

MO3351 Doing and Practicing Transnational and Global History in the Late Modern World



Time & Venue:

Tuesdays, 1-3pm, Room 0.01 St Katharine's Lodge, School of History

Tutors:

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Office Hours: Dr Struck Monday 10-11am

Additional Office Hours: appointment via email **Note:** We will arrange a number of additional drop-in sessions reserved for an hour focused Snack Writing.¹

¹ The idea of 'snack writing': come along - armed with a laptop - with a defined goal of what to write in an hour's time. Write down your goal, share it with the group at the start - sit down and write for an hour. You will be amazed what you will get done & written on the basis of regular habits and focused time. Clear

Idea and Rationale

Over the past ten years transnational and global history have emerged as some of the most vibrant fields in late modern history. With their interest in cross-border activities, with their focus on the flow and interconnection of ideas and goods and their transformation between different cultural and national contexts, with their emphasis on people on the move who create nodes between cultures, both transnational and global history very much reflect the world we live in. The team-taught module provides an entry point to the field of transnational history, its approaches and tools. At the same time, the module is designed around key aspects of today's work life and transferable skills: a strong sense of sharing, exchanging, collaborating and presenting in informal and more formal settings. It is deliberately designed to be open and flexible as it seeks to allow students to take ownership of the content and the cases to be studied. Following an introduction to the field along a series of text based seminars, the module is mainly designed around a number of workshops and training sessions that will equip students with the skills to analyse, map and visualise transnational histories - that is "doing" and "practicing".

Schedule

1. 30 Jan – Introduction: Transnational and Global History
2. 06 Feb – Definitions and Approaches
3. 13 Feb – Reading & Discussing Key Texts
4. 20 Feb - Approaches I: Between micro history and global history
5. 27 Feb - No regular Tuesday meeting; instead **SATURDAY 10 March**, in Week 6
6. 6 March - Presentation of project proposals (individual or group)
 - Friday 9 March - *Project Proposal Due*
 - **Saturday 10 March (SAT) - Unconference**: Pooling project ideas and collaborative blog-writing
7. 13 Mar – Skills Workshop I: Historical GIS and Map Design
TBD - Skills Workshop II: Actors, Networks and their Analysis
 - 16 March - *Short Essay Due*
- Spring Vacation**
8. 3 April – Approaches II: Actors and Networks
9. 10 April – Collaborative Digital Writing
10. 17 Apr – Work on Essays & Projects (Surgery Hour)

rules apply: arrive on time (bring a coffee / tea), we provide relaxed but quiet atmosphere, no social media. Then go home with a sense of achievement and professionalism (or go to the library and repeat).

11. 24 Apr – Final Conference: *Individual and Group Presentations*
 - 27 Apr - *Post blog entries to MMS (final acceptance)*
 - 25 May - *Long Essay or Project Due*

Assessments and Weighting: 100% Coursework

Project Proposal 600-800 words - 10% (Week 6, Friday, 9 March 2018, 5pm)

Short Essay max 2,500 words - 20% (Week 7, Friday, 16 March 2018, 5pm)

Conference Presentation - 10% (Week 11, Tuesday, 24 April 2018, 1-3pm)

Blog Entries 3-4,000 words across minimum of 6 postings and 2 comments- 20% (submission week by week Friday 5pm deadline, first deadline Week 2, 5 February; **but** final submission transfer entries to a single document posted on MMS - Week 11, Friday, 27 April 2018, 5pm)

Project Written Submission 5,000 words - 40% (Week 15, Friday 25 May 2018, 5pm)

The Student Project

The student project forms the core of student coursework throughout the semester. This module encourages students to choose a topic, methodology, and means of presentation that works well for each student's interests and capabilities (see www.transnationalhistory.net/doing for past projects). All projects will require a written and an oral component. While the oral component is in the form of a presentation of the proposal and the final project at the end of the semester, the written component may differ in length and nature depending on the nature of the project. The project may consist of an essay of 5,000 words but if the project includes a mapping or visualisation component, an online website, or rich visual or other multimedia components, the length of the traditional essay component may well be shorter. The details have to be discussed throughout the term with the tutor(s).

The student project will enable you to experiment with new methodologies and approaches (transnational-global history, micro-macro links, actor & network theory) that you will be introduced to between weeks 2 and 8, as well as potentially the skills you are given a taste of in two Skills Workshops in week 7 (mapping & visualisation, network analysis). The final and largest assessed component is not due until the exam period at the end of the semester, following your final conference presentation, allowing you additional time to build on what you have learned.

The various parts of the student project compose well over half your entire mark for this course (see weighting above). Core parts of the Project are:

- Project Written Proposal**
- Project Progress Blog Posting**
- Project Final Conference Presentation**
- Project Written Submission**

Short Essay: In addition, there is one Short Essay of max. 2,500 words. While this essay can be part of the semester long project, we encourage you to focus on writing a short, concise essay on either a methodological issue or a historiographical aspect around transnational, global or comparative history or any more specific approach such as micro history, the link between micro and macro history, the relevance of networks, differences and nuances between inter-supra-transnational history.

Project Proposal

After our “Unconference”² which takes place on **Saturday of Week 6** you will continue to develop a project topic, developing your ideas, exploring potential sources, presenting a draft proposal to your classmates in Week 6, and submitting a final written version later in the week.

Developing the Proposal: At this stage you have very likely not yet carried out a great deal of research, but a proposal should take the form of a proposed idea or hypothesis. What is the argument you think you will be able to make? What kinds of sources do you hope will yield this argument? Why do you think this argument is an original and valuable contribution? What possible alternative explanations or counter-arguments will you have to content with?

Presenting the Proposal: We will dedicate our meeting in Week 6 to proposal presentations and then work in groups to discuss feedback on them and potential ways forward. Each student will be given 7 minutes (*and not a second more!*) to present their proposed project. This presentation is not formally assessed. However, by this point, you should be working from a draft of your written proposal that will be submitted later in the week (see below). Unlike the formal written proposal, use this opportunity to point out to your colleagues what challenges you think you may face in carrying out the project and solicit any specific feedback you would like on how to proceed. After a short break, the second hour of our meeting will focus on an exchange of feedback and ideas, in groups and all together.

Writing the Proposal: The written proposal, due later in the week, should be in the form of a 600-800 word conference abstract or prospectus that historians often find themselves writing as they apply to present their research at conferences. It is to be posted to the module blog (<http://transnationalhistory.net/doing/>) as well as on MMS. See above on developing the proposal for some of the questions you should focus on when writing the proposal.

² On the concept of ‘unconference’:
<http://www.unconference.net/unconferencing-how-to-prepare-to-attend-an-unconference/>
<http://en.wikipedia.org/wiki/Unconference>

Group Proposals: If you find that you are interested in working with one or two other classmates, each of the group members must still submit their own separate proposal. The proposals should clearly lay out the division of labour between each member in the group, what they will each seek to accomplish, and at least one of the proposals should serve as the introduction or overview of the project as a whole.

The writing of a good proposal or abstract is an important art for historians, other scholars and a key component of transferable skills: the task is to be as concise as possible (no wobbling, cutting out the 'fat' and each unnecessary word). This is a short piece to write - not an easy one though. Consult some of the conference abstracts from past years of the annual meeting of the American Historical Association or the panel abstracts of the 2014 or 2017 ENIUGH global history Congress in Paris for ideas of how to write a proposal in this genre.

