

# Designing Conference Posters in the Humanities

Phillip Troutman  
[trout@gwu.edu](mailto:trout@gwu.edu)

February 2024



[HOME](#)

**[ACADEMIC TIPS](#)**

[INSECT HOTELS](#)

[MOSQUITOES](#)

[PHOTOS](#)

[ABOUT ME](#)

[CONTACT](#)

## Designing conference posters

### **A one-sentence overview of the poster concept**

A large-format poster is a big piece of paper or image on a wall-mounted monitor featuring a short title, an introduction to your burning question, an overview of your novel experimental approach, your amazing results in graphical form, some insightful discussion of aforementioned results, a listing of previously published articles that are important to your research, and some brief acknowledgement of the tremendous assistance and financial support conned from others — if all text is kept to a minimum (500-1000 words), a person could fully read your poster in 5-10 minutes.

### **Downloadable templates**

This is a blog with nature photography, biology-related projects, & geeky tips. All posts by Colin Purrington.

#### **RECENT POSTS**

[Spartan Mosquito's attorneys quit over unpaid bills](#)

[Sorting through guests at my insect](#)

# Alternative approach in rehabilitating the chronically laminitic foot utilizing composite materials

Daisy Bicking

Daisy Haven Farm, Parkesburg, PA 19365

## Introduction

Even after factors causing a horse's laminitis are under control, the difficulties of repairing the damaged feet can lead the owner and veterinarian to consider euthanasia. Many of the animals in this situation can be helped with a carefully designed and placed support device, traditionally fashioned out of metal. But composite materials can also be used, and are especially successful when used in conjunction with x-ray imaging and corrective trimming.

This poster uses three horses to show how these materials can be used to improve outcomes.

## Materials and methods

Utilizing plastic shoes (e.g., EponaShoe), acrylic and urethane glues (e.g., EquiBond), dental impression materials, and hoof casts, we aligned the hoof capsule with the internal structures with the following parameters as our guide:

1. Trim and shoe to a 3-5° Palmar P3 angle
2. Create a 50/50 base of support around the center of articulation of the Distal Interphalangeal Joint
3. Move load sharing of the foot to the caudal region
4. Reduce the laminar wedge
5. Keep breakover back behind the white line to minimize leverage on the dorsal laminae



## Results

With this protocol, we increased sole depth and observed the new growth of the foot to be in capsular and phalangeal alignment. We have successfully rehabilitated over 50 chronically laminitic horses to their previous levels of soundness, or better, since November 2009. Our overall success rate is 98%.

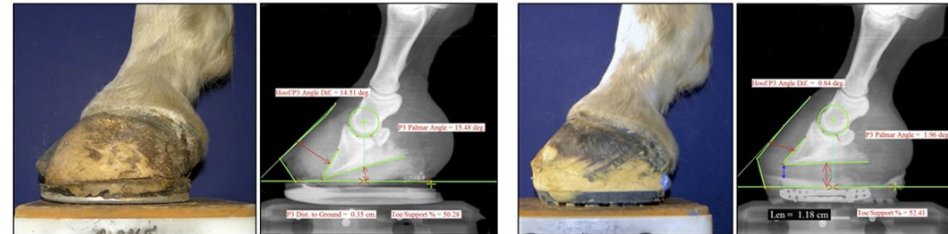
### A. 17 year-old mare with laminitis for 4 years; could barely walk



**BEFORE:** Based on imaging, composite shoe designed; low-NSC diet commenced

**AFTER:** Rapid improvement; back under saddle

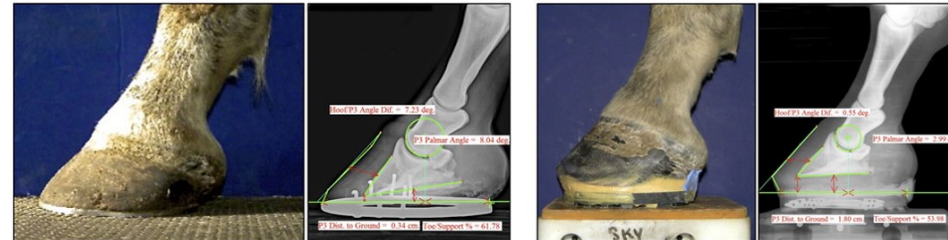
### B. 16 year-old gelding with laminitis for 2 years and insulin resistance



**BEFORE:** Prescribed trimming regimen and composite shoe

**AFTER:** After 4 months at Daisy Haven Farm, back with owner being ridden daily

### C. 10 year-old gelding "footsore" for 4 years and recurrent lameness



**BEFORE:** Prescribed trimming regimen, hoof casts, composite shoe, low-NSC diet (for insulin resistance)

**AFTER:** Back under saddle and jumping within a few months

## Conclusions

When the need for supportive and corrective devices exists, there are alternatives to metal. By utilizing digital x-ray, corrective trimming, and composite materials as prostheses, horses will show rapid improvement.

