

**Florida International University  
Department of History**

Professor Terrence G. Peterson

**HIS 4935:  
SENIOR SEMINAR ON WAR AND GENDER**

Spring 2022

Wednesdays, 2:00-4:45 PM in DM 370

Office DM 390  
tpeterso@fiu.edu

Office Hours via Zoom  
Weds. Noon-2:00pm or by appointment

Welcome to Senior Seminar! This course represents the culmination of your career as a history major at FIU. As you've taken history courses, you have learned how to understand and engage the arguments of historians, how to critically analyze primary sources, and how to conduct research of your own. This semester you will combine all those skills to produce a substantive piece of original scholarship: your senior thesis. While the process might seem daunting, the focus of this course is precisely on that process: how to conceptualize, research, draft, and defend a piece of original scholarship from start to finish. We will break the work down into manageable steps and work together to provide each other helpful feedback along the way. By the end of the semester, you will formulate a research question, survey the secondary literature, locate primary sources, and construct your own argument that draws on this research – in short, you will do all of the things professional historians do when writing a piece of scholarship.

While you will each develop your own individual research projects, your work will touch in some way on the history of war and gender. Approaching the history of war through the lens of gender opens really interesting theoretical and methodological questions: Why do images of manliness (or womanliness) seem so predominant in wartime? Why have sex and the body so often become weapons or targets of war? And what can looking at the gender norms articulated in wartime teach historians about past conflicts? Through our readings and discussions, we will not only work address some of these questions, but to build a methodological tool kit you can use to approach your own research project.

### **Course Objectives**

By the end of the semester students will:

- ✓ Understand how gender and sexual norms have shaped the experience of war over the 20<sup>th</sup> century, and vice versa.
- ✓ Evaluate the arguments, methods, and sources of historians in order to understand how they have used gender as a 'category of historical analysis' in the study of war.
- ✓ Develop a research question on the topic of war and gender.

- ✓ Conduct original research to identify and analyze primary and secondary sources to answer that question.
- ✓ Produce an argument-driven paper that draws on that primary source research and their engagement with the historiography of their given topic to support that argument.
- ✓ Present their findings and defend their argument in an oral presentation.

## Coursework

Descriptions of the assignments are located after the Weekly Schedule below. All assignments are **due by the time we meet** on Wednesday each week.

**Late work** may be submitted within a 1-week grace period following due dates. Given the intensive nature of our work this semester, however, you must contact Dr. Peterson **ahead of time** to obtain permission. I am happy to be flexible in light of the pandemic, but Senior Seminar is a course where it is easy to fall behind catastrophically relatively quickly, so please maintain an open dialogue with me about any difficulties you might face submitting assignments.

**Weekly assignments** must be submitted on time.

Assignment	Due Date	Weight
Participation in Weekly Discussions	Weekly	10%
Weekly Research Diary on Canvas	Weekly	10%
Research Question	1/26	5%
Research Proposal	2/9	5%
Annotated Bibliography	2/23	5%
Primary Source List	3/9	5%
Rough Draft	Fri. 4/8	10%
Oral Presentation	Weeks 14/15	10%
Final Draft	Wed. 4/27	40%
<b>Total</b>		<b>100%</b>

## Grading Scale

A: 93-100	A-: 90-92	B+: 87-89	B: 83-86	B-: 80-82	C+: 77-79
C: 73-76	C-: 70-72	D+: 67-69	D: 60-66	E: 0-59	

## Seminar Structure and Policies

Unlike lecture courses, where professors do much of the talking, seminars are a collective, collaborative endeavor. Our in-class work each week will be focused on discussion, where we will break down the readings, grapple with issues in our research, and share our struggles and insights. Likewise, research itself is a collective endeavor, and so we will be working in teams outside of class to help one another reflect on and advance our research.

**Attendance and participation are mandatory.** If you need to miss class for any reason, please get in touch with me. Unexcused absences will lead to a reduction of your participation grade and eventually a zero.

### **Weekly Discussions**

Each week, we will meet to discuss the assigned readings and to complete activities related to our research. Please complete any assignments and read the assigned texts **before** class and arrive in class prepared to actively participate in and contribute to the discussion. You should also bring a copy of the assigned texts with you – either a printout or an electronic copy on a tablet or laptop (**not** your phone) – so that you can refer to them during the discussion.

At the start of the semester, we will form teams. Once every three weeks, your team will be responsible for **preparing 3-5 open-ended discussion questions** to help lead the discussion. These discussion questions should be posted to Canvas by **Sunday night**. If your group is not leading discussion, please read and reflect on the questions before class.