AHA Annual Meetings

<http://www.historians.org/annual-meeting>

2014 ENIUGH Congress

http://www.uni-leipzig.de/~eniugh/congress/fileadmin/eniugh2011/dokumente/2014/Programm_web_140731.pdf

Once you have posted your project proposal on the module blog please take time and enthusiasm to provide constructive feedback on the project proposals of at least two of your classmates (300-600 words total) by the end of Week 6 (these comments will not be formally assessed).

Project Progress Posting and Feedback

On the Evolution of Your Project: You should not be overly concerned if your project develops in unexpected ways since your project proposal - that is perfectly normal and part of good research.³ The feedback you receive after the proposal, and indeed, the new approaches and skills you are exposed to during the semester may lead you new in directions. You may find that you wish to work together with colleagues in a group project.

Note: If you join or form a group project after the presentation of proposals in Week 5 please consult with the tutors to discuss its viability and the division of labour between each group member.

Sharing your Progress: At least one of the blog entries you compose during the semester (see below for more info) should be on your progress in working on your project. This posting can take many different forms, but don't try to do all of them. A blog posting is short, and should try to do one thing well (but do

³ Keith Sawyer, *Zig Zag. The Surprising Path to Greater Creativity.*

not aim at perfectionism, never, the aim is get something done and share, this may include doubts, problems and challenges). Some possible approaches to writing this post:

- Write a posting talking about how your project has changed since you made your proposal and why. What did you learn about this evolutionary process? What suggestions do you have for fellow and future students of this module?
- Write a posting about a source that you have found particularly useful. If it is open access, consider sharing by linking or including some part of it in the posting (not counted in the word count) and offering an analysis of it, or talk about how it is helping you in your work.
- Talk about something you are struggling with or find challenging. Discuss how you are dealing with this challenge. What might you have done differently if you were to take on this project again?

Project Final Presentation – The Conference

Our final meeting of the semester will be in the form of a conference. Presentations at the conference may be in individual or group form. Each student is allotted 12 minutes for their presentation and may utilise slides or other media. In the case of group presentations time slots will be multiplied. The final presentation precedes the submission of the final written component of the project by several weeks. Understandably, you will not have completed every aspect of the project yet. The final presentation in Week 11 should therefore focus on your findings so far.

If your project has interesting visual elements (maps, networks, visual sources), these are particularly well suited to a final presentation. Thus, think ahead about how you will organise your time at the end of the semester such that your presentation will be strong, but that you can make good use of the weeks following to complete the final project.

The Project Written Submission

The final written submission is the culmination of your work on the project during the semester. It may consist of a traditional long essay of 5,000 words, or may include additional components including a collection of GIS data layers, a map visualisation, a network map, the analysis of a historical source, an interactive website or other visualisation. If you have supplementary visualisations or non-traditional components, consider including an Appendix, as appropriate, discusses your methodology, sources, and frankly considers any relevant limitations.

Regardless of the final format of the project essay, it should be a work of analysis which includes a clear argument. If you include any maps or visualisations should be tools which enable you to make a falsifiable historical argument. If you incorporate visual sources, they should be sources which you

interpret and argue from, and treat as critically as one would any historical text. See below for some guidelines on how essays are assessed.

Further Guidelines for Essays

Headers and Formatting

At the top of all your written work (except blog entries), please include:

- The date of submission
- The assignment you are submitting (e.g. Short Essay 1, Long Essay, etc.)
- Your student number
- A title, when appropriate
- The total number of words (use the word count feature of your word processor)

When formatting your assignments, please follow these guidelines:

- Add page numbers
- Use a minimum of 12 sized font
- Use a serif (such as Times Roman, Georgia, Garamond), not a sans serif font (such as Arial, Helvetica, Verdana)
- Please double space your essays

Other aspects of formatting are highlighted in the School of History style sheet. See the following section.

Footnotes and References

Please carefully read the St Andrews School of History Style Sheet:

<http://www.st-andrews.ac.uk/history/info/stylesheet.html>

This document, sections 1-4, contains extremely valuable information on how to compose your essay, including how to format your footnotes and bibliography. In particular, please follow the instructions for footnotes carefully.

How your Short and Long Essay is Evaluated

Here are some of the features of a superb essay:

- The essay gives a clear presentation of its argument in the introduction of the essay
- The essay is written well and has a clear structure – this needs excellent planning and time management and time for revision.
- The essay is within the word limit and of a sufficient length for its proposed scope.
- The argument is well signposted, with different sub-arguments of the essay clearly introduced with clear topical sentences.
- The essay shows that extensive reading and research was done in order to write this essay.
- A well-formatted bibliography is provided showing that research was carried out using sources of an appropriate quality and number.
- Evidence is well cited in the footnotes and the footnotes are generally formatted well.
- This essay employs evidence based on its sources in an effective manner.
- Unless it is a historiographical essay, the essay works with primary sources, which make a substantive contribution to its main argument.
- The essay engages with the relevant historiography on this topic directly and effectively
- The essay has a good balance of empirical examples and evidence on the one hand, and strong analysis contributing to the argument on the other
- The argument of the essay is not trivial, overly general, or merely represent a summary of the widely recognized academic consensus on a given topic

Again: At the risk of repeating ourselves – **Habits and Routines** are crucial: plan ahead, start writing early, work with drafts (many), go beyond the word limit (cut out the ‘fat’ later), polish the best parts, weave them together, show and share with colleagues along the lines of good academic practice. A superb piece is NEVER written in a rush into the final 48 hours. Never. Print it off on paper (at least once) and work through it critically.

In cases where the student project final written submission contains supplemental materials such as maps, networks, visual analysis, or an interactive web component, please discuss these with the tutor for details of expectations. These may include:

- Data visualisations or digital maps must include the submission of datasets uploaded to MMS or otherwise provided to the tutor. Information on the origins of the data must be included and sourced appropriately
- The quality of data should be strong, and data of poor quality, questionable origins, or poorly selected should be avoided
- Maps should always include appropriate legends and other reference information
- Design for effective presentation

The Marking Scale

Your written work will be assessed in accordance with the honours marking scale for the School of History and this should be consulted to further guide you as you prepare your submitted work:

<http://www.st-andrews.ac.uk/history/infoug/markshons.html>

Online Submission

Unless otherwise indicated, work will be considered submitted by the date the document was submitted online on the MMS. The digital submission is the only submission that matters for the mark. Paper copies of your submissions are requested and to be submitted in two copies to the essay boxes on the first floor of St Katharine's Lodge (please use Dr Struck's essay box).

If you are concerned that any given assignment was not correctly submitted to the MMS, you are free to email a copy of your submitted assignment, if you like. In the event an assignment was not correctly uploaded to the MMS for some reason, but an emailed copy was sent in time, that date of submission will be used, but a copy will still need to be submitted to the MMS thereafter.

Extensions and Late Work

Prior permissions for late submission of work ("Extensions") to make fair allowance for adverse circumstances affecting a student's ability to submit the work on time will be considered on a case by case basis. Normally such permissions will only be granted for circumstances that are both unforeseen and beyond the student's control.