## Literature cited

- O'Grady, SE. 2003. How to restore alignment of P3 in horses with chronic laminitis. Pages 337-346 in, *Proc 49th AAEP Convention*.
- Clayton HM, S Gray, LJ Kaiser, and RM Bowker RM. 2011. Effects of barefoot trimming on hoof morphology. *Australian Veterinary Journal* 89:305-311.
- Craig, M. 2005. Shoeing founder with plastic

## Acknowledgements

I would like to thank Dr Mark Donaldson of Unionville Equine Associates (Oxford, PA), and Dr Karen Gellman, Dr Judith Shoemaker, Stacie Shain, and Terry Boswell for reviewing my poster. Special thanks to Fran Jurga for her support and encouragement, and the Penn Vet Laminitis Institute for opening the poster forum to allow me the opportunity to present this information to my peers.

## Further information

Please visit [www.daisyhavenfarm.com](http://www.daisyhavenfarm.com) for more information, or contact me at 610-476-6900 or [daisyhavenfarm@gmail.com](mailto:daisyhavenfarm@gmail.com).



DAISY HAVEN FARM

# Bad Poster Design

**NRF**

**BLACK HOLE DIET PLANS**

**THE HIGH FRUCTOSE SUGAR ASSOCIATION**

**SPACEEXES**

## PIGS IN SPACE: EFFECT OF ZERO GRAVITY AND AD LIBITUM FEEDING ON WEIGHT GAIN IN CAVIA PORCELLUS

Colin B. Purrington  
6673 College Avenue, Swarthmore, PA 19081 USA

**ABSTRACT:**  
One ignored benefit of space travel is a potential elimination of obesity, a chronic problem for a growing majority in many parts of the world. In theory, when an individual is in a condition of zero gravity, weight is eliminated. Indeed, in space one could conceivably follow ad libitum feeding and never even gain an gram, and the only side effect would be the need to upgrade one's stretchy pants("exercise pants"). But because many diet schemes start as very good theories only to be found to be rather harmful, we tested our predictions with a long-term experiment in a colony of Guinea pigs (*Cavia porcellus*) maintained on the International Space Station. Individuals were housed separately and given unlimited amounts of high-calorie food pellets. Fresh fruits and vegetables were not available in space so were not offered. Every 30 days, each Guinea pig was weighed. After 5 years, we found that individuals, on average, weighed nothing. In addition to weighing nothing, no weight appeared to be gained over the duration of the protocol. If space continues to be gravity-free, and we believe that assumption is sound, we believe that sending the overweight — and those at risk for overweight — to space would be a lasting cure.

**INTRODUCTION:**  
The current obesity epidemic started in the early 1960s with the invention and proliferation of elastane and related stretchy fibers, which released wearers from the rigid constraints of clothes and permitted monthly weight gain without the need to buy new outfits. Indeed, exercise today for hundreds of million people involve only the act of wearing stretchy pants in public, presumably because the constrictive pressure forces fat molecules to adopt a more compact tertiary structure (Xavier 1965).  
Luckily, at the same time that fabrics became stretchy, the race to the moon between the United States and Russia yielded a useful fact: gravity in outer space is minimal to nonexistent. When gravity is zero, objects cease to have weight. Indeed, early astronauts and cosmonauts had to secure themselves to their ships with seat belts and sticky boots. The potential application to weight loss was noted immediately, but at the time travel to space was prohibitively expensive and thus the issue was not seriously pursued. Now, however, multiple companies are developing cheap extra-orbital travel options for normal consumers, and potential travelers are also creating news ways to pay for products and services that they cannot actually afford. Together, these factors open the possibility that moving to space could cure overweight syndrome quickly and permanently for a large number of humans.  
We studied this potential by following weight gain in Guinea pigs, known on Earth as fond of ad libitum feeding. Guinea pigs were long envisioned to be the "Guinea pigs" of space research, too, so they seemed like the obvious choice. Studies on humans are of course desirable, but we feel this current study will be critical in acquiring the attention of granting agencies.

