</tr>
<tr>
<td>Alexandra Minna Stern</td>
<td><em>Eugenic Nation: Faults and Frontiers of Better Breeding in Modern America</em></td>
<td>University of California Press</td>
<td>2005</td>
</tr>
<tr>
<td>Keith Wailoo</td>
<td><em>Dying in the City of the Blues; Sickle Cell Anemia and the Politics of Race and Health</em></td>
<td>University of North Carolina Press</td>
<td>2001</td>
</tr>
</tbody>
</table>
# Identities

## Gender

### Term 2, Week 3

#### Questions

1. How can gender be a 'category of historical analysis'?

2. What is the relationship between women's, feminist and gender history?

#### Required Reading

<table>
<thead>
<tr>
<th>Title</th>
<th>Journal/Publication Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mrinalini Sinha, 'Gender and Nation in Bonnie Smith' (ed.) Women's</td>
<td>Women's History in Global Perspective, (Urbana 2004)</td>
</tr>
<tr>
<td>Gisela Bock, 'Women's history and gender history: aspects of an</td>
<td>Gender and History, 1,1 (Spring 1989), 7-30</td>
</tr>
<tr>
<td>Judith M. Bennett, Feminism and history', Gender and History, 1,3</td>
<td>(Autumn 1989), 251-272</td>
</tr>
<tr>
<td>Jane Rendall, 'Women and the public sphere', Gender and History,</td>
<td>11, 3 (1999), 475</td>
</tr>
<tr>
<td>Required Reading</td>
<td></td>
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</tbody>
</table>

#### Additional Reading

<table>
<thead>
<tr>
<th>Title</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simone de Beauvoir, The Second Sex</td>
<td></td>
</tr>
<tr>
<td>Johanna Alberti, Gender and the Historian (London, 2002)</td>
<td></td>
</tr>
<tr>
<td>Joan Cadden, The Meaning of Sex Differences in the Middle Ages:</td>
<td></td>
</tr>
<tr>
<td>Medicine, Natural Philosophy and Culture (Cambridge, 1993)</td>
<td></td>
</tr>
<tr>
<td>Bernard Capp, 'The Double Standard Revisited. Plebeian Women and</td>
<td></td>
</tr>
<tr>
<td>Male Sexual Reputation in Early Modern England', Past and Present</td>
<td></td>
</tr>
<tr>
<td>162 (1999), pp. 70-100.</td>
<td></td>
</tr>
<tr>
<td>Leonore Davidoff, Keith McClelland and Eleni Varikas, Gender and</td>
<td></td>
</tr>
<tr>
<td>History: Retrospect and Prospect (Oxford, 2000)</td>
<td></td>
</tr>
<tr>
<td>Betty Friedan, The Feminine Mystique (1962)</td>
<td></td>
</tr>
<tr>
<td>Carla Hesse, The Other Enlightenment: How French Women Became</td>
<td></td>
</tr>
<tr>
<td>Linda Kerber et al., eds., US History as Women's History: New</td>
<td></td>
</tr>
<tr>
<td>Feminist Essays (1995)</td>
<td></td>
</tr>
<tr>
<td>Laura Lee Downs, Writing Gender History (2004).</td>
<td></td>
</tr>
<tr>
<td>Author</td>
<td>Title</td>
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<tr>
<td>--------</td>
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</tr>
<tr>
<td>Joan Landes</td>
<td>Women and the Public Sphere in the Age of the French Revolution</td>
</tr>
<tr>
<td>Thomas Laqueur</td>
<td>Making Sex: Body and Gender from the Greeks to Freud</td>
</tr>
<tr>
<td>E. Muir and G. Ruggiero (eds)</td>
<td>Sex and Gender in a Historical Perspective</td>
</tr>
<tr>
<td>Denise Riley</td>
<td>‘Am I That Name’? Feminism and the Category of ‘Women’ in History</td>
</tr>
<tr>
<td>Lyndal Roper</td>
<td>Oedipus and the Devil. Witchcraft, Sexuality and Religion in Early Modern Europe</td>
</tr>
<tr>
<td>Mrinalini Sinha</td>
<td>‘Giving Masculinity a History: Some Contributions from the Historiography of Colonial India’</td>
</tr>
<tr>
<td>Bonnie Smith</td>
<td>The Gender of History</td>
</tr>
<tr>
<td>Judith M. Bennett</td>
<td>History Matters; Patriarchy and the Challenge of Feminism</td>
</tr>
</tbody>
</table>
Identities
The Local
Term 2, Week 4