This module follows the official School of History penalties for late work (1 point deduction per day):

<http://www.st-andrews.ac.uk/history/infoug/penalties%20for%20late%20work.html>

Word Limits

Assessed work with word limits should be always submitted within those limits. Writing in a clear and concise manner, and being able to structure and execute an argument that may be shorter than you feel is required is a skill that is of great use in academic fields as well as the workplace beyond. Please do not go over the limit and force yourself to work within them as a practice that will be important for writing assignments in your future careers.

The official School of Histories penalties for short/long work are followed in this module:

<http://www.st-andrews.ac.uk/history/infoug/penalties%20for%20late%20work.html>

Please note that the final written component of the student project may come under the total of 5,000 words depending on its final format and components. Please consult with the tutor(s) for an appropriate length of the final written project submission.

Feedback

General feedback is provided directly on the mark sheet, which will be posted to the MMS within 10 weekdays (2 weeks). Additional feedback, especially for longer essays is sometimes available on an annotated copy of your submitted work, usually return via MMS. Occasionally, feedback is written on a paper copy of the assigned work, which will usually be returned after the mark has already been posted to MMS.

Blog Entries

Students will be asked to compose a **weekly** blog entry during the semester **across a minimum of six postings** aiming for a total of around 3,000 words across the semester. You should also offer a **minimum of two substantive comments** on the postings of your fellow students during the course of the semester. Neither the postings nor the comments will not be assessed in detail by their content but by whether they are sufficient in length and number.

Access to the blog: At the beginning of the semester you will be issued a username, a pseudonym and a password for the WordPress site for our course. You can login and make your postings here:

<http://transnationalhistory.net/doing/wp-login.php>

Assessment will function as follows: Each week you will have the choice to post a blog entry or not to post a blog entry, but **no more than one** in any given week will count towards your assessed mark. The **deadline to post is Friday afternoon 5pm**, the first of these potential deadlines being the Friday of Week 1. Any posting after this deadline is treated as a posting for the following week. If two postings are made in a single week, they will be treated a single posting for assessment purposes. There is no specific deadline for commenting on student postings, but consider doing this on a regular basis as a way to prepare for our weekly sessions. By the end of Week 11, copy and paste the postings and comments you have made into a document, including the week number and date posted for each posting, and upload this document to the MMS. If, for example, you have composed the minimum of six postings (worth 3 points each) of the appropriate total length, and two substantive comments (worth 2 points together) across the entire semester, you will receive a full perfect score of 20 for the blog entries.

The general ideas behind blog writing as part of teaching, sharing and developing habits are:

- Writing as a tool for critical thinking and processing - and putting **your** thoughts at the centre of our meetings

- Trigger discussion in class - be prepared to speak to what you have already said with words
- As a tool to learn to comment and critique colleagues' work in a professional and respectful manner
- Writing as a habit and daily practice - go for the "snack writing" sessions for this module (and any other) by putting aside 60-90 minutes a day; set a brief goal first, then write it down (it is a bit like training for a marathon: if you want to get there in the long run, you have to get out every day and just practice; rain? no excuse; it is an excellent professional habit and transferable skill and will help you writing your final-year dissertation or working on any longer project in the future; if you do not like the marathon analogy, go for studies that suggest that early career academics who make writing a habit tend to be more successful than those who do not but wait for the long-quiet moment... that never comes)⁴
- Writing as a means against procrastination and perfectionism - write and share drafts with colleagues (P.S. Writing is never ready, so share it and show it; see it as a blog - just as it is not public - keep it casual, do not make it perfect but share something tidy and presentable; BLOG is Be prepared, Language matters, Opinion matters, Go for it).⁵

In terms of **content** the regular (ideally weekly blog contribution) can focus on any of the readings set for the meetings at the start of term (in form of your summary, your related questions that you wish to discuss in class), later during the term, once the individual projects are taking shape, the direction of blog posts can change towards your own project (testing ideas and hypothesis) as well as comments on colleagues' work. They can also stem from your wider reading and research into transnational and global history, for instance commenting and sharing information on books, articles (a brief review blog) or conferences and projects that you come across. We would like to keep the possibilities for content flexible and at your discretion. See some of the postings by previous students here (via <http://transnationalhistory.net/doing/>)

For more inspiration see:

<http://thisiswhereiwritenow.wordpress.com>

<http://iamwritinghere.wordpress.com>

Posting to the Open Web: Our course blog is a public website (<http://transnationalhistory.net/doing/>), visible to anyone who stumbles upon it, searches with appropriate search terms, or has the direct link. In future years, your posts will continue to be accessible as new students build upon the work of previous classes. When you compose your entries recognize that not only your fellow students, but also anyone who might be interested in the history we are studying online may also read what you write.

⁴ If you are really looking for a challenge, sign up for 750 days a day.

⁵ Key ideas from: John C. Bean, *Engaging Ideas. The Professor's Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*; Teresa Vilardi and Mary Chang eds., *Writing-Based Teaching. Essential Practices and Enduring Questions*; Douglas Stone and Sheila Heen, *Thanks for the Feedback. The Science and Art of Receiving Feedback Well*.

Write your entries therefore, imagining that a potential stranger is reading the entry. Consider potential future students as a possible audience as well.

Privacy: You are not required to use your real name, but if you choose to, you may change the pseudonym given to you at the beginning of the semester, or show your real name on postings. Please keep any pseudonym updated on the class Google doc. At the end of the semester, you stay in control of your postings. Although we hope that all students will consider leaving posts up for the benefit of future readers, after the completion of the course you are permitted to login and delete any or all of your contributions, or change the display name associated with them.

Good Academic Practice, Academic Misconduct and Plagiarism

Academic integrity is fundamental to the values promoted by the University. It is important that all students are judged on their ability, and that no student is allowed unfairly to take an advantage over others, to affect the security and integrity of the assessment process, or to diminish the reliability and quality of a St Andrews degree.

Academic misconduct includes inter alia the presentation of material as one's own when it is not one's own; the presentation of material whose provenance is academically inappropriate; and academically inappropriate behaviour in an examination or class test. Any work that is submitted for feedback and evaluation (whether formative or summative, at any point in the programme of study) is liable to consideration under this Good academic practice policy. All work submitted by students is expected to represent good academic practice.

The University's policy covers the behaviour of both undergraduate and postgraduate students. The policies and practices described in this document do not cover misconduct by academic staff; other procedures exist to deal with these.

All work submitted by students is expected to represent good academic practice.

The University's policy covers the behaviour of both undergraduate and postgraduate students.

All students are advised to familiarise themselves with the University's guide to Good academic practice or the relevant information in the Students' Association's web site.

<https://www.st-andrews.ac.uk/students/rules/academicpractice/>

If you are unsure about the correct presentation of academic material, you should approach your tutor. You can also contact CAPOD, which provides an extensive range of training on Academic Skills.

<http://www.st-andrews.ac.uk/capod/>

Laptops in Class

There are, however, many strong benefits to using a laptop for notes, and keeping reading content in digital form, not the least ready access, easy distribution, ability to re-sort notes, searchability, and for those who have handwriting as poor as mine: simple readability.

You are welcome to bring a laptop to class and use it for notes and reading. If you do not, we ask that you bring printed copies of assigned reading that is made available every week so that you can easily refer to the readings as we discuss them. Not bringing them makes for very ineffective use of a seminar that is based on the discussion of reading.