**MATERIALS AND METHODS:**  
One hundred male and one hundred female Guinea pigs (*Cavia porcellus*) were transported to the International Space Laboratory in 2010. Each pig was housed separately and deprived of exercise wheels and fresh fruits and vegetables for 48 months. Each month, pigs were individually weighed by duct-taping them to an electronic balance sensitive to 0.0001 grams. Back on Earth, an identical cohort was similarly maintained and weighed. Data was analyzed by statistics.

**RESULTS:**  
Mean weight of pigs in space was 0.0000 +/- 0.0002 g. Some individuals weighed less than zero, some more, but these variations were due to reaction to the duct tape, we believe, which caused them to be alarmed push briefly against the force plate in the balance. Individuals on the Earth, the control cohort, gained about 240 g/month ( $p = 0.0002$ ). Males and females gained a similar amount of weight on Earth (no main effect of sex), and size at any point during the study was related to starting size (which was used as a covariate in the ANCOVA). Both Earth and space pigs developed substantial dowlaps (double chins) and were lethargic at the conclusion of the study.

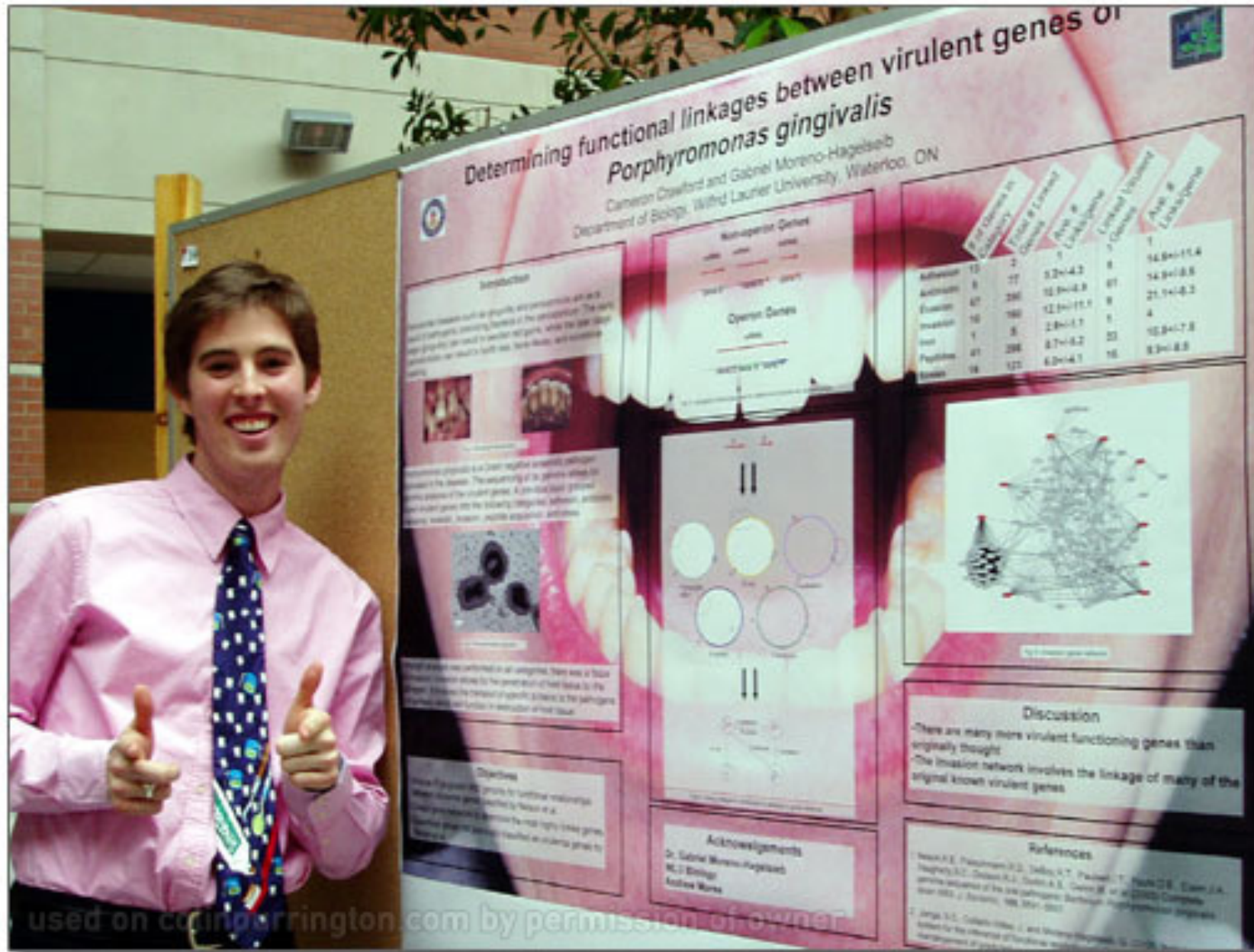
**CONCLUSIONS:**  
Our view that weight and weight gain would be zero in space was confirmed. Although we have not replicated this experiment on larger animals or primates, we are confident that our result would be mirrored in other model organisms. We are currently in the process of obtaining necessary human trial permissions, and should have our planned experiment initiated within 80 years, pending expedited review by local and Federal IRBs.

