HIST 740f: HISTORIOGRAPHY: THE AMERICAN WEST
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Semester: F09; Credits: 3
Location: WR, B326.
Day/Time: M, 4-6:40pm

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COURSE DESCRIPTION
The course examines the historical scholarship on the American West from the late
nineteenth century to the present. This field has experienced a renaissance in the last two
and a half decades and approximately half of the course addresses these more recent
developments. However, the West first became a subject of interest to professional
historians more than a century ago, and vital contributions to scholarship in the field were
made throughout the long period preceding the advent of the New Western History. The
first half of the course focuses on these earlier writings. Contrary to popular perceptions
of a frontier paradigm being supplanted by a regional paradigm (i.e., the New Western
History) in recent years, both of these thematic frameworks—frontier and region—have
operated for a century and a quarter. In recent decades, though, historians have more
commonly rejected the frontier model and turned increasingly to the twentieth century
West, to gender, leisure, labor, race relations, environmental history, and comparative
global contexts. The courses places these developments in American frontier and
western history into a broader national historiographical context for the purpose of
addressing the degree to which frontier/western historians have, at various times, been on
the cutting edge of scholarship or behind the curve.

Class sessions will be conducted largely in a seminar format. However, discussions will
generally be preceded by short, informal overviews of the major works and key
historiographical issues, particularly during the first half of the semester. The quality of
class discussions is dependent upon your having read the assigned materials with care
and reflected on them. The reading load will consist of 7-10 articles, essays, or book
chapters each week. Familiarizing yourselves with these readings now will facilitate
your preparation for comprehensive exams. I strongly encourage you to write a one-
paragraph to one-page summary of every course reading.

COURSE REQUIREMENTS
Attendance and participation is expected and required. There are two major written
assignments: a book review essay, on two or three books (7-9 pages, 2100-2700 words);
and a historiographical essay (12-16 pages, 3600-4800 words). The two papers together
should total 20-25 pages (6,000-7500 words). The book review essay will draw on
readings from the required course readings and the course bibliography. The
historiographical essay will utilize a wide range of additional book, article, and essay
sources. In addition to the two papers there is a 2 ½ - hour mid-term exam, designed to
evaluate your familiarity with and understanding of the course readings and provide
practice and preparation for comprehensive exams at a later stage in your program.
REQUIRED COURSE READINGS


*David Wrobel., comp., “American Western History and Historiography, 1891-2009: A Reader” (Pdf. Files available on the course WebCampus site, arranged by week).

However, please access all articles through the live links provided, since these will record your usage of these items in the Lied Library Data Base. The Web Campus site provides all the URL’s and I will send you all the live links in an E-mail attachment.

PAPER DUE DATES
Paper 1: Review Essay *Week 3, Sept. 14-Week 12, Nov. 16*
Paper 2: Historiographical Review Week 15, Dec. 7

*Please note that you have a good deal of choice in your review essay topic, though I would like to ensure that at least one class member presents every week between Week 3 and Week 12. This means that some of you will have both papers due quite late in the semester and it is vitally important that you plan accordingly. For example, if you will be writing your review essay on a topic that falls later in the semester, you should ensure that you arrive at a historiographical essay topic earlier in the semester and begin your work on that paper. I will consult with you all individually on paper topics.

MIDTERM EXAM DATE **Week 8, Oct. 19**
The midterm will cover all material from weeks 2-7 of the syllabus. Essays will be divided into two sections: I: The West as Frontier, Region, Myth & Memory, and II: “C” Words, & the New Western History. You will write on one essay from two in each section, 75 minutes per essay. The midterm will test your familiarity and engagement with the course readings and themes.
COURSE SCHEDULE
Wk 1: August 24: 1: Introduction; 2. The West in Popular & Historical Imaginations
Wk 2: August 31: The West as Frontier