Please do not to use applications on your laptop not related to our class, including email applications and social media. It is not only that you are interfering with your own learning and showing your tutors disrespect, but even more importantly, it is a severe distraction to anyone sitting next to you.

Collective Notes

There are many benefits of sharing notes, not only with your classmates, but with future potential students of the class. For this purpose, we will provide a link for a Google document where you can post notes, organize reference material and online links to info and sources, etc. throughout the semester. We will also keep a list here of the pseudonyms used on the class blog and other useful information about upcoming or past sessions.

Final Words: Etiquette, Communication – Does and Don'ts

Again, with the set-up outlined here we aspire to create a professional, yet relaxed working atmosphere that seeks to reflect different aspects of Learning & Teaching concepts as well as today's ways of workplaces, in particular in the field of 'knowledge work'. Much of what we will do requires collaboration and thus respect. Key elements for success and making this enjoyable:

- Be prepared.
- Be on-time.
- Be open and communicate. Do not hide questions, problems, challenges. We all get stuck at some point.

On communication: We try to bring in a number of elements that allow us to build a workflow during and between formal seminar meetings. **Emails**, however, have only one place: if you cannot make it to a meeting, we expect you to email us beforehand. Other than that, **email have no place here**. They have

their place in the world of communication but not in the (or our) world of Learning & Teaching. If you have questions on the structure of the course, content, an assigned reading, on the framing of an essay or anything content related, the place to articulate this is not from behind a screen but in class or in the office hours where we will be available to you, listen and take the time to discuss your ideas and thoughts. You will get more out of it as a person, so will the entire class.

Seminar Preparation and Overview

Week 1

Introduction: Transnational and Global History

We will introduce and discuss the module, its content structure and organisational set-up in detail. In addition, please read the following key text by P. Clavin.

Key Reading:

Clavin, Patricia, 'Defining Transnationalism', *Contemporary European History* 14/4 (2005), 421-439.

Week 2

Definitions and Approaches

This week we will discuss definitions and approaches in transnational and global history along a selection of programmatic and methodological texts (rather than empirical texts). The field is a new one and one in the making. Scholars have entered transnational history or have contributed from different fields: European history, comparative history (eg H. Kaelble, J. Kocka, P. Ther), the history of institutions an international history (eg P. Clavin, A. Iriye), transatlantic history (eg K. Patel) or global history (eg C.A. Bayly et al, S. Conrad). These different entry points, unsurprisingly, result in different and at times conflicting definitions and expectations of what the remit of transnational history is, whether transnational and global history are complementary or aiming in different directions.

Key themes and topics for our meeting and the blogs may include:

- Why transnational & global history?
- Defining the relation and dynamics between inter-trans-supra national
- The relation between transnational & global history
- Global history vs the history of globalisation
- How does transnational history address transfers and borders/borderlands?

Learning outcomes

1. Historiographical awareness of the emergence of the field(s)
2. Critical reading of different approaches and definitions and accepting difference and diversity

Homework:

1. Write a page (or more) on any of the texts from weeks 1& 2 on challenges, approaches, problems, questions and share it on our group google.doc. Dare to be a writer who wishes to

show or simply needs to show his/her work (eg journalism, the freelancer). Write relaxed, but professional, care about your language and experiment with styles. For inspiration see:

<http://thisiswhereiwritenow.wordpress.com>

<http://iamwritinghere.wordpress.com>

2. Think about two habits or routines you wish to implement into your working & professional routine. You will be given a 2 minute talk max. in week 2 to speak to it and share your ideas.

Key Readings:

Christopher A. Bayly et al., 'AHR Conversation: On Transnational History', *American Historical Review* 111/5 (2006), 1441-1464

Clavin, Patricia, 'Time, Manner, Place: Writing Modern European History in Global, Transnational and International Contexts', *European History Quarterly* 40/4 (2010), 624-640 (online)

Zahra, Tara, *Kidnapped Souls: National Indifference and the Battle for Children in the Bohemian Lands, 1900-1948* (Ithaca: Cornell University Press 2008), chapter 6.

Rüger, Jan, 'OXO: Or, the Challenges of Transnational History', *European History Quarterly* 40, no. 4 (October 1, 2010): 656-68. (online)

Further Reading Suggestions:

Cooper, Frederick. "What Is the Concept of Globalization Good for? An African Historian's Perspective." *African Affairs* 100, no. 399 (April 2001): 189-213.

Iriye, Akira, 'Transnational History', *Contemporary European History* 13, no. 02 (2004): 211-22. (online)

McGerr, Michael. "The Price of the 'New Transnational History.'" *The American Historical Review* 96, no. 4 (October 1991): 1056-67. (online)

Sachsenmaier, Dominic. "World History as Ecumenical History?" *Journal of World History* 18, no. 4 (December 1, 2007): 465-89.

Thelen, David, 'The Nation and Beyond: Transnational Perspectives on United States History', *The Journal of American History* 86, no. 3 (December 1999), 965-97.

Van Ittersum, Martine, and Jaap Jacobs. "Are We All Global Historians Now? An Interview with David Armitage." *Itinerario* 36, no. 02 (2012): 7-28.

(In the first 2-3 weeks, try to read the following introductions)

Cohen, Deborah, and Maura O'Connor eds., *Comparison and History: Europe in Cross-National Perspective*. New York: Routledge, 2004.

Osterhammel, Jürgen. *Globalization: A Short History*. Princeton, N.J: Princeton University Press, 2005.

Saunier, Pierre-Yves. *Transnational History. Theory and History*. Houndmills, Basingstoke: Palgrave Macmillan, 2013.

Week 3

Reading Key Texts

In this session we will focus on two monographs that have been published during the past few years. One is Ian Tyrrell's, *Transnational Nation*, the second is Rita Chin's, *The Guest Worker Question in Postwar Germany*. The backdrop of Tyrrell is a longer debate among US scholars on the internationalization of US American history (A. Iriye, B. Bender, I. Tyrrell, C. Bayly) since the early 1990 (see the *American Historical Review*). We will aim at contextualizing and comparing both books in how to write a transnational narrative of a nation.

Key Readings:

Tyrrell, Ian. *Transnational Nation. United States History in Global Perspective since 1789* (Basingstoke: Palgrave Macmillan 2007), Intro, chapters 1, 3 and 4. (sample chapters will be provided)

Conrad, Sebastian. *Globalisation and the Nation in Imperial Germany*. (Cambridge New York: Cambridge University Press, 2010), Intro, chapters 3 and 4. (sample chapters will be provided)

Further Reading Suggestions:

Bender, Thomas, 'Introduction, Historians, the Nation, and the Plenitude *Rethinking American History in a Global Age of Narratives*', 1-21

Berg, Maxine. "From Globalization to Global History." *History Workshop Journal*, no. 64 (October 1, 2007): 335–40.

Chin, Rita. *The Guest Worker Question in Postwar Germany* (Cambridge: Cambridge University Press 2007), intro, chapter 1.