**ACKNOWLEDGEMENTS:**  
I am grateful for generous support from the National Research Foundation, Black Hole Diet Plans, and the High Fructose Sugar Association. Transport flights were funded by SPACE-EXES, the consortium of wives divorced from insanely wealthy space-flight startups. I am also grateful for comments on early drafts by Mañana Athletic Club, Corpus Christi, USA. Finally, sincere thanks to the Cuy Foundation for generously donating animal care after the conclusion of the study.

**LITERATURE CITED:**  
NASA. 1982. Project STS-XX: Guinea Pigs. Leaked internal memo.  
Sekulić, S.R., D. D. Lukač, and N. M. Naumović. 2005. The Fetus Cannot Exercise Like An Astronaut: Gravity Loading Is Necessary For The Physiological Development During Second Half Of Pregnancy. *Medical Hypotheses*. 64:221-228  
Xavier, M. 1965. Elastane Purchases Accelerate Weight Gain In Case-control Study. *Journal of Obesity*. 2:23-40.



<https://colinpurrington.com/tips/poster-design/>



<https://colinpurrington.com/tips/poster-design/>

# Consider the Poster

At the AHA 2015 meeting in NYC, I had the opportunity to present a poster that featured the tremendously valuable tutorials at the [Programming Historian](#). Click on the digital version below to get a *much* larger version, and get ready to zoom and scroll.

**[PH]** programming historian . org  
tutorials on digital methods for all historians

**TUTORIALS FOR NON-TECHIES**  
Most online technology tutorials are written for programmers or people with plenty of computer experience. Our tutorials are written for historians. Entry level, historically accurate, working.

**SETTING UP FOR DIGITAL RESEARCH**  
It can be intimidating to use new software, technologies, and even to use your computer in new ways when you aren't sure where to begin. Our introductory tutorials show you how to get your computer set up and help you lay a foundation for necessary your confidence and skills.

**DATA & TOOLS CRAFTWERK**  
Historians might consider working with data and text files as something outside their disciplinary domain. That isn't true until the internet, digitization, and other data gathering projects make data increasingly abundant. Being able to use it for your research is becoming a crucial professional skill.

**CREATE COMMUNITY**  
**REVIEW TEACH LEARN**

**PROGRAMMING 101**  
A core set of elementary lessons will walk you through the basics of programmatic thinking that will provide you with tremendous research flexibility. Don't limit your computer use to ready-made applications that unnecessarily restrict how you can gather, organize, analyze, and visualize sources!

**TEXT/DATA GATHERING**  
Generic programming tutorials often assume that you have nice digital sources to start with. We assume (from experience) that your sources come from dusty archives, book scans, poorly organized websites, and confusing search results pages. We'll help you collect the data you need to get on with your analysis.

**DIGITAL MAPPING**  
Mapping is an incredibly effective way to visualize and interpret historical data, even for research projects not primarily concerned with geography. Our mapping lessons introduce basic GIS concepts and skills using open source software (QGIS), including how to find, layer, and join datasets, in order to easily analyze spatial relationships.

**FIXING FUNKY OCR**  
Whether because of problematic fonts, poor print quality, or complex page layouts, OCR output can be a mess. But the increasing amount of automated OCR work now underway enables historical research at new scales. We have several tutorials that help you overcome common OCR problems and produce clean texts.