Questions

1. What, if anything, differentiates local history from antiquarianism?

2. 'Local History is total history'. Discuss

3. What is the difference between 'studying villages' and 'studying in villages'?

Required Reading


Additional Reading


N.L. Jones & D. Woolf (eds), *Local Identities in Late Medieval and Early Modern England* (Basingstoke, 2007).


M. Peltonen, 'Clues, Margins and Monads: The Micro-Macro Link in Historical Research', *History and Theory* 40 (October 2001), 347-59 [ONLINE].


Communities

Religion

Term 2, Week 5

Questions

1. How important was religion for the constitution of pre-modern communities?

2. Does religion shape society or is it the other way round?

3. Should European history be understood as a process of ‘secularisation’?

4. What is the difference between religion and magic?

Required Reading


Additional Reading


Burke, Peter. *Languages and Communities in Early Modern Europe* (Cambridge, 2004).


Hacke, Daniela. ‘Church, space and conflict: Religious co-existence and political communication in seventeenth-century Switzerland’, *German History* 25 (2007), pp. 285-312.

Kaplan, Benjamin. *Divided by Faith: Religious Conflict and the Practice of Toleration in Early Modern Europe* (New Haven, 2007)
<table>
<thead>
<tr>
<th>Author</th>
<th>Title and Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marx, Karl &amp; Engels, Friedrich</td>
<td><em>On Religion</em> (New York, 1964)</td>
</tr>
<tr>
<td>Mayes, David</td>
<td><em>Communal Christianity: The Life &amp; Loss of a Peasant Vision in Early Modern Germany</em> (Leiden, 2004)</td>
</tr>
<tr>
<td>Shepard, Alexandra; Withington, Phil (eds)</td>
<td>Communities in Early Modern England: Networks, Place, Rhetoric* (Manchester, 2000).</td>
</tr>
<tr>
<td>Tönnies, Ferdinand</td>
<td><em>Community and Society</em> (trans. C. P. Loomis, Mineola, 2002).</td>
</tr>
<tr>
<td>Wrightson, Keith &amp; Levine, David</td>
<td><em>Poverty &amp; Piety in an English Village: Terling, 1525</em></td>
</tr>
</tbody>
</table>
Communities

The Nation

Term 2, Week 7

Questions

1. What are some of the core issues in the way that historians have approached the study of nations and nationalism?

2. What are some theoretical strategies/methodological approaches for moving beyond nations as categories of historical analysis?

Required Reading

<table>
<thead>
<tr>
<th>Required Readings for Lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Calhoun, Chapter 1 “The Modernity and Diversity of Nationalisms” (p.9-28) and Chapter 3 “Nationalist Claims to History” (51-65) in Nationalism (Open University Press, 1997).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Required Readings for Seminar: Strategies for moving beyond nation-based history</th>
</tr>
</thead>
</table>

Additional Reading

<table>
<thead>
<tr>
<th>General Texts on Nations and Nationalism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craig Calhoun, Nationalism (Open University Press, 1997).</td>
</tr>
<tr>
<td>Ernest Gellner, Nations and Nationalism (Blackwell, 1983).</td>
</tr>
<tr>
<td>Geoffrey Hosking and George Schopflin, ed., Myths and nationhood (Hurst and Co., 1997).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>China/East Asia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prasenjit Duara, Rescuing History From the Nation: Questioning Narratives of Modern China (Chicago 1995).</td>
</tr>
</tbody>
</table>
Communities
Memory
Term 2, Week 8
Questions

1. Is Pierre Nora right? Was the emergence of 'lieux de memoire' in the 19th century an expression of a crisis of memory?
2. How important is commemoration for nations?
3. How do nations deal with traumatic events?
4. How do you explain the 'memory boom' in contemporary historical literature?