Lang, Michael, 'Globalization and Its History', *The Journal of Modern History*, 4/79 (2006), 899-931

Mazlish, Bruce, 'Comparing global history to world history', *Journal of Interdisciplinary History* 3/28 (Winter 1998)

Learning Outcomes:

1. Comparative Reading of Texts
2. Critical thinking on the dynamics between different scales of transnational history between locality, nation and globalisation

Week 4

Approaches I - Between Micro History and Global History

In this session we will try to follow a key methodological question that could be put in a nutshell as follows: Is global history necessarily 'big' history? Where and how to enter global and transnational history? As historians we have limited amount of sources and resources (access to sources, languages, time). Given the challenges of global history, how to we combine the small (the local, micro or individual) with the large scale macro processes?

Learning Outcomes

1. Historiographical awareness of 'microhistory' and 'history of everyday life'
2. Critical reflection on the 'how' and 'size' of transnational & global history
3. Methodological reflections on the scope and limits of global history

Homework

1. Keep feeding into the shared google.doc with a page of questions and comments that will feed into class discussion and blogs. Please submit to google.doc by Monday 10am prior to class on Tuesday.
2. In addition to your own comments on google.doc, pick at least one, better two other contributions and leave a response (by Monday 4pm prior to class on Tuesday so that your colleagues have a chance to engage with this)
3. Be prepared to briefly introduced your thoughts and comments in class (2 max Lightning Talk).

Key Readings:

Andrade, Tonio. "A Chinese Farmer, Two African Boys; and a Warlord: Toward a Global Microhistory." *Journal of World History* 21, no. 4 (December 2010): 573.

Peltonen, Matti, 'Clues, Margins, and Monads: The Micro-Macro Link in Historical Research', *History and Theory*, 40(3) 2001, 347-359.

Struck, Bernhard, Kate Ferris, Jacques Revel, 'Introduction. Space and Scale in Transnational History', in *International History Review* Dec 2011 33.4 573-584.

Streets-Salter, Heather. "The Local Was Global: The Singapore Mutiny of 1915." *Journal of World History* 24, no. 3 (2013): 539–76.

Further Reading Suggestions:

Burton, Antoinette. "Not Even Remotely Global? Method and Scale in World History." *History Workshop Journal* 64, no. 1 (September 21, 2007): 323–28. doi:10.1093/hwj/dbm039.

- James S. Coleman, *Foundations of Social Theory* (Cambridge Mass: Belknap Press 1990), especially 1-23.
- Davis, Natalie Zemon, 'Decentering History: Local Stories and Cultural Crossings in a Global World', *History and Theory* 50, no. 2 (2011) (online)
- Carlo Ginzburg, John Tedeschi and Anne C. Tedeschi, 'Microhistory: Two or Three Things That I Know about It', *Critical Inquiry*, 20(1) 1993, 10-35 (online)
- Brad Gregory, 'Is Small Beautiful? Micro-history and the History of Everyday Life', *History and Theory* 1/38 (1999), 100-110 (online)
- Hopkins, Anthony G., 'Introduction. Interactions Between the Universal and the Local', in Idem (ed), *Global History. Interactions between the Universal and the Local* (Basingstoke: Palgrave, 2006), 1-38.
- Joachim Häberlen, 'Reflections on comparative everyday history: Practices in the working class movement in Leipzig and Lyon during the early 1930s' *International History Review* 33.4 December 2011, 687-704
- Peter Hedström, Richard Swedberg (eds), *Social Mechanisms: An Analytical Approach to Social Theory* (1998), Introduction
- Jill Lepore, 'Historians Who Love Too Much: Reflections on Microhistory and Biography'. *The Journal of American History*, 88(1) 2001, 129-144.
- Pieter Judson, *Guardians of the Nation. Activists on the Language Frontiers of Imperial Austria* (Cambridge Mass: Harvard University Press, 2006), ch. 1 and 7.
- Giovanni Levi, 'On Microhistory', Peter Burke (ed), *New Perspectives on Historical Writing* (Cambridge: Cambridge University Press 1991), 93-113
- Sigurdur Gylfi Magnússon, "'The Singularization of History': Social History and Microhistory within the Postmodern State of Knowledge," *Journal of Social History* 36, no. 3 (Spring 2003): 701-735 (online)
- Edward Muir, Guido Ruggiero (eds), *Microhistory and the Lost Peoples of Europe* (Baltimore, Md: Johns Hopkins University Press, 1991), Introduction and ch. 1
- Jacques Revel (ed), *Jeux d'échelles. La micro-analyse à l'expérience* (Paris: Gallimard Le Seuil 2009)
- Jacques Revel, 'Microanalysis and the Construction of the Social', in Lynn Hunt, Jacques Revel (eds), *Histories. French Constructions of the Past* (New York: New York Press, 1995), 492-502.
- Jonathan H. Turner, 'A New Approach for Theoretically Integrating Micro and Macro Analysis' in: Craig Calhoun et al (eds), *The Sage Handbook of Sociology* (London: Sage Publications), 405-422

Week 5 (NO REGULAR MEETING, UNCONFERENCE IS ON SATURDAY OF WEEK 6)

Assignment

Project Proposal - There is no meeting in Week 5, which gives you time to do some initial research and explore project ideas, as well as work on your project proposal and any slides or materials you wish to include for your in class presentation.

Week 6

Presentation of Project Proposals

Learning Outcomes

1. Learn how to move beyond an abstract to pitch an idea to a group of people by arguing for its importance, relevance, and promote its interesting features
2. Develop feedback skills

Preparation

1. Your written project proposal should ideally already be in draft form.
2. Come with your proposal presentation ready to go. If you have any slides or online you wish to show while you talk, please email those to Konrad by midnight the night before.

Overview

Today, in the first hour of the class, you will be given 7 minutes to present your proposal. Give a very concise presentation of the project in minute at most, but then consider using this short presentation as a way to pitch your project. Why is it interesting? What interesting sources will it allow you to explore? What problems do you suspect you will encounter. Or else, use the presentation as a way to ask your fellow students for help. What aspect of the project would you like feedback on, or suggestions?

In the second hour, we will again break into groups and talk to each other about the presentations and projects. The module coordinators will also make their way around the groups and make suggestions, offer feedback, or ask questions. The comments and questions offered immediately after the presentation will also be taken up for discussion.

Assignment

1. Submit your written project proposal on its due date both to MMS and the class blog.
2. Post comments on at least two of the proposals of your fellow students over the weekend or during Week 6.

Week 6 Saturday

Unconference - Pooling Project Ideas and Collaborative Blog-Writing

NOTE: Please note that the unconference, time TBD, will be held on **Saturday**. We will meet from 10:00-12:00, have an hour lunch together, then continue again from c.13:00-15:00.

Learning Outcomes

1. Exploring and discovering the fields of transnational and global history in theory and practice and related fields such as comparative history, shared or transfer history.
2. Learn to deliver constructive suggestions on the research ideas of fellow students.
3. Move from themes to historical questions to possible historical arguments and predict possible counterarguments.
4. Develop the skill of “pair writing,” writing together with a partner.
5. Critical thinking on collaborative work.
6. Developing new professional habits and routines around working, writing, individual and collective work.

Preparation

1. You will have been spending week 5 and 6 on your project proposal and now have the “big idea.” You will have presented your ideas and received some feedback from fellow students. The day before the unconference you will have submitted your proposal. Now come prepared to the unconference with some ideas about going forward: 1) some potential sources to use 2) methodology, what are the best ways to approach the topic 3) presentation, are there effective ways you can use visualisation, analysis of visual materials, maps, or networks for this particular project? 4) What are some challenges you think you will face? What are some of the hypotheses you have for what you will be able to ultimately argue?
2. Have taken organised notes on the readings for week three and think about questions, problems, inspirations, or critiques that these readings left you with. We will make use of these in the collaborative blog entry writing exercise.
3. Read the Wikipedia entry for “Pair Programming” (http://en.wikipedia.org/wiki/Pair_programming). We will be testing this approach in a form of pair writing.