**WHAT'S MISSING?**  
suggest TOOLS TOPICS TECHNIQUES you want to learn!

**CLEANING DATA**  
Data might be easily available these days, but it's often not precisely in the form or format you need. Many of our tutorials provide examples of and inspiration for how to clean up well-meaning but sloppy data files, normalize names and places, and effortlessly move between various file formats.

**QUALITATIVE + QUANTITATIVE DISCOVERY + ANALYSIS**

**your name here**

jeremy boggs  
adam crymble  
fred gibbs  
alison hegel  
alan macEachern  
caleb mcdaniel  
miriam posner  
bill turkel  
hosted by github

Using application programming interfaces (APIs)  
Processing research data  
Customize text with Pandas and Wordcloud  
Introduction to the data command line  
Counting and sorting reports data with Linux  
Cleaning data with Qualtrics  
Understanding Regular Expressions  
Cleaning OCR text with Regular Expressions  
Processing text CSV characters with Python  
Generating an ordered dataset from OCR text  
Getting up and running with Omeka.net  
Using an Omeka.net website  
How to GIS mapping with QGIS  
How: analyzing with R  
How to Beautiful Soup  
Retrieving the internet archive  
Downloading records using scrapy strings

## GOALS

to facilitate **explicit conversations** about emerging possibilities for **historiography pedagogy**

to encourage **linking contemporary digital media and history consumption** to typical historiography courses

to retool historiography courses as provocative gateway courses to **counter declining numbers of history majors**

to **inspire creativity in evaluating and reconceptualizing** what historiography has been and what it should be for ALL students

## MOTIVATIONS

The typical historiography course provides students with crucial perspectives on the various methods, styles, and motivations of historical writing and why they've changed over time.

Yet historiography courses seem to live in an echo chamber and largely neglect the extent to which **social media and digital publishing technologies** (Facebook, Twitter, Wikipedia, Instagram, blogging platforms, etc) have reconfigured the nature of historiography itself.

While the fields of Digital Humanities and Media Studies have occasionally ventured into historiographical territory, **the many new digital processes by which we construct cultural memory and historical awareness have not become significant historiographical considerations.**

## PROPOSITIONS

Historiography courses should more explicitly **engage with contemporary digital media** as a unique development that casts many of historiography's traditional concerns in a new and revealing light — and simultaneously **gives historiography a new significance** in the 21st century.

Historiography courses should be a way to **transform students' thinking about how history can inform cultural critique and the creation of cultural narratives**, even if not historical.

Our historiography syllabi should **embody and foreground the diversity, plurality, multiculturalism, and contemporary relevance** that underlie the value of the humanities.

## AN INQUIRY INTO THE FUTURE OF HISTORIOGRAPHICAL PEDAGOGY

AND/OR

## REFASHIONING HISTORIOGRAPHY FOR A 21ST-CENTURY AUDIENCE

RETHINK HIS  
RECASTING TOR  
REIMAGINING IO  
REFRAMING TO  
RETOOL GRA  
REINVENTING PHY

## (RE)DEFINING HISTORIOGRAPHY

although typically avoided

HERE, HISTORIOGRAPHY REFERS to the general, field-agnostic study of how historians have written history and why methods and styles have changed; it also includes the actual writing of history.

IT IS DISTINCT FROM HISTORICAL METHODS even if impossible to completely separate how historians write from how they approach research.

## PRESENTS A NEW OPPORTUNITY

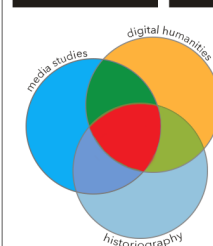
to engage more students

IN UNDERSTANDING CULTURAL NARRATIVES and how historiography can facilitate cultural criticism and information literacy.

BY EXPANDING IT to include myriad forms of historical writing, how it's designed, produced, accessed, appropriated, and preserved in the digital age.

Certainly there are many progressive and creative historiography courses that already pursue many of the aims outlined here. If you already have a syllabus that you're excited about, please consider sharing it to inspire others (see the QR codes!)

## DIGITAL HISTORIOGRAPHY



Historiography courses should draw from **theoretical and practical work in digital humanities and media studies** to augment the traditional syllabus.

The conventional historiography course is by no means obsolete, but it becomes increasingly so as it grows further distant from contemporary communication and how people learn history.