Recommended Reading

<table>
<thead>
<tr>
<th>Theory and Discussion</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Case Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Edkins, <em>Trauma and the Memory of Politics</em>, pp. 111-174, Chapter 4: ‘Concentration Camp Memorials and Museums: Dachau and the US Holocaust Memorial Museum’.</td>
</tr>
</tbody>
</table>

Additional Reading

<table>
<thead>
<tr>
<th>Theory and Case Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Halbwachs, Maurice, <em>On Collective Memory</em> (Chicago, 1992)</td>
</tr>
<tr>
<td>Discussion</td>
</tr>
<tr>
<td>------------</td>
</tr>
</tbody>
</table>
Communities

The Avant Garde (TBC)

Term 2, Week 9

PLEASE SEE WEB PAGE:
HTTP://WWW2.WARWICK.AC.UK/FAC/ARTS/HISTORY/POSTGRADUATE/TSM/TIMETABLE/TERM_2/AVANT-GARDE

Communities

The Global

Term 2, Week 10

Questions

1. How new is ‘global history’?

2. What are the advantages and disadvantages of extending the scope of historical enquiry to ‘the global’?

3. Are there ways in which we can connect the study of the global to the study of the local, or are the two entirely unrelated?

Required Reading


Additional Reading


Wasserstrom, Jeffrey, Global Shanghai, 1850-2010 (Routledge, 2009)

See also the studies available in Journal of World History & Journal of Global History
THE STYLE GUIDE FOR GRADUATE STUDENTS

Presentation is vitally important. This is not because there is any virtue in following rules for their own sake, but because the rules make sense - an essay or dissertation that is well written and properly laid out will gain your readers' confidence and convey your message to them as efficiently as possible. Getting the presentation right is an essential part of the historian's craft.

The rules in this guide should be followed in all class essays and assessed work, as well as in the dissertation or thesis. The standard authority on all matters of presentation and format is Judith Butcher, *Copy-editing for Editors, Authors, Publishers*, 3rd edn, (Cambridge, 1992), and the *MHRA Style Guide* (2002), of which there is a copy in the Graduate Programme Office. The *MHRA Style Guide* can also be accessed at [http://www.mhra.org.uk/Publications/Books/StyleGuide/](http://www.mhra.org.uk/Publications/Books/StyleGuide/).

A FORMAT

a) The thesis should be typed (or printed), on A4 paper, on one side only.

b) There should be a 4cm (1½-inch) margin at the left-hand side of the page, and an adequate margin on the other three edges.

c) Spacing: The text of your essay should be double-spaced. The footnotes (or endnotes) should however be single-spaced.

d) Indentation: Except for the very first paragraph under a new heading, the first line of every paragraph should be indented. You do not need to add extra spacing between paragraphs: the indentation alone tells the reader that you have begun a new paragraph.

e) Pagination: Number each page of your essay.

B STYLE AND USAGE

Quotations

a) Ordinary quotations: Use single (not double) quotation marks for ordinary quotations. Note that the final quotation mark is normally placed inside punctuation (comma, full stop, etc). However, when the quotation forms a complete sentence, the quotation mark comes after the full stop. If the material you cite itself contains a quotation from source, you will indicate this quote-within-a-quote by using double quotation marks.

Examples:

Evans argues convincingly that ‘the industrial revolution was a protracted process, not a single catastrophic event’. According to Evans, ‘Recent research suggests that the industrial revolution was a protracted process, not a single catastrophic event.’ Chatterjee’s claim that ‘a group of propertied observers shouted “Hang all the convicted felons by the toes” as the procession passed by’ suggests the intensity of middle-class support for public executions.
b) **Inset or block quotations:** When you quote four or more lines of text (or quote lines of poetry), use an inset quotation - that is, type the quotation as a separate block of *double-spaced* text consistently indented from the left margin (the right-hand margin of an inset quotation is not indented). Do **not** use quotation marks in inset quotations except to indicate a quote within the inset material: use *single* quotation marks to indicate this quote-within-the-quote. Avoid over-using inset quotations, especially in short essays. Be judicious about what you cite - short quotes that are pithy and to the point are more convincing than extended blocks of other writers’ text. Your own voice - not those of the authors you cite - should dominate your writing.

c) **Ellipses:** Always use ellipses - that is, three dots - to indicate that you have omitted material within your quotation. Do not use these at the beginning or end of quotations – only in the middle.