### **Weekly Research Diaries**

Each week, I will ask you to reflect on your research process: the work you did, the difficulties you encountered, the aha! moments you experienced. Some weeks I will give you a specific question tied to what we're working on; other weeks the reflections will be more open-ended. This is a low-stakes assignment, and you will earn most or all points simply for completing it. The diary is meant to help you **reflect** your research process as it unfolds. It's also meant to help **foster collaborative feedback**: Your diary will be visible to the professor and to the members of your writing group, and I highly encourage you all to offer support and constructive feedback to one another as you grapple with similar issues.

### **Maintaining a Dialogue with the Professor**

We will interact one-on-one throughout the semester so that I can provide you guidance and feedback on your project as it develops. We will meet individually on **weeks 6 and 12** for a check-in, but I am also available to meet every week during my office hours on Wednesdays from Noon to 2:00pm, or another time if those hours don't work. Likewise, I am always available via email at [tpeterso@fiu.edu](mailto:tpeterso@fiu.edu), where I will try to respond to you within 24 hours.

### **Course Readings**

All required readings for the course, listed below by week, are available on Canvas.

## **Standards of Conduct, Accessibility, and Accommodations**

### **Accessibility and Accommodations**

I am committed to making this class as inclusive and accessible as possible. If you have concerns, preferred pronouns, or need accommodation of any type in this course, please reach out to me. I highly encourage students with disabilities to contact the [Disability Resources Center](#) to access the array of resources they have available to help you succeed.

## Academic Integrity

Academic misconduct is a serious matter which can result in the failure of this course or even expulsion. All the work that you submit **must be your own, and must be properly cited**. Plagiarism in particular is a serious concern in a research-focused class, and I encourage you to familiarize yourself with the FIU's [Standards of Conduct](#) at the beginning of the semester.

## Pandemic Precautions

We are still in a global pandemic, and it continues to be tough on all of us. If you need to miss a meeting, submit a paper late, or any other kind of help, just reach out. In addition, please follow the guidelines below to prevent the spread of Omicron and protect your fellow classmates:

- a. **Daily and before arriving to campus, complete the P3 app.** If you are not given the green check mark to enter campus, then stay home, and contact me by email by forwarding your P3 app email notification advising you to stay home.
- b. If you do not feel well and/or have tested positive for COVID-19, ***please do not come to class***. Instead, immediately complete the P3 app to notify the COVID Response Team and contact me by email by forwarding your P3 app email notification as soon as you can. I will happily grant you and excused absence for a P3 failure/COVID-19 issue, but the university mandates that you **must complete the P3 app** and forward the email notification.
- c. Please take every precaution to keep yourself and others healthy. Per CDC guidelines, you are encouraged to get vaccinated and **strongly** advised to wear a mask indoors and in public including all FIU facilities.
- d. Please be advised that classes may be audio and visually recorded and/or subject to course capture for future access by students in this course. Your attendance/participation in this course constitutes consent to such recordings, which will only be used for educational purposes by students in the course and securely stored in university systems. If there is a concern regarding the recording and use of such recording, please contact FERPA@fiu.edu.

## Resources

I highly encourage you to take advantage of academic services that FIU offers to students. They are a valuable resource for students at all levels.

The **History Tutors** provide assistance with papers and other written assignments, offering online and in-person tutoring appointments. Tutors have specialized knowledge of writing for History classes. For more info, please visit: <http://history.fiu.edu/tutoring>.

The **Center for Excellence in Writing** is available to help you with all aspects of writing, from approaching the question and brainstorming to techniques for editing: <http://writingcenter.fiu.edu>.

## WEEKLY SCHEDULE

### Week 1 (1/12)

#### Course Introduction

Course overview + requirements. What is a senior thesis? Why *War and Gender*?

### Week 2 (1/19)

#### A 'Gender History' of War?

In addition to the readings, we will discuss reading strategies in class.

Before class, please read:

Joan W. Scott, "Gender: A Useful Category of Historical Analysis," *The American Historical Review* 91:5 (Dec. 1986): 1053-1075. (Read 1053-1056 and 1066-1075 closely; skim the middle to try to get a sense of the historiography in 1986).

Robert M. Citino, "Military Histories Old and New: A Reintroduction," *The American Historical Review*, 112:4 (2007): 1070-1090.

Mark Folsie, "Tell THIS to the Marines: Gender and the Marine Corps," *War on the Rocks*, March 5<sup>th</sup> 2020,

<https://warontherocks.com/2020/03/tell-this-to-the-marines-gender-and-the-marine-corps/>

### Week 3 (1/26)

#### Masculinity at War and War's End

In addition to the readings, we will discuss what effective research questions and proposals look like.