We should explicitly link the standard survey with new questions raised by digital communication platforms—ones which historiography is uniquely qualified to answer and illustrate—and which are applicable far beyond history itself.

How does technology shape our access to the past? And reshape it? How are historians adapting to and are conformed by digitized archives, historical data, and digital publishing?

How do instantly-available resources like Wikipedia fundamentally alter perceptions of history and challenge conventional notions of (historical) authority?

## DECOLONIZE

How much do formulaic historiography courses reify the coloniality that so much recent historical work seeks to diminish? Consider the standard historiography course: Whose histories are most represented? Whose are systematically excluded? How much is it saddled by (western) historiographical convention? **What happens if we unlink from tradition and reformulate from first principles?**

## AESTHETICS of HISTORIOGRAPHY

What do we value? Why? By what principles are courses are created?

That's unclear (and impetus for this poster). Most historiography courses seem to emerge from an echo chamber that provide a thorough "history of history". While reflecting on important intellectual shifts in thinking about history is valuable, is it unnecessarily anachronistic and limiting?

What constitutes course success? Is everyone benefiting from abundant servings of E.P. Thompson and Foucault? Are long historiographical essays the best we can do to help students learn and apply knowledge?

What genres of historical writing matter? Academic monographs get top billing, but what about historical fiction, graphic novels or historical blogs? Why are so many popular and influential forms of history not critiqued in a longer historiographical tradition?

Who / what is the model audience? Historiography courses seem oriented primarily to future professional historians (even as we know better). However, these courses have a much larger potential audience in the way they illustrate the cultural construction of knowledge, memory and evidence-based rhetoric.

## FREE HISTORIOGRAPHY

from its canonical past  
COLLABORATE THROUGH PRACTICE



For further reading via Zotero



To share syllabi via Google Docs

## from EPISTEME

a fixed set of information possessed by people; a system of understanding or a body of ideas which give shape to theoretical knowledge

While there is significant value in outlining the way historical writing and thinking has changed over time, historiography courses might focus less on content delivery and more on the application of historiographical lessons to contemporary cultural narratives generally.

This is where the *graphesis* of the digital world becomes so crucial in historiography courses — to bring the rich history of cultural epistemology to bear on 21st-century information literacy.

**WHAT IF HISTORIOGRAPHY FOCUSED ON LINKING PAST AND PRESENT NARRATIVITY RATHER THAN THE TYPICAL PAEAN TO CANONICAL THINKERS?**

## to TECHNE

what people can do; a state of capacity to make; the rational method involved in producing an object or accomplishing a goal

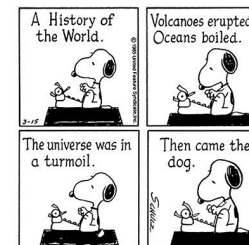
## WHEN in the curriculum should historiography be TAUGHT?

intro \_\_\_\_\_ capstone

Historiography is, in a sense, the last colonial frontier; a kind of dysfunctional family reunion. Whom should the next generation believe: the paternalistic encolonizer or the unleashed native? **Diana A. Crappell**

none \_\_\_\_\_ entirely

**HOW MUCH** should historiography courses encompass **RESEARCH METHODS?**



fred gibbs

university of new mexico

fwgibbs@unm.edu

fredgibbs.net

@fredgibbs





Typographical allusion:

Funky 1970s typeface  
(Schoolhouse Rock?)

Nostalgia, playfulness,  
creativity

Mod 1970s typeface  
(Dawn of the consumer  
computer age)

Clean, futuristic,  
forward-thinking

American typewriter to  
echo the cartoon

AN INQUIRY INTO  
THE FUTURE OF  
HISTORIOGRAPHICAL PEDAGOGY

AND/OR

REFASHIONING HISTORIOGRAPHY  
FOR A 21ST-CENTURY AUDIENCE

RETHINKING HISTORIOGRAPHY  
RECASTING HISTORIOGRAPHY  
REIMAGINING HISTORIOGRAPHY  
REFRAMING HISTORIOGRAPHY  
RETOOLING HISTORIOGRAPHY  
REINVENTING HISTORIOGRAPHY



**fred gibbs**  
university of new mexico  
fwgibbs@unm.edu  
fredgibbs.net  
@fredgibbs

Typographical emphasis

Keywords in larger, bold  
typeface

Definitions italicized

Other text chunked

Question in red all caps

from  
**EPISTEME**

*a fixed set of information possessed by people; a system of understanding or a body of ideas which give shape to theoretical knowledge*

While there is significant value in outlining the way historical writing and thinking has changed over time, historiography courses might focus less on content delivery and more on the application of historiographical lessons to contemporary cultural narratives generally.