Example: Evans argues that ‘the industrial revolution was ... not a single catastrophic event’. (Do not put: Evans argues that ‘... the industrial revolution was ... not a single catastrophic event ...’.)

**Numbers**

Numbers up to one hundred, when they occur in normal prose and are not statistical, should be written in words rather than numerals. When there are many figures, however, it is better to use words only for numbers up to nine. Avoid beginning a sentence with a numeral. Spell out ‘per cent’ (always two words) rather than using the % sign in the text.

Examples:

There were eight applicants.

By 1900, thirty-nine unions were providing benefits to 15,604 pensioners.

The jackpot was £5 million.

He spent thirty years in Broadmoor.

The seventh sister became a nun.

The interest rate was 6 per cent.

**Dates**

These should normally be given as 2 September 1939; commas should not be used. Spell out centuries rather than using numerals: write ‘the eighteenth century’ not ‘the 18th century’. Use hyphenation to indicate adjectival usage of centuries: ‘In the eighteenth century, barbers commonly performed surgery, but unfortunately for patients not all eighteenth-century barbers were adept with knife and needle.’

**Money**

Simple sums of money should be given in words: ‘A pint of beer cost two shillings.’ Sums of money which are more complex may be written in figures: ‘A shortage of grain raised the price of beer shockingly, to 2s. 6 1/2d.’ British currency was decimalised in February 1971. There is however no need to convert old currency into decimal equivalents.
Footnotes and Endnotes

The secret of good footnoting is good note-taking. Always keep a complete record of the full source (author, title, place and date of publication, specific page numbers) as you take notes. Whenever you copy any passage - even a short phrase - verbatim into your notes, be sure to use inverted commas in your notes to indicate that you have done so. This will help you to avoid accidental plagiarism.

Every footnote must refer to a source which you have actually examined. It is never correct to cite a source that you have not personally examined without indicating this fact in your note. Thus, if you are citing a letter from F.D. Roosevelt quoted by the author William Leuchtenberg, your footnote might read: ‘F.D. Roosevelt to Cordell Hull, 28 August 1940, cited in William Leuchtenburg, Franklin Roosevelt and the New Deal, p. 305.’

There are two kinds of footnotes. Explanatory notes, clarifying points made in the text, should be few and brief. They should not be used as a dumping ground for material you cannot bear to leave out but which is not directly relevant to your argument. Nor should they include anything which is of real importance: if it is important, it belongs in the text, not in the notes. Most of your footnotes will be reference notes, identifying the books and other sources from which you have drawn quotations, evidence and other material used in the text. They should give readers all the information needed to trace your sources, but not more than is necessary; they should be clear, consistent and user-friendly.

You do not need to reference general information widely available in the historical literature: for example, you do not need to provide a footnote to substantiate your claim that the French Revolution began in 1789. However, if you note that peasants in the south of France burned 112 chateaux, destroyed over 567 metric tons of seigneurial documentation and drank 892 bottles of their former seigneurs’ wine in 1789, you need to indicate in a note the source of your statistics.

Footnotes should be placed at the bottom of the appropriate page; endnotes at the end of the chapter, or at the end of the essay/dissertation/thesis. If in doubt, use footnotes. A footnote or endnote number in your text should always follow quoted or cited material. Numbers should come at the end of a sentence or at least at the end of a clause. They should never be placed after authors’ names or other references preceding the cited matter.

You will know from your reading that there are many correct ways to format and present the references contained in a footnote/endnote. The most important point is to be consistent. Once you have selected a particular reference style, stick to it.

Referencing secondary literature

As a basic aide mémoire, on first citation you need the following information in the following order: author (A), book (B), city of publication (C), date of publication (D).

a) **Author’s names** in notes appear in the normal order, e.g. John Smith (not Smith, John, which is reserved for the Bibliography).

b) **Titles** appear in *italics*: these are used for book titles and names of journals. (Only use the alternative form of underlining if you do not have access to a word processor.) BUT, contributions within edited works or articles in journals require ‘single inverted commas’. Remember, only if the title appears on the cover of the publication, does it go in italics; if it is contained within, contain it inside inverted commas.
c) **Place of publication**: always a city and never a country. If two cities are indicated, e.g. New York and Oxford, say so; if three or more, just list the first. For American cities, you have the option of adding an abbreviation of the state too, but if in doubt, omit. You can also add the publisher's name after a colon, but always after the place of publication, e.g. London: Jonathan Cape (never Jonathan Cape: London).

d) **Date of publication**: use the date of the actual edition you are using (not the first date of publication), since the pagination will vary between different editions. If using a subsequent edition, note this as below.