Overview

10:00-10:15	Introductions
10:15-11:00	Group Discussion
11:00-12:00	Pair Writing Session 1
13:00-14:00	Pair Writing Session 2
14:00-14:25	2 Minute Lightning Talks

The workshop today is about generating ideas for your project. You should come with some general themes or specific project ideas that have been posted to the module Google Doc. After some brief explanations we will divide you into groups in some rough relation to the themes you have suggested. You will then introduce your ideas to each other and get constructive feedback.

The pair writing exercise borrows an idea from the world of computer programming called pair programming. Two students will work together, with one the “driver” and the other the “navigator” or “observer.” We will do this exercise twice, once before and once after lunch. Those who start as “driver” in the morning, will start as “driver” in the afternoon. The goal will be to write a posting of 400-600 words for the module blog about some aspect of the key readings from week 3 or the definitions and approaches of week 2.

The writing by the driver should begin at most 15 minutes of the session starting. It can follow some discussion of what the posting will be about, but the driver will set the tone as they begin writing the posting. The driver can write the entire session, in conjunction with comments and feedback from the navigator, or they may pass off the laptop and switch roles at some point during the session. At the end of the session the posting should be saved as a draft on the module blog and posted with any minor corrections by the following Monday. Students are encouraged to offer comments and thoughts on these postings in week 4.

The unconference will conclude with a series of lightning talks. Each student will be given a maximum of 2 minutes (you are brutally cut off when the timer goes off) to either 1) talk about what project idea may have emerged out of the morning group discussion or 2) what they argued in the posting that was composed during the pair writing exercise 3) general comments on what was learned through pair writing or group discussion.

Week 7

Skills Workshop I - Historical GIS and Map Design

Learning Outcomes

1. Understand some of the technical challenges with using historical maps
2. Master basic concepts in GIS and its potential uses for historians
3. Become familiar with QGIS and be able to carry out some basic tasks commonly used in the creation of multiple layers of maps.

Preparation

1. Think about your project as it currently stands. Are there aspects of your project which have a strong spatial component? Are there things that can be usefully mapped? Will these maps help your readers visualise aspects of your argument in productive ways, or are there possibilities that map data can actually help you find answers to your historical problems?
2. Download and install QGIS on your Windows, Mac OS X, or Linux laptop. Please bring your laptop to class. If you have trouble installing QGIS or do not have an appropriate laptop, you can work together with a classmate.

Overview

In this session we will open with an overview of what GIS is and how it is often used by social scientists, geographers, urban studies scholars, and many other careers today but also how it is increasingly employed by historians.

We will then use roughly half of our time within QGIS practicing a few very basic skills.

Online Resources

- <http://hcl.harvard.edu/libraries/maps/gis/tutorials.cfm>
- <http://www.qgistutorials.com/en/>

Exercise

1. Prepare a QGIS project with at least 5 layers of information for your area and time period. This exercise will be discussed in class. It is not formally assessed, but please submit by Week 9.

[Spring Break 19-30 March]

Please enjoy your spring break away from your studies - off time is key.

Week 8

Approaches II - Actors and Networks

The concept of actors and networks underlies much transnational history, describing the links and connections that agents form with each other. History of science is equally indebted to the idea of a network because it describes how individuals exchange information, and thus explains the processes that bring about new knowledge or knowledge in transformation between different contexts. In this class we will try to consider how networks have facilitated (or hindered) the circulation of information and development of expertise. We will also reflect on the extent to which the concept of a network is useful as a category for analysis, thinking about different ways of doing and practicing transnational history, movements and exchanges.

Learning Outcomes

1. Introduction to concepts such as agents, agency - actors, networks
2. Application and relation to earlier texts (eg Patricia Clavin)
3. Reflection how to transfers concepts into practice

Homework

1. Keep feeding into the shared google.doc with a page of questions and comments that will feed into class discussion and blogs. Please submit to google.doc by Monday 10am prior to class on Tuesday.
2. In addition to your own comments on google.doc, pick at least one, better two other contributions and leave a response (by Monday 4pm prior to class on Tuesday so that your colleagues have a chance to engage with this)
4. Be prepared to briefly introduced your thoughts and comments in class (2 max Lightning Talk).

Key Reading:

Lindner, Ulrike. "Transnational Movements between Colonial Empires: Migrant Workers from the British Cape Colony in the German Diamond Town of Lüderitzbucht." *European Review of History: Revue Europeenne D'histoire* 16, no. 5 (2009): 679–95.

David S. Lux and Harold J. Cook, 'Closed Circles or Open Networks? Communicating at a distance during the scientific revolution', *History of Science* 36 (1998): 179-211.

Rodogno, Davide, Bernhard Struck, and Jakob Vogel, eds. *Shaping the Transnational Sphere: Experts, Networks and Issues from the 1840s to the 1930s*. New York: Berghahn Books, 2014. (Introduction)

Secord, Secord, 'Knowledge in Transit', *Isis* 95 (2004): 654-672

Further Reading Suggestions:

Beriss, David, *Black Skins, French Voices: Caribbean ethnicity and activism in urban France* (Boulder: Westview Press, 2004), chapter 2.

Sebastian Conrad and Dominic Sachsenmaier (eds), *Competing Visions of World Order: Global Moments and Movements, 1880s-1930s*. Palgrave Macmillan Transnational History Series. New York: Palgrave Macmillan, 2007.

Jasanoff, Maya. *Liberty's Exiles: How the Loss of America Made the British Empire*. London: Harper Press, 2011.

John Law, 'On the methods of long-distance control: vessels, navigation and the Portuguese route to India', in John Law (ed.), *Power, Action and Belief. A New Sociology of Knowledge?* (London, 1986), pp. 234-263. Not in library, but available to download here:

<http://heterogeneities.net/publications/Law1986MethodsOfLongDistanceControl.pdf>

David Livingstone, *Putting Science in its Place: Geographies of Scientific Knowledge* (Chicago, 2003), Chapter 1 'A Geography of Science?' and Chapter 4 'Circulation: Movements of Science'.

Bruno Latour, 'The Powers of Association', in John Law (ed.), *Power, Action and Belief. A New Sociology of Knowledge?* (London, 1986), pp. 264-280.

Pierre-Yves Saunier, 'Circulations, connexions et espaces transnationaux', *Genèses* 57 (2004), 110-126

Or Reading into related fields:

Networks and knowledge

Stephen J. Harris, 'Networks of travel, correspondence, and exchange', in *The Cambridge History of Science*, vol. 3: Early Modern Science, eds Katherine Park and Lorraine Daston (Cambridge, 2006), pp. 341-362.

Casper Anderson, Jakob Bek-Thomsen and Peter C. Kjærgaard, 'The Money Trail. A New Historiography for Networks, Patronage, and Scientific Careers', *Isis* 103 (2012), pp. 310-315.