This is where the *graphesis* of the digital world becomes so crucial in historiography courses – to bring the rich history of cultural epistemology to bear on 21st-century information literacy.

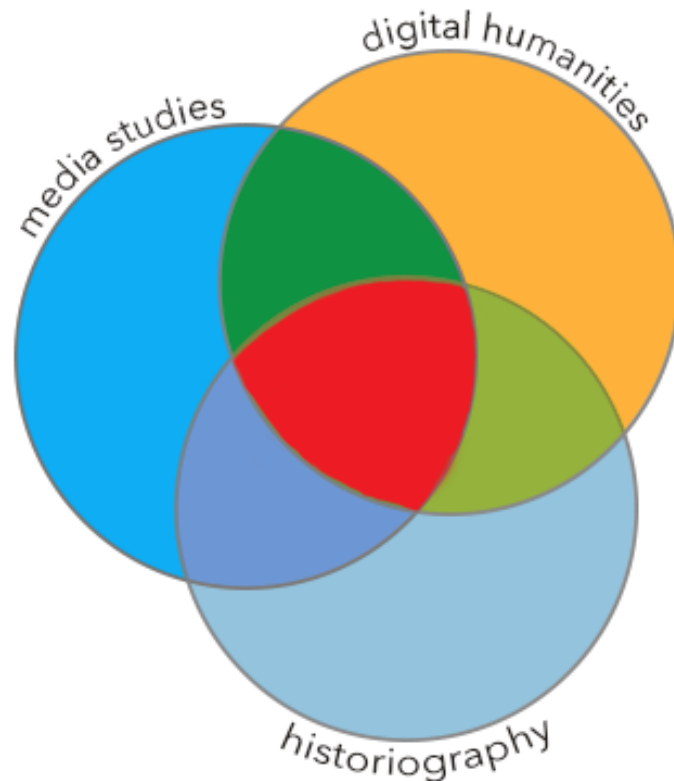
**WHAT IF HISTORIOGRAPHY FOCUSED ON LINKING PAST  
AND PRESENT NARRATIVITY RATHER THAN THE  
TYPICAL PAEAN TO CANONICAL THINKERS?**

to **TECHNE**

*what people can do; a state of capacity to make; the rational method involved in producing an object or accomplishing a goal*

Image  
summarizes  
text

# DIGITAL HISTORIOGRAPHY



Historiography courses should draw from theoretical and practical work in digital humanities and media studies to augment the traditional syllabus.

The conventional historiography course is by no means obsolete, but it becomes increasingly so as it grows further distant from contemporary communication and how people learn history.

We should explicitly link the standard survey with new questions raised by digital communication platforms—ones which historiography is uniquely qualified to answer and illustrate—and which are applicable far beyond history itself:

How does technology shape our access to the past? And reshape it? How are historians adapting to and are conformed by digitized archives, historical data, and digital publishing?

How do instantly-available resources like *Wikipedia* fundamentally alter perceptions of history and challenge conventional notions of (historical) authority?

## GOALS

to facilitate **explicit conversations** about emerging possibilities for **historiography pedagogy**

to encourage **linking contemporary digital media and history consumption** to typical historiography courses

to retool historiography courses as provocative gateway courses to **counter declining numbers of history majors**

to **inspire creativity in evaluating and reconceptualizing** what historiography has been and what it should be for ALL students

## MOTIVATIONS

The typical historiography course provides students with crucial perspectives on the various methods, styles, and motivations of historical writing and why they've changed over time.

Yet historiography courses seem to live in an echo chamber and largely neglect the extent to which **social media and digital publishing technologies** (Facebook, Twitter, Wikipedia, Instagram, blogging platforms, etc) have reconfigured the nature of historiography itself.

While the fields of Digital Humanities and Media Studies have occasionally ventured into historiographical territory, **the many new digital processes by which we construct cultural memory and historical awareness have not become significant historiographical considerations.**

## PROPOSITIONS

Historiography courses should more explicitly **engage with contemporary digital media** as a unique development that casts many of historiography's traditional concerns in a new and revealing light — and simultaneously **gives historiography a new significance** in the 21st century.