**Abbreviated citations**: upon any subsequent citation, you need only surname, short title, page reference, e.g. Hitler, *Mein Kampf*, p. 672. The short title can be any memorable phrase from the full title; one or two words will do. Writing out the full version every time is wrong.

If you are using a string of footnotes from the same source, use the handy shorthand form Ibid. (Latin meaning 'In the same'), followed by page number, e.g.


22. Ibid., pp. 77-8.


Note that the abbreviation for page is a lower-case ‘p.’ (not pg.) and for pages ‘pp.’. Do not worry about terms such as ‘Op. cit.’ – even publishers do not encourage them anymore.

As a tip when writing up, always use the abbreviated citation, and then fill in the full details as the very last thing you do when going through your notes looking for first instances.

In general, we are using the Oxford University Press system, so if in doubt, consult an OUP publication as a template.

**Examples:**

Models for footnotes and endnotes drawn from various types of sources are given below. Make careful note of the kind and placement of punctuation, the use of italics, etc:

**a) Articles in scholarly journals:**

**First citation**: Use: Author’s full name, ‘Full Title of Article’, *Journal Name*, volume number (date), page number(s).

1


**Second and subsequent citations**: Use: Author’s surname, ‘Short Title’, page number(s).

b) Books

First citation: Use: Author’s full name, Full Title of Book (Place of publication, date of publication), page number(s).

1


Second and subsequent citations: Use: Surname, Short Title, page number(s).

2

Hobsbawm, Age of Extremes, pp. 352-54.

d) Edited books

First citation: Use: Author’s full name (ed.), Full Title of Book (number of volumes if work has more than one volume, Place of publication, date of publication), volume cited, page(s) cited.

1


Second and subsequent citations: Use: Surname, Short Title, volume number, page number(s).

2

Court (ed.), Studies, II, p. 76.

d) Chapters in edited books

First citation: Use: Author’s Full Name, ‘Full Title of Chapter’, in Full Names of Editors, Full Title of Book (Place of publication, date of publication), page number(s).

1


Second and subsequent citations: Use surname, ‘Short title’, page number(s).

2


Note two points from the above examples: ed. (because the full word does not end with d), but eds (because the full word does end in s).
The first number of a treble figure need not be repeated, but double figures should be repeated (239-61, 11-19, 33-39).

e) **Reference to a book available in several editions**

The same details are included in the *first* reference to such a book as in the example in b) above but with two very important differences. You need to specify (i) the particular edition which you consulted and (ii) the date of that edition.

For instance:


Note:

The inclusion of the details regarding the edition immediately precedes the place of publication within the parenthesis.

Note the punctuation of the reference to the edition. If your computer package automatically converts to 3\textsuperscript{rd}, change the \textsuperscript{rd} (superscript) to regular font size (rd).

It is essential to cite the edition and the date of the work which you consulted since page numbers and content often change from edition to edition.

f) **Reference to reprints and newly edited secondary work**

As in the case of details regarding various editions of books consulted, all details regarding reprints, introduction, prefaces, and so on should be included if relevant.

Example:


Note:

All details regarding reprint, introduction and so on predate the place and date of publication within parenthesis. Details of the original edition and its date are provided.

**Manuscript Sources**

REFERENCES TO MANUSCRIPT MATERIAL SHOULD BE IN PLAIN FONT ONLY (NO ITALICS). A FULL REFERENCE TO A DOCUMENT SHOULD INCLUDE THE FOLLOWING INFORMATION:

- The repository in which it is stored (A)
- The collection to which it belongs (B)
- Its title or description (C)
- Its date (D)
- The volume of the collection and the page or folio in the volume where it may be located and/or any other relevant details of its location (E).
Examples:

**First citation:** Birmingham University Library, Court Papers, ‘Court Manuscript on Coal’, W.H.B. Court to Sir Keith Hancock, 24 July 1916.