Labor Day Recess, September 7: No Class
Wk 3: Sept. 14: The West as Region
Wk 4: Sept. 21: The West as Myth & Memory
Wk 5: Sept. 28: “C” Words, I: Colonialism, Capitalism, Continuity, Comparison
Wk 6: Oct. 5: “C: Words, II: Continuity & Conquest (NB: WHA, Denver, 7-10)
Wk 7: Oct. 12: The New Western History
Wk 8: Oct. 19: Mid-Term Exam (closed book)
Wk 9: Oct. 26: 1: Where the West is & Why it Matters; 2. The West in Texts
Wk 10: Nov. 2: Western Environments, I: Cities
Wk 11: Nov. 9: Western Environments, II: Water
Wk 12: Nov. 16: Western Environments, III: Wilderness
Wk 13: Nov. 23: 1. Western Cultures: I: Gender, Sexuality, & Labor;
2. Historiography Presentations, Group A
Wk 14: Nov. 30: 1. Western Cultures: II: Race Relations;
2. Historiography Presentations, Group B
Wk 15: Dec. 7: 1: Newest Wests, 2000-2010;
2. Historiography Presentations, Group C
Historiography Papers Due (submit hard copy & MS Word file)

PAPER ASSIGNMENTS
Papers must be typed (preferably in Times New Roman 12 point font), double-spaced, and carefully proofread. Book reviews essays may be re-written and certainly should be re-written if substantive revisions are necessary. Historiographical essays are due on the last day of class (December 7) and cannot be rewritten; however, I will review drafts submitted up to one week prior to the due date. You should cover different topics in your book review essay and historiographical essay. If you have a research topic in mind for a seminar paper, thesis, or dissertation, then the historiographical essay provides you with the opportunity to lay the foundations for your research in primary sources.
PAPER ASSIGNMENT GUIDELINES

1. Review Essay (due in class, Week 3, September 14-Week 12, November 16):
A 7-9 page essay on two or three related course books. Review essays should provide a full summary and analysis of each of the works, but should do so within a thematic framework of your own construction. Please consult the Journal *Reviews in American History* for model review essays. Possible groupings and pertinent works include:

**HISTORIOGRAPHIC OVERVIEWSS**

**REGIONALISM**


**BIOGRAPHY**
Bogue, *Frederick Jackson Turner*; Billington, *Frederick Jackson Turner*.


**MYTH & MEMORY:** Athearn, *The Mythic West*; Christensen, *Red Lodge and the Mythic West*; Faragher, *Daniel Boone*; Slotkin, *Gunfighter Nation*; Smith, *Virgin Land*; Walton,
Storied Land; Wrobel, Promised Lands; Hausladen, ed., Western Places, American Myths; Wilson, The Myth of Santa Fe; Kropp, California Veja; Johnson, Hunger for the Wild; Jacoby; Shadows at Dawn.

“C”WORDS: CONQUEST, CONTINUITY, CAPITALISM, COMPARISON, AND CONTEST: Pomeroy, The Pacific Slope; Pomeroy, The American Far West in the Twentieth Century; Lamar and Thompson, eds., The Frontier in History: North America and South Africa Compared; Limerick, The Legacy of Conquest; Robbins, Colony and Empire; and West, The Contested Plains.

THE URBAN WEST: Cronon, Nature’s Metropolis, Abbott, The Metropolitan Frontier; Abbott, How Cities Won the West; Berglund, Making San Francisco American; Brechin, Imperial San Francisco; Findlay, Magic Lands; Hise, Magnetic Los Angeles; Klinge, Emerald City; Moehring, Resort City in the Sunbelt, Moehring, Urbanism & Empire; Rothman, Neon Metropolis; Self, American Babylon; Thrush, Native Seattle; Whittaker, Race Work.

WATER POLICY: Pisani, Water and American Government; Worster, Rivers of Empire; Hundley, The Great Thirst; Schneiders, Big Sky Rivers; Mulholland, William Mulholland and the Rise of Los Angeles.

ENVIRONMENT: Cronon, Uncommon Ground; The Middle Ground; Nature’s Metropolis; Worster, Under Western Skies; Dust Bowl; Jacoby, Crimes Against Nature; Warren, The Hunter’s Game; Linda Nash, Inescapable Ecologies; Roderick Nash, Wilderness and the American Mind; Klinge, Emerald City; Kirk, Counterculture Green; Price, Flight Maps; White, The Organic Machine; Taylor, Making Salmon.

WESTERN CULTURAL DIVERSITY: West, The Contested Plains; Rollings, Unaffected by the Gospel; Monroy, Rebirth; Matsumoto, Farming the Home Place; Broussard, Black San Francisco; Hoxie, Parading through History; Gutierrez, Walls and Mirrors; Casas, Married to a Daughter of the Land; Thrush, Native Seattle; Bauer, “We Were All Migrant Workers”; Hämäläinen, The Comanche Empire; Delay, War of a Thousand Deserts; Burke, From Greenwich Village to Taos; Smoak; Ghost Dance and Identity; Whittaker, Race Work; Deloria, Playing Indian; Indians in Unexpected Places.