Before class, please read:

Sabine Kienitz, "Body Damage: War Disability and Constructions of Masculinity in Weimar Germany," in Karen Hagemann et al., eds., *Home/front: The Military, War and Gender in Twentieth-Century Germany*, (New York: Bloomsbury, 2002).

Maureen Healy, "Civilizing the Soldier in Postwar Austria," in Nancy M. Wingfield and Maria Bucur, eds., *Gender and War in Twentieth-Century Eastern Europe* (Bloomington: Indiana University Press, 2006), pages 47-65.

#### Research Question due

### Week 4 (2/2)

#### Gender 'Order' and Military Order

We will visit Green Library today during the second half of class.

Before class, please read:

Thomas Kühne, “Comradeship: Gender Confusion and Gender Order in the German Military, 1918-1945” in *Home/front*.

Jacqueline E. Whitt, “Queering American Military History,” *International Journal of Military History and Historiography* (published online ahead of print 2021): <https://doi.org/10.1163/24683302-bja10015>

**Week 5 (2/9)**

**‘Gendering’ War, Legitimizing War?**

In addition to the readings, we will discuss how to structure an annotated bibliography and how to get a sense of the literature on a given topic: who is talking to whom?

Before class, please read:

Nicoletta Gullace, “Sexual Violence and Family Honor: British Propaganda and International Law during the First World War,” *American Historical Review* 102, no. 3 (1997): 714–747

Atina Grossman, *Jews, Germans, and Allies: Close Encounters in Occupied Germany* (Princeton: Princeton University Press, 2007). Chapter 2: “Gendered Defeat: Rape, Motherhood, and Fraternization,” pages 48-86.

**Proposal due**

**Week 6 (2/16)**

**Individual Meetings**

Please sign up for a time slot on the form Dr. Peterson circulates.

**Week 7 (2/23)**

**Women at War**

Before class, please read:

Melissa Stockdale, “‘My Death for the Motherland is Happiness’: Women, Patriotism, and Soldiering in Russia’s Great War, 1914-1917,” *American Historical Review* (2004): 78-116.

Natalya Vince, “Transgressing Boundaries: Gender, Race, Religion, and “Françaises Musulmanes” during the Algerian War of Independence,” *French Historical Studies*, Vol. 33, No. 3 (Summer 2010): 445-474

**Annotated Bibliography due**

**Week 8 (3/2)**

**No meeting this week**– enjoy your Spring Break!

**Week 9 (3/9)**

**Sex, Soldiers, and Power**

Please bring printed copies of a short, interesting primary source (or a short excerpt) from your project to class to workshop.

Before class, please read:

Mary Louise Roberts, "The Price of Discretion: Prostitution, Venereal Disease, and the American Military in France, 1944-1946," *American Historical Review* 15:4 (2010): 1002-1030.

Sarah Kovner, "Base Cultures: Sex Workers and Servicemen in Occupied Japan," *The Journal of Asian Studies* 68:3 (2009): 777-804.

Katherine Pickering Antonova, *The Essential Guide to Writing History Essays* (Oxford: Oxford University Press, 2020), page 200-235, "Primary Source Interpretation."

### **Primary Source List due**

#### **Week 10 (3/16)**

#### **Sexual Violence in Wartime**

In addition to the readings, we will discuss strategies for planning your writing and sticking to your schedule.

#### Before class, please read:

Regina Mühlhäuser, "Between 'Racial Awareness' and Fantasies of Potency: Nazi Sexual Politics in the Occupied Territories of the Soviet Union, 1942-1945," in *Brutality and Desire: War and Sexuality in Europe's Twentieth Century* (New York: Palgrave Macmillan, 2009).

Waitman Wade Beorn, "Bodily Conquest: Sexual Violence in the Nazi East," in Alex J. Kay and Stahel David, *Mass Violence in Nazi-Occupied Europe* (Bloomington: Indiana University Press, 2018).

Anne Lamott, "Shitty First Drafts," in Paul Eschholz, Alfred Rosa, and Virginia Clark, eds., *Language Awareness: Readings for College Writers* (Boston: Bedford/St. Martin's, 2005): 93-96.

#### **Week 11 (3/23)**

#### **No meeting this week**

Use this time to work on your rough drafts.

#### **Week 12 (3/30)**

#### **Individual meetings**

Please sign up for a time slot on the form Dr. Peterson circulates.

#### **Week 13 (4/6)**

#### **In-class research and writing workshop**

Bring an issue you are currently struggling with for group work.