**Second and subsequent citations:** Court Papers, Memoranda on Wage, Differentials, 1943-45. Memorandum No. 2, 1944, p. 432.

Note:

All of these details are necessary for a very practical reason. A manuscript, by definition, is a unique document. Only one of its kind exists in the world. It is therefore essential that your reference ought to be sufficiently clear as to enable a scholar from any part of the world to locate the particular manuscript. Within a chapter, you can start to use a short reference system to one collection of papers, as in the second example above.

Birmingham Central Library, Charles Parker Archive, MSS 24/7b, Charles Parker to Arnold Wesker, 2 March 1964.


Nottinghamshire Record Office, GC98/1-3, Notebooks of Sir Gervase Clifton JP, 1795-1803.

Warwickshire County Record Office, D/234, Parish of Astley, Overseers’ Accounts, 1732-1741.

All of these references to material in national and local record offices will come under the heading of ‘Manuscript Sources’ in your Bibliography.

If you are citing a primary source which you have only seen reproduced in a secondary work (for example quotations from a newspaper in a local history book), you should construct your footnote as follows:


By constructing your footnote in this way you avoid the pretence that you yourself consulted the primary source. This reference also shows that you are reliant upon Costello’s accurate transcription and reproduction of the quotation.
Printed primary material

In the case of primary sources which have been edited and printed the following is the format for constructing a footnote/endnote reference.

Example:

Note: The title (the primary source) is listed first, rather than the name of the editor. This is the case since the volume has not been written by the editor and it is the printed version of the source which is of paramount importance rather than the identity of the editor.

Other References


This is the form to use for reference to a newspaper or a weekly magazine. No volume number is needed. It is a peculiarity of *The Times* newspaper that it registered its name with the definite article. It is always written *The Times*. Other newspapers and weeklies are referred to without the article: *Guardian*, 1 May, 2001; *Poor Man’s Guardian*, 24 July 1803; *Lancet*, 27 January 1863.

- ‘Petition for Extension of the Electoral Franchise to All Householders, Without Distinction of Sex ... (7 June 1866, No. 8501)’, *Reports of the Select Committee of the House of Commons on Public Petitions, Session 1866*, Appendix.

This complex form of numbering will be crystal clear once you hold a volume of Parliamentary Papers in your hand; these numbers and references are clearly marked on each volume, and absolutely necessary information for anyone attempting to use your reference to locate the source. Which after all, is what a reference is for.


(Note here that PhD theses are not published, so their titles are not italicised or underlined.)
Websites

There are special conventions for citing materials from electronic media, such as online journals, databases, electronic bibliographies, WorldWideWeb sites, internet discussion groups, and e-mail communications. The essential principles are the same as with printed works or manuscripts: sources should be acknowledged, and readers should be given the information that would allow them to check them for themselves if they wish. Formats for citation vary according to the type of medium and source material being used. The following guides may be useful:

Maurice Crouse, *Citing Electronic Information in History Papers*, available online at http://history.memphis.edu/mcrouse/elcite.html (26 March 1998);


In general follow the use format:

First citation: Use: Author’s full name, ‘Title of Page’, Title of complete work if page is part of a group of documents, date page was created. URL (date you saw page).

1


Second and subsequent citations: Use: Author’s surname, ‘Short title’.

2

Abilock, ‘Research on a Complex Topic’.

Note: These precise formats may not suit all circumstances. Works published as printed books or articles, but which you have consulted on a Website, should be cited in the usual way for printed material, but with a note -[consulted at http://www… (date)] - added in brackets. This rule also applies to manuscript or printed documents that have been made available on the Web.

Photographs, illustrations, etc:

If you copy a photo, illustration, chart, etc. from another source into your essay, use a credit line to indicate your source. The credit line should be placed immediately below the illustration and should include a descriptive title for the illustration plus full bibliographical information on the source from which it derives. The bibliographical information will adhere to the same style as a footnote - except that it will not begin with a footnote number.