Stéphane van Damme, "'The World is Too Large": Philosophical Mobility and Urban Space in Seventeenth- and Eighteenth-Century Paris', *French Historical Studies* 29 (2006): 379-406.

Nicholas Dew, 'Vers la ligne: Circulating Measurements Around the French Atlantic', in James Delbourgo and Nicholas Dew (eds), *Science and Empire in the Atlantic World* (New York and London, 2008), pp. 53-72.

Simon Werret, *Fireworks. Pyrotechnic Arts and Sciences in European History* (Chicago, 2010), Chapter 5, 'Traveling Italians: Pyrotechnic Machine in Paris, London, and St. Petersburg'.

Margaret Meredith, 'Friendship and Knowledge: Correspondence and Communication in Northern Trans-Atlantic Natural History, 1780-1815', in Schaffer et al. (eds), *The Brokered World*, pp. 151-191.

Richard Drayton, 'Maritime Networks and the Making of Knowledge', in David Cannadine (ed.), *Empire, the Sea and Global History. Britain's Maritime World, c. 1760-c.1840* (Basingstoke: Palgrave MacMillan, 2007): 72-82.

Stephen J. Harris, 'Long-distance corporations, big sciences and the geography of knowledge,' *Configurations* 6 (1998): 269-304.

Actor-Network Theory

Bruno Latour, *Reassembling the Social. An Introduction to Actor-Network-Theory* (Oxford: Oxford University Press, 2005).

John Law and John Hassard (eds), *Actor-Network Theory and After* (Oxford: Blackwell, 1999).

E.C. Spary, *Utopia's Garden. French Natural History from Old Regime to Revolution* (Chicago and London, 2000).

Week ? (date and venue to be announced – partly depends on how projects take shape and what skills are needed; week 10 is a possibility)

Skills Workshop II - Actors, Networks and their Analysis

Learning Outcomes

1. Understand the basic concepts behind Social Network Analysis
2. Explore the possibilities of prosopographical databases for historical research
3. Master some very basic concepts in database design
4. Become familiar with the possibilities of network visualisation in Gephi

Preparation

1. Please download and install *Gephi* on your laptop and bring your laptop to class.
2. Visit the Prosopography of Anglo-Saxon England (<http://www.pase.ac.uk/>), the China Biography Database (<http://isites.harvard.edu/icb/icb.do?keyword=k16229>), and the Prosopography of the Byzantine World (<http://db.pbw.kcl.ac.uk/>) and explore these sites.
3. Please read: Wetherell, Charles. "Historical Social Network Analysis." *International Review of Social History* 43, no. Supplement S6 (1998): 125–44. doi:10.1017/S0020859000115123.

Overview

In this session we consider, on the one hand, the importance of prosopographies and especially the large scale databases that enhance their value, and the potential application of Social Network Analysis in historical research, including the potential for an application such as Gephi for visualising historical networks.

Online Resources

- Historical Network Research <http://historicalnetworkresearch.org/>
- Early Modern Letters: <http://emlo.bodleian.ox.ac.uk/>

Exercise

1. In class, it is unlikely that you will complete the Gephi exercise. Please complete this exercise and submit by Week 11.

Week 9

Collaborative Digital Writing

In this session we try to bring two elements together, while at the same time preparing for the final week conference. The first element goes back to earlier questions: Where is transnational and global history? How 'big' is transnational history? Do the challenges of transnational history (multi-languages, time, pooling expertise) require collaborative work and writing - and thus challenge the idea of the single-authored article, monograph, essay? The second is practicing tools and practices and routines of collaborative writing (as we have started doing over the course of the semester: google.doc, blogs, website) and discussing the pros, cons, challenges.

Week 10: Focussed Work on Essays & Projects (Surgery Hour OR Second Skills Workshop)

Week 11

Conference: Individual and Group Presentations

This is the grand session of our final conference. Please the section above on the final conference presentation. We will discuss possibly rescheduling this final meeting (depending on student numbers

this semester) in order to permit more time for presentations and feedback, along with some time for celebration after class. We will discuss this early in the semester.

Bibliography

In addition to individual titles the following journals and websites are recommended:

- Comparativ. Zeitschrift für Globalgeschichte und Vergleichende Gesellschaftsforschung
- Contemporary European History
- Europäische Geschichte Online (<http://www.ieg-ego.eu/>); see contributions on 'Theory and Methods'
- European History Quarterly
- European Review of History / Revue européenne d'histoire
- Geschichte und Gesellschaft
- International Migration Review
- Journal of Global History
- Journal of World History
- The American Historical Review
- The Journal of American History
- The International History Review

A) General Introductory Bibliography

- Agnes Arndt, Joachim C. Häberlen and Christiane Reinecke (eds), *Vergleichen, Verflechten, Verwirren? Europäische Geschichtsschreibung zwischen Theorie und Praxis* (Göttingen: Vandenhoeck & Ruprecht 2011)
- Bayly, Christopher A., *The Birth of the Modern World, 1780-1914: Global Connections and Comparisons* (Oxford: Blackwell, 2004)
- Christopher A. Bayly et al., 'AHR Conversation: On Transnational History', *American Historical Review* 111/5 (2006), 1441-1464
- Bender, Thomas (ed), *Rethinking American History in a Global Age* (Berkeley, CA: University of California Press, 2002)
- Bloch, Marc, 'Pour une histoire comparée des sociétés européennes', *Revue de synthèse historique* 46 (1928), 15-50 (also in *Melanges Historiques*, vol. 1, Paris 1963, 16-40; English in : Frederic C. Lane (ed), *Enterprise and Secular Change*, 1953)
- Budde, Gunilla; Sebastian Conrad and Oliver Janz (eds), *Transnationale Geschichte. Themen, Tendenzen und Theorien* (Göttingen: Vandenhoeck & Ruprecht, 2006)
- Burton, Antoinette, 'Who Needs the Nation? Interrogating "British" History', *Journal of Historical Sociology* 10 (1997), 227-249
- Clavin, Patricia, 'Defining Transnationalism', *Contemporary European History* 14/4 (2005), 421-439