#### **Rough drafts due on Friday at midnight**

#### **Week 14 (4/13)**

#### **Presentations**

#### **Week 15 (4/20)**

#### **Presentations**

#### **Finals Week**

#### **Final Draft due Wednesday 4/27 at Midnight**

## ASSIGNMENT DETAILS AND EXPLANATIONS

### Research Question (due 1/26)

All great research begins with a great question. In a well-developed paragraph, describe the question you hope to answer in your research paper. What are you interested in writing about? Why do you think this question is important? This assignment requires a little bit of pre-research: look at secondary to get a sense of what has been written, and think about what sources you might be able to access to address your question.

### Research Proposal (due 2/9)

Now that you have a better sense of the research project you'd like to pursue in this class, it is helpful to write a research proposal to outline the question, scope, and sources – both for yourself, and so that I can offer you feedback. Please write a 2-page research proposal that contains the following four elements:

1. **Research Question:** What question do you intend to ask? This should be a refined and tightened version of the question you submitted earlier this semester.
2. **Secondary Literature:** How have historians already approached your topic / question? Please briefly outline the arguments, approaches, and historiographical interventions of at least **four** secondary texts that you will engage.
3. **Primary sources:** Please discuss what types of primary sources you intend to use in your research. What are these sources likely to be, and how will you access them?
4. **Hypothesis:** Do you have a prospective argument, based on the sources that you have consulted so far? Don't stress if this is still fuzzy; you haven't done the research yet!

### Annotated Bibliography(due 2/23)

Scholarship never exists in a vacuum. No matter how original or innovative a piece of scholarship may be, it always emerges in dialogue with the historical literature – what we call the historiography – that has come before. In order to write your own original scholarship, then, you will have to get a grasp on the literature in your subfield. Assemble a list of **five** secondary sources (books or scholarly articles) and write an annotated bibliography that includes the following elements:

1. An introductory paragraph that sums up the field as you see it from these sources. What are the controversies or consensuses shared between historians? What kinds of questions have historians asked, or what topics have they focused on? Where might your work fit?
2. For each source, a full and proper citation according to the [Chicago Manual of Style](#).
3. For each source, a brief description of the author's argument, evidence, and methods.
4. For each source, a brief critical assessment of the strengths and weaknesses of the piece.

Not every source needs to speak directly to the question you want to ask. In some cases, historians might not have done that work, or you might find work from another field (for



example, on the United States, if you're working on Europe) helpful for thinking about how you will carry out your own project. The aim here is to think critically about what historians have written and how that will inform your own research.

### **Primary Source List (due 3/9)**

Original research requires going to the original sources. Assemble a list of **five** primary sources you hope to draw on for your research. Provide a link or citation for each source, and a description of how and why it is useful for your project. Who produced the source, and how does it relate to the other sources you have? How are these sources useful, and what limits do they have? In other words, what can you learn from each source related to your research question, and what might you **not** learn?

### **Rough Draft (due Friday 4/8)**

Writing isn't just taking the ideas out of our heads and putting them on paper; it is a means of thinking through our ideas. And every beautiful, insightful piece of historical writing starts out as a *rough* draft. This draft represents an opportunity to get your ideas on the page and get some feedback so that you can fine tune them. Please submit **a rough draft of 15-20 pages**. Your draft should contain all the elements of your final research paper, at least in part: an introduction that lays out your argument, a discussion of the secondary literature, your analysis of your primary sources, citations, etc. Feel free to include notes to your reviewer (me) as well: are there places where you are struggling to understand a source or clarify what you are saying? Are you not quite sure where your argument differs from that of someone else? Is there a question you can't – but need to – answer based on the sources you have? Leave a note, and we'll work on it. Your grade for this assignment is not based on the 'doneness' of your draft but on the degree of effort it evinces on your part.

### **Oral Presentation (Scheduled on weeks 14 and 15)**

On weeks 14 and 15, students will present their research to their colleagues. Student presentations will last 15 minutes maximum and should be accompanied by slides. Your presentation should discuss your question, your sources, and your findings, as well as how your work intervenes in the current literature.

### **Final Draft (due Wed. 4/27)**

This is the assignment the semester has been building toward: your own piece of original scholarship! Your paper should be a **minimum of 20 pages** in length, and do the following:

- Make a clear argument articulated in the thesis and sustained through the paper, backed up by both primary and scholarly secondary source evidence, that goes beyond the obvious or combines sources in creative ways.
- Explicitly situate your work in relation to the existing historiography. Your paper should reference and engage at least eight to ten secondary sources.

- Demonstrate a thoughtful and critical engagement with five to eight relevant and illuminating primary sources.
- Include a title, footnotes, and a bibliography, all formatted properly according to the [Chicago Manual of Style](#). Please note that footnotes should be in 10pt font and that the bibliography and any title page do not count toward the length of the paper.
- Convey all of the above in clear, relatively concise, proof-read prose.