LABOR: Peck, Reinventing Free Labor; Jameson, All that Glitters; Robbins, Colony and Empire; Foley, The White Scourge; Andrews, Killing for Coal.

GENDER AND SEXUALITY: Johnson, Roaring Camp, Gutiérrez, When Jesus Came..., Hurtado, Intimate Frontiers, Boag, Same Sex Affairs; Berglund, Making San Francisco American; Matsumoto and Allmendinger, eds., All Over the Map.
2. Historiographical Essay (due in class, week 15/Finals Week, December 7):
A 12-16 page paper on a well-defined historiographic topic. Possible topics will be explored during the semester and include: western regionalism; the West as colony; western aridity/water policy; gender and sexuality; the urban West; the work and career of a key western historian/writer who is not included in Etulain, ed’s, Writing Western History, e.g., contemporary historians Patricia Limerick, Donald Worster, Richard White, William Cronon, Elliott West, Walter Nugent, or Howard Lamar; Richard Etulain, or a deceased historian, e.g. Francis Parkman, Theodore Roosevelt, Bernard DeVoto, Wallace Stegner, Carey McWilliams, Wilbur Jacobs, Gerald Nash, Vine DeLoria, Jr., Angie Debo, or Mari Sandoz. These are merely suggestions.

The historiographical essay should:
1. provide a clear overview of the scholarship on the topic, or the work of a single historian (along the lines of the essays in Writing Western History);
2. arrange the scholarship in an effective manner, generally chronologically or thematically, or a combination of the two;
3. reach some conclusions concerning how and why that scholarship (or that individual’s career) has unfolded according to certain patterns;
4. offer some suggestions for new and innovative work in the field, or some concluding statements on an individual historian’s contributions to the field.

Richard W. Etulain, ed., Writing Western History contains excellent examples of how to construct an essay on a single historian. Historiographic overviews of work in particular sub-fields of American western history, including economic, environmental, political, urban, and women’s history, are collected in Gerald D. Nash and Richard W. Etulain, Researching Western History: Topics in the Twentieth Century (Albuquerque: University of New Mexico Press, 1997) and in Deverell, ed., A Companion to the American West.

3. MID-TERM EXAM: Closed-book, 2 ½-hr. exam, two essays, one from each section.

4. ADDITIONAL ASSIGNMENTS
A) Week 3, Sept. 14-Week 12, Nov. 16: Book Review Essay Presentations
1. Prepare a five-minute presentation on your review essay, accompanied by a two-page handout including synopsis and analysis of the works covered.

2. Determine the two strongest articles/essays published in the field in this period.
3. Be prepared to provide a brief synopsis and analysis of the two articles/essays.
4. A brief handout summarizing he two articles is optional, though useful.

C) Weeks 13-15/Nov. 23-Dec. 7: Historiography Presentation
1. Prepare a five-minute presentation accompanied by a two-page handout on the key historiographical contours of your topic, the key works, and theme/s. Your presentation should include some coverage of the essay in Deverell, ed., A Companion to the American West that corresponds most closely to your topic.
GENERAL UNLV POLICIES

Academic Misconduct: “Academic integrity is a legitimate concern for every member of the campus community; all share in upholding the fundamental values of honesty, trust, respect, fairness, responsibility and professionalism. By choosing to join the UNLV community, students accept the expectations of the Academic Misconduct Policy and are encouraged when faced with choices to always take the ethical path. Students enrolling in UNLV assume the obligation to conduct themselves in a manner compatible with UNLV’s function as an educational institution.” An example of academic misconduct is plagiarism: “Using the words or ideas of another, from the Internet or any source, without proper citation of the sources.” See the “Student Academic Misconduct Policy” (approved 12-9-05) located at http://studentlife.unlv.edu/judicial/misconductPolicy.html.

Copyright: The University requires all members of the University Community to familiarize themselves and to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The university will neither protect nor defend you nor assume any responsibility for employee or student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies. To familiarize yourself with copyright and fair use policies, you are encouraged to visit the following website: http://www.unlv.edu/committees/copyright/.