Historiography courses should be a way to **transform students' thinking about how history can inform cultural critique and the creation of cultural narratives**, even if not historical.

Our historiography syllabi should **embody and foreground the diversity, plurality, multiculturalism, and contemporary relevance** that underlie the value of the humanities.

## AN INQUIRY INTO THE FUTURE OF HISTORIOGRAPHICAL PEDAGOGY

AND/OR

## REFASHIONING HISTORIOGRAPHY FOR A 21ST-CENTURY AUDIENCE

RETHINK HIS  
RECASTING TOR  
REIMAGINING IO  
REFRAMING TO  
RETOOL GRA  
REINVENTING PHY

## (RE)DEFINING HISTORIOGRAPHY

although typically avoided

HERE, HISTORIOGRAPHY REFERS to the general, field-agnostic study of how historians have written history and why methods and styles have changed; it also includes the actual writing of history.

IT IS DISTINCT FROM HISTORICAL METHODS even if impossible to completely separate how historians write from how they approach research.

## PRESENTS A NEW OPPORTUNITY

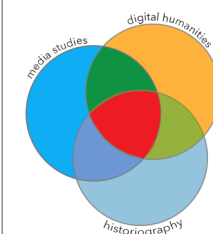
to engage more students

IN UNDERSTANDING CULTURAL NARRATIVES and how historiography can facilitate cultural criticism and information literacy.

BY EXPANDING IT to include myriad forms of historical writing, how it's designed, produced, accessed, appropriated, and preserved in the digital age.

Certainly there are many progressive and creative historiography courses that already pursue many of the aims outlined here. If you already have a syllabus that you're excited about, please consider sharing it to inspire others (see the QR codes!)

## DIGITAL HISTORIOGRAPHY



Historiography courses should draw from **theoretical and practical work in digital humanities and media studies** to augment the traditional syllabus.

The conventional historiography course is by no means obsolete, but it becomes increasingly so as it grows further distant from contemporary communication and how people learn history.

We should explicitly link the standard survey with new questions raised by digital communication platforms—ones which historiography is uniquely qualified to answer and illustrate—and which are applicable far beyond history itself.

How does technology shape our access to the past? And reshape it? How are historians adapting to and are conformed by digitized archives, historical data, and digital publishing?

How do instantly-available resources like Wikipedia fundamentally alter perceptions of history and challenge conventional notions of (historical) authority?

## DECOLONIZE

How much do formulaic historiography courses reify the coloniality that so much recent historical work seeks to diminish? Consider the standard historiography course: Whose histories are most represented? Whose are systematically excluded? How much is it saddled by (western) historiographical convention? **What happens if we unlink from tradition and reformulate from first principles?**

## FREE HISTORIOGRAPHY

from its canonical past  
COLLABORATE THROUGH PRACTICE



For further reading via Zotero



To share syllabi via Google Docs

## from EPISTEME

a fixed set of information possessed by people; a system of understanding or a body of ideas which give shape to theoretical knowledge

While there is significant value in outlining the way historical writing and thinking has changed over time, historiography courses might focus less on content delivery and more on the application of historiographical lessons to contemporary cultural narratives generally.

This is where the *graphesis* of the digital world becomes so crucial in historiography courses — to bring the rich history of cultural epistemology to bear on 21st-century information literacy.

**WHAT IF HISTORIOGRAPHY FOCUSED ON LINKING PAST AND PRESENT NARRATIVITY RATHER THAN THE TYPICAL PAEAN TO CANONICAL THINKERS?**

## to TECHNE

what people can do; a state of capacity to make; the rational method involved in producing an object or accomplishing a goal

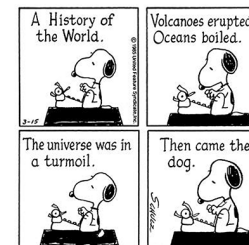
## WHEN in the curriculum should historiography be TAUGHT?

intro \_\_\_\_\_ capstone

Historiography is, in a sense, the last colonial frontier; a kind of dysfunctional family reunion. Whom should the next generation believe: the paternalistic encolonizer or the unleashed native? **Diana A. Chappell**

none \_\_\_\_\_ entirely

**HOW MUCH** should historiography courses encompass **RESEARCH METHODS?**



fred gibbs

university of new mexico

fwgibbs@unm.edu

fredgibbs.net

@fredgibbs

?

[trout@gwu.edu](mailto:trout@gwu.edu)