Examples:


PRESENTATION OF STATISTICAL DATA: A BRIEF NOTE

Regarding statistical presentations, the following guidelines should be observed:

Tables:

- Tables should be made directly relevant to the contents of the text. If necessary, they may be incorporated as part of the main body of the text. Alternatively, they may be incorporated as appendices to the rear of your work.
- All tables should have a table number and a title, including dates where applicable.
- The source of the data used should be cited beneath the table, i.e. not in a footnote.
- Column headings should be clearly legible.
- Ideally, columns and rows should be of equal size.
- Total numbers (for example the total population of an area) should be cited at the end of the rows or columns as appropriate.
- In the event of your using a table taken from another scholar’s publication or thesis, you should acknowledge that scholar’s work as the source cited beneath the table.

Diagrams:

- Diagrams should be shown to be relevant to the content of the text and may be included within the main body of the text if necessary. Otherwise, they may be presented as appendices at the end of your text.
- All diagrams must have a Fig. Number and a full title, including dates where applicable.
- The source(s) for the data used should be cited beneath the diagram.
- Each axis in a diagram must be clearly labelled.
- A key to all colour coding or shading used should be provided.
- Colour coding or shading should be clearly distinguishable.
- Again, in the event of your incorporating a diagram taken from another scholar’s publication or thesis, you should acknowledge that scholar’s work as the source cited beneath the diagram.

BIBLIOGRAPHY

A Bibliography collects together in one place and lists all material to which reference has been made in the body of the work. If you have not quoted from, cited, or referred to a work or a body of material in your dissertation (if, for example, you have just read a book and found it helpful but not mentioned it), then it should not be in your Bibliography.

You will probably not need to use all of the following subheadings in your Bibliography. However, this is the usual sequence for presenting alphabetised references:

MANUSCRIPT SOURCES

(List national before local archives)

GOVERNMENT PUBLICATIONS

NEWSPAPERS AND PERIODICALS
Using one of the formatting models shown above, a fragment of a Bibliography would look like this:

**PUBLISHED SECONDARY SOURCES**


Note that material in your Bibliography is organised alphabetically by the author’s surname. When referencing articles or chapters in edited volumes in your Bibliography, cite the page numbers of the article or chapter as a whole - not just the particular pages you have cited in your footnotes.

**British versus American Usage:** The style illustrated above is standard British usage. A number of the books and articles you read will be published in the US and thus will employ standard American style, which departs in various respects from British usage. (For example, American usage calls for use of double, rather than single, quotation marks in ordinary quotes and around journal titles, and places punctuation marks outside, rather than inside, terminal punctuation). For your written work at Warwick, always consistently employ standard British usage as detailed above - even when referring to material published in the US which uses American conventions.

**LAYOUT**

The sequence of section of a Taught Master’s dissertation should be as shown on the specimen page and title page. There should be a summary of the thesis, not exceeding 300 words, bound in at the beginning of the thesis. The summary should not extend beyond a single A4 side.

Students presenting dissertations for a degree by research should consult the University of Warwick Graduate School’s booklet ‘Guide to Examinations for Higher Degrees by Research’ which the Graduate School will post to you in the final year of registration, and which can also be consulted at http://www2.warwick.ac.uk/services/academicoffice/ourservices/gsp/studentadmin/guide_to_examinations_for_higher_degrees_by_research_amended_mar09.pdf
SUBMITTING

All candidates must submit theses (two copies) for examination in a soft binding, which is normally carried out by Warwick Print (via the on campus Post Office). PhD and MA (by Research) theses should be taken to the Graduate School Office in University House and a fee for hard binding paid directly to them. Taught MA Theses must be handed in to the History Graduate Programme Office by the required submission date.
THE WOMEN POTTERY WORKERS

AND TRADE UNIONISM, 1890-1905

University ID Number: 0485884

Submitted in part fulfilment for the

degree of MA in History at the

University of Warwick

September 1979

This dissertation may be photocopied
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MA (by Research) and MPhil/PhD students must consult the ‘Graduate School's Guide to Examinations for Higher Degrees by Research’, which can be found at http://www2.warwick.ac.uk/services/academicoffice/ourservices/gsp/studentadmin/guide_to_examinations_for_higher_degrees_by_research_amended_mar09.pdf.

Part I: ‘Guidance to Students on Submission and Examination of the Thesis’, No. 4 ‘Presentation of The Thesis’ (pp. 7-10) contains further vital information about the presentation of your dissertation.