Disability Resource Center (DRC): The Disability Resource Center (DRC) coordinates all academic accommodations for students with documented disabilities. The DRC is the official office to review and house disability documentation for students, and to provide them with an official Academic Accommodation Plan to present to the faculty if an accommodation is warranted. UNLV complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to contact the DRC for the coordination of services. The DRC is located in the Student Services Complex (SSC), Room 137, and the contact numbers are: Voice (702) 895-0866, TTY (702) 895-0652, fax (702) 895-0651. For additional information, please visit: http://studentlife.unlv.edu/disability/.

Religious Holidays: If you miss a class assignment because of observance of a religious holiday you will have the opportunity to make it up. To be assured of this opportunity, please inform me of anticipated absences by Monday, September 14.

Extracurricular Activities: Students who represent UNLV at any official extracurricular activity shall have the opportunity to make up assignments, but the student must provide me with official written notification no less than one week prior to the missed classes.

Teaching and Learning Center: http://tlc.unlv.edu/student_success.htm
Rebel Mail: According to university policy I will only e-mail your Rebel Mail account. You are responsible for checking your Rebel Mail account.
COURSE BIBLIOGRAPHY: David Wrobel., comp., “American Western History and Historiography, 1891-2009: A Reader”


**ADDITIONAL BIBLIOGRAPHICAL ITEMS (Listed in Review Essay Topics & Weekly Books):**


**Additional Bibliographical Item (Twentieth Century West)**

**Additional Bibliographical Items (General US Historiography)**


WEEKLY READINGS

WK 1: AUG. 24: FIRST MEETING: NO READING

WK 2: AUG. 31: THE WEST AS FRONTIER


LABOR DAY RECESSS, SEPT. 7: NO CLASS

WK 3: SEPT. 14: THE WEST AS REGION


WK 4: SEPT. 21: THE WEST AS MYTH & MEMORY


WK 5: SEPT. 28: “C” WORDS, I: COLONIALISM, CONTINUITY, CAPITALISM, & COMPARISON


Books: Pomeroy, The Territories and the United States, 1861-1890; Pomeroy, The Pacific Slope; Pomeroy, In Search of the Golden West; Robbins, Colony and Empire; Brinkley and Limerick, eds., The Western Paradox.

WK 6: OCT. 5: “C” WORDS, II: CONTINUITY & CONQUEST


WK 7: OCTOBER 12: THE NEW WESTERN HISTORY


Books:
Limerick, Milner, and Rankin, eds., Trails; Milner, ed., A New Significance; Cronon, Miles, and Gitlin, eds., Under an Open Sky; Nash, Creating the West; Etulain, Re-Imagining the Modern American West

WK 8: OCT. 19: MID-TERM EXAM: Review all readings, Weeks 1-7
WK 9: OCT. 26: 1: WHERE THE WEST IS AND WHY IT MATTERS


Books:

2: THE WEST IN TEXTS


Books:
WK 10: NOV. 2: WESTERN ENVIRONMENTS, I: CITIES


WK 11: NOV. 9: WESTERN ENVIRONMENTS, II: WATER


Books: Worster, Dust Bowl; Worster, Rivers of Empire; Worster, A River Running West; White, The Organic Machine; Hundley, The Great Thirst; Pisani, To Reclaim a Divided West; Pisani, Water and American Government.
WK 12: NOVEMBER 16: WESTERN ENVIRONMENTS, III: WILDERNESS


Books:
WK 13: NOVEMBER 23: 1. WESTERN CULTURES, I: GENDER, SEXUALITY, 
& LABOR

2. HISTORIOGRAPHY PRESENTATIONS, GROUP A


Books:
Johnson, Roaring Camp; Boag, Same Sex Affairs; Hurtado, Sex, Gender, and Culture; Peck, Reinventing Free Labor, Jameson, All That Glitters; Andrews, Killing for Coal; Faragher, Men and Women on the Overland Trail; Gutiérrez, Ramón A. “The Pueblo Indian World in the Sixteenth Century,” When Jesus Came, The Corn Mothers Went Away; Scharff, Sex and Nature.
WK 14: NOVEMBER 30: 1. WESTERN CULTURES, 2: RACE RELATIONS; 2. HISTORIOGRAPHY PRESENTATIONS, GROUP B


Books: West, The Contested Plains; Rollings, Unaffected by the Gospel; Deverell, Whitewashed Adobe; Adams, Education for Extinction, Foley, White Scourge; Luebke, ed., European Immigrants in the American West; Matsumoto, Farming the Home Place; Casas, Married to a Daughter of the Land; Broussard, Black San Francisco; Hoxie, Parading Through History; Monroy, Rebirth; Gregory, American Exodus; Gutierrez, Walls and Mirrors; Bauer, “We Were All Migrant Workers”; Deloria, Philip J. Indians in Unexpected Places; and Playing Indian; Whitaker, Race Work.