- Clavin, Patricia, 'Time, Manner, Place: Writing Modern European History in Global, Transnational and International Contexts', *European History Quarterly* 40/4 (2010), 624-640
- Cohen, Deborah and Maura O'Connor (eds), *Comparison and History. Europe in cross-national perspective* (London: Routledge 2004)
- Haupt, Heinz-Gerhard and Jürgen Kocka (eds), *Geschichte und Vergleich. Ansätze und Ergebnisse international vergleichender Geschichtsschreibung* (Frankfurt/Main: Campus 1996)
- Heinz-Gerhard Haupt and Jürgen Kocka (eds), *Comparative and Transnational History. Central European Approaches and New Perspectives* (New York Oxford: Berghahn Books 2009)
- Haupt, Heinz-Gerhard, 'Comparative History', in *International Encyclopedia of the social and behavioural sciences* (2001), 2397-2403
- Conrad, Sebastian, *Globalisierung und Nation im Deutschen Kaiserreich* (Munich: Beck 2006) (English translation Cambridge University Press 2010)
- Conrad, Sebastian and Jürgen Osterhammel (eds), *Das Kaiserreich transnational. Deutschland in der Welt 1871-1914* (Göttingen; Vandenhoeck & Ruprecht 2004)
- Conrad, Sebastian and Shalini Randeria (eds), *Jenseits des Eurozentrismus. Postkoloniale Perspektiven in den Geschichts- und Kulturwissenschaften* (Frankfurt/Main: Campus 2002)
- Eisenstadt, Shmuel N., 'Multiple Modernities', *Daedalus* 129/1 (2000), 1-29
- Eley, Geoff, 'Historicizing the Global, Politicizing Capital: Giving the Present a Name', *History Workshop Journal* 63 (2007), 154-188
- Espagne, Michel and Michael Werner (eds), *Qu'est-ce qu'une littérature nationale. Approches pour une théorie interculturelle du champ littéraire* (Paris: Editions de la Maison des Sciences de l'Homme 1994)
- Fredrickson, George M., 'From Exceptionalism to Variability: Recent Developments in Cross-National Comparative History', *The Journal of American History*, 82/2 (1995), 587-604
- Geyer, Michael and Charles Bright, 'World History in a Global Age', *American Historical Review* 110/2 (1995), 1034-1060
- Hopkins, Anthony, 'Back to the Future: From National History to Imperial History', *Past and Present* 164 (1999), 198-243
- Iriye, Akira, 'Internationalizing International History', in Thomas Bender (ed), *Rethinking American History in a Global Age* (Berkeley: University of California Press 2002)
- Iriye, Akira and Pierre-Yves Saunier (eds), *The Palgrave Dictionary of Transnational History* (Basinstoke: Palgrave Macmillan, 2009)
- Kaelble, Hartmut, *Der Historische Vergleich. Eine Einführung zum 19. und 20. Jahrhundert* (Frankfurt/Main: Campus, 1999)
- Idem., 'Between Comparison and Transfers – and What Now? A French-German Debate', Heinz-Gerhard Haupt and Jürgen Kocka (eds), *Comparative and Transnational History. Central European Approaches and New Perspectives* (New York Oxford: Berghahn Books 2009), 33-38
- Maier, Charles, 'Consigning Twentieth Century to History: Alternative Narratives for the Modern Era', *The American Historical Review* 3/1005 (2000), 807-831
- McGerr, Michael, 'The Price of the "New Transnational History"', *American Historical Review* 96 (1991), 1056-1067
- Middell, Matthias, 'Kulturtransfer und Historische Komparatistik. Thesen zu ihrem Verhältnis', in: *Comparativ* 10/1 (2000), 7-41

- Osterhammel Jürgen, 'A "Transnational" History of Society: Continuity of New Departure?', Heinz-Gerhard Haupt and Jürgen Kocka (eds), *Comparative and Transnational History. Central European Approaches and New Perspectives* (New York Oxford: Berghahn Books 2009), 39-51
- idem. 'Transnationale Gesellschaftsgeschichte: Erweiterung oder Alternative?', *Geschichte und Gesellschaft* 27 (2001), 464-479
- Idem., *Die Verwandlung der Welt. Eine Geschichte des 19. Jahrhunderts* (Munich: Beck, 2009)
- Patel, Kiran Klaus, 'Transnational History', *EGO European History Online* <http://www.ieg-ego.eu> (last accessed 25 July 2011)
- Patel, Kiran Klaus, 'Transnationale Geschichte – ein neues Paradigma?' H-Soz-u-Kult 02.02.2005, <http://hsozkult.geschichte.hu-berlin.de/forum/2005-02-001>
- Rodgers, Daniel T., *Atlantic Crossings. Social Politics in a Progressive Age* (Cambridge Mass.: Belknap Press of Harvard University Press 1998)
- Rüger, Jan, 'OXO: Or, the Challenges of Transnational History', *European History Quarterly* 40/4 (2010), 656-668
- Sachsenmaier, Dominic, Jens Riedel and Shmuel N. Eisenstadt (eds), *Reflections on Multiple Modernities. European, Chinese and Other Interpretations* (Leiden Boston: Brill 2002)
- Saunier, Pierre-Yves, 'Circulations, connexions et espaces transnationaux', *Genèses* 57 (2004), 110-126;
- Seigel, Micol, 'Beyond Compare: Comparative Method after the Transnational Turn', *Radical History Review* 91 (2005), 62-90
- Spohr Readman, Kristina, 'Contemporary History in Europe: From Mastering National Pasts to the Future of Writing the World', *Journal of Contemporary History* 3/46 (2011), 506-530
- Stearns, Peter N., *World History. The Basics* (London New York: Routledge 2011)
- Struck, Bernhard and Claire Gantet, *Krieg, Revolution und Verflechtung. Deutsch-Französische Geschichte 1789-1815* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2008)
- Thelen, David, 'Of Audiences, Borderlands, and Comparisons: Toward the Internationalization of American History', *The Journal of American History* 79/2 (1992), 432-462
- Thelen, David, 'Rethinking History and the Nation-State: Mexico and the United States', *The Journal of American History* 86, no. 2 (1999), 438-452.
- Thelen, David, 'The Nation and Beyond: Transnational Perspectives on United States History', *The Journal of American History* 86, no. 3 (December 1999), 965-975.
- Ther, Philipp, 'Comparisons, Cultural Transfers, and the Study of Networks. Toward a Transnational History of Europe', Heinz-Gerhard Haupt and Jürgen Kocka (eds), *Comparative and Transnational History. Central European Approaches and New Perspectives* (New York Oxford: Berghahn Books 2009), 204-225
- Tyrell, Ian *Transnational Nation. United States History in Global Perspective since 1789* (Basingstoke: Palgrave Macmillan 2007)
- Idem.: 'Reflections on the transnational turn in United States history: theory and practice', *Journal of Global History* 4 (2009), 453-474.
- Werner, Michael, Bénédicte Zimmermann, 'Beyond Comparison: Histoire Croisée and the Challenge of Reflexivity', in: *History and Theory* 45/1 (2006), 30-50
- idem. (eds), *De la Comparaison à l'histoire croisée* (Paris: Seuil 2004)

Wimmer, Andreas and Nina Glick Schiller, 'Methodological Nationalism, the Social Sciences, and the Study of Migration. An Essay in Historical Epistemology', *International Migration Review* 37 (2003), 576-610

Wittrock, Björn, 'Modernity. One, None, or Many? European Origins and Modernity as a Global Condition', *Daedalus* 129/1 (2000), 31-60

B) Skills in Transnational History

1. GIS

Mark S Monmonier, *Mapping It Out: Expository Cartography for the Humanities and Social Sciences* (Chicago: University of Chicago Press, 1993).

Ian Gregory, *Historical GIS: Technologies, Methodologies, and Scholarship* (Cambridge; New York: Cambridge University Press, 2007).

Anne Kelly Knowles, *Placing History: How Maps, Spatial Data, and GIS Are Changing Historical Scholarship* (ESRI Press, 2008).

David J Bodenhamer, John Corrigan, and Trevor M Harris, *The Spatial Humanities: GIS and the Future of Humanities Scholarship* (Bloomington: Indiana University Press, 2010).

Ian Gregory and Alistair Geddes, eds., *Toward Spatial Humanities: Historical GIS and Spatial History* ([S.l.]: Indiana Univ Press, 2014).

"A Place in History: A Guide to Using GIS in Historical Research"
<http://hds.essex.ac.uk/g2gp/gis/index.asp>.

2) Network Analysis

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