

# SENIOR PROJECT HANDBOOK

HISTORY OF SCIENCE, MEDICINE, AND