X: Your top two articles or essays of 2007-2009.

Books:
Appendix 1: Guidelines for Writing Book Reviews & Review Essays

Introduction
A book review needs to do two things: first, you need to provide sufficient coverage of the content of the book (or books, for a review essay) in question for potential readers to decide whether or not they should read the book. Second, you need to critically assess the book’s thesis/es and the evidence used to support it/them. As you go through the steps outlined below, please consider these two crucial goals of your review—content overview and critical assessment.

Steps
1. Your review or review essay must include a title that reflects the theme of your review of the book, or the main theme of the book under review. You do not need to provide a separate title page; just place the title at the top of the first page. Following the title, you must provide a full citation to the book, e.g.,

   “Where Seldom Was Heard a Discouraging Word: Television and National Self Congratulation in America's ‘Happy Days.’”


2. Your coverage of each book in a review essay should be approximately three-four typed, double spaced pages (about 900-1200 words).

3. You will have only 5-8 paragraphs in which to describe and assess the content of the book. In your first paragraph you should provide the reader with a clear sense of the broad scope of the book. For example, your essay might begin: “Karal Ann Marling examines the role of television and other forms of visual representation in shaping American culture in the 1950s.” In this same opening paragraph you should next provide a brief overview of the book’s structure or specific chapters. You do not need to mention every single chapter, but you should give readers a good clear sense of how the book has been put together. For example, you might write: “This highly readable and quite provocative book includes chapters on “Disneyland,” Autoeroticism: America’s Love Affair with the Car in the Television Age,” “Betty Crocker,” and “Elvis.” Next, you might conclude this opening paragraph with a key quotation from the book that sums up the author’s thesis. For example: Marling notes that: “Life in the 1950s imitated art—as seen on TV.”

4. In the next paragraph or two you should provide fuller, more detailed coverage of the content of the book/s. You might decide to focus on just two or three of each book’s chapters, or might provide coverage of most or all of the book’s major topics. However you choose to construct these paragraphs summarizing the content of the book, be sure that a reader would be able to decide from your summary whether or not to read this book. If you are reviewing a collection of essays by a single author, or an edited essay collection with multiple contributors, you cannot provide extensive coverage of all of the essays, so make a mention of all, but focus your attention on four to six of them.
5. In the next few paragraphs you should assess the argument/s of the book/s and comment on the evidence provided in support of it/them. Are you convinced by what the author has to say? Has the author effectively supported his/her arguments with appropriate evidence and/or logical reasoning? What topics, issues, or themes has the author left out that might lead us to different conclusions or interpretations?

6. In your final paragraphs you should provide a strong summary of the book’s/s’ merits and shortcomings. Who would want to read this book? Is it an important book? Do you recommend it highly, only lukewarmly, or not at all? Could the book have been any stronger and more effective; and if so, how?

7. In the course of your review be sure to provide a few poignant quotations that help illustrate the author’s/s’ perspective or key arguments. Do not quote excessively and avoid long block quotations.

Finding Scholarly Reviews
8. Finally, either in the opening paragraph or in the closing paragraph, you might provide some discussion of book reviews of the work under consideration written by professional scholars. These book reviews can be found through an electronic database search. Follow the steps below:
   a) Go to the Library Home Page
   b) Click on Find Articles and More
   c) Click on the letter J
   d) Click JSTOR Fulltext
   e) Click on Search
   f) Type in the book title (in quotation marks) or author name
   g) Click on History and/or other pertinent disciplines from the list provided
   h) Under the section called Limit by Type, click on Reviews
   i) Click on Begin Search

   In addition, you can search for reviews in the Book Review Digest, which is also available in electronic form. The Book Review Digest “provides citations and excerpts of reviews of current English-language fiction and nonfiction books for children and adults. An abstract of each book is also provided. To be indexed in Book Review Digest, a book must have been published or distributed in the United States or Canada. A work of nonfiction must have received reviews in two or more of the periodicals on the Book Review Digest selection list....”

   To get to the Book Review Digest follow the steps below:
   a) Go to the Library Home Page
   b) Click on Find Articles and More
   c) Click on the letter B
   d) Click on Book Review Digest
   e) Follow the Search steps as outlined

Lastly, you can find citations to the major reviews of scholarly books in a reference work
titled *Book Review Index*. These yellow and blue colored volumes are in the Lied Library reference section. Go to the volume for the year the book was published and for the year after the book’s publication. Then look up the book title and/or author. You will find a listing of the journals where reviews of the work have appeared. These citations will include the title of the journal, the volume number, and the page number/s of the review.

**Please note** that non-scholarly reviews of books from sources such as Amazon.com are not acceptable sources. Also, please bear in mind that you should read the book and write your review prior to consulting the published scholarly reviews; otherwise, you may be influenced by the published reviews to the point where your own review loses any originality. Also, please be aware that you must be sure to place any quoted material from those scholarly book reviews in quotation marks. You are required to attach to your paper a printout of the reviews you have consulted.

Finally, remember, the best models for writing review essays are found in the journal *Reviews in American History*.

**Appendix 2: Guide to Effective Paper Writing:**

**I: Theme Development (Pre-writing):** Papers need to be driven by a key theme or argument. Effective theme construction becomes possible only after reasoned reflection on the topic. As part of this reflective process consider the following guidelines:

1) Consider what you want to say before you begin; do not “make it up” as you go along.

2) Consider developing a paragraph-by-paragraph outline for the paper.

3) Think of an appropriate title. Thinking about titles can assist in theme construction and development.

4) Do not worry if there are loose ends in your thought processes before you begin writing; writing is part of the creative process, too, not just a mechanical exercise.

**II: Draft Writing:** Having reflected on the theme of your paper and the appropriate content to be covered, and having constructed a fairly detailed outline, you should begin writing a first draft. Consider the following guidelines as you write this draft:

1) Make sure your opening paragraph clearly outlines both the scope of your paper (the general content/issues to be covered) and its theme or argument.

2) If your essay draws on the work of other scholars, then make sure you demonstrate to the reader that you understand the themes/arguments presented in those works.

3) The bulk of your paper should present the relevant information/evidence necessary to flesh out the theme, or lend weight to the argument that you are making.
4) This presentation of evidence may include quotations from sources. Effective quotation is a delicate matter that requires great care. To quote a few lines from a source simply because they sound good, without fully comprehending their meaning or context, is very unwise. Instead, you should quote material that provides a sure indication of the point of view, or of some key point, or integral element of the author’s argument. Avoid long block quotations whenever possible. Short quotations, interspersed into your own narrative are effective and do not break up your narrative flow.

5) As you write the final paragraphs of your paper, make sure you have developed a strong conclusion. A concluding paragraph is most successful when it succinctly summarizes the information presented in the paper without sounding repetitious, and then closes with a strong, even memorable, sentence or two.

III: Rewriting: Having reflected on the paper's theme and content and written a draft, you may be halfway through the assigned task. Consider the following guidelines as you turn your draft into an effective paper:

1) Set aside your first draft for a day and then come back to it. Distancing yourself from the paper (for a day or two, even an hour or two) will help you to assess its merits.

2) Read through the draft and check each of the guidelines under section II (above): Is your opening paragraph clear and effective? Have you demonstrated an understanding of the sources you draw on? Have you presented sufficient evidence/information to support your argument/develop your theme? Does the quoted material serve its proper purpose, i.e., does it illustrate key points/arguments(points of view? Does the paper's conclusion seem convincing to you the as you read it the next day?

3) If you find any shortcomings in the draft (and you almost certainly will) then correct them. This redrafting process may include a thorough rewriting of the whole paper, or rewriting of a few sections, or the re-ordering of certain paragraphs. You may even find that you need to reconsider your title. Remember: you are correcting a draft, so be hard on yourself, find every shortcoming you can.

4) Also check the draft carefully for grammatical shortcomings. Use the spelling and grammar function on the computer, but remember that computerized spelling and grammar checks are far from perfect; you should also proofread a printout of your paper. Are your tenses consistent? Is your sentence construction effective, i.e. do your sentences read smoothly and make perfect sense? Have you carefully divided material into paragraphs? Do you have strong transitional sentences to lead the reader from one paragraph to the next?

5) Now you should have in front of you a complete second draft of your paper. Whether you submit the second draft of you paper, or continue to go through the process outlined above, is your decision. Generally, the more drafts a paper goes through, the more effective the work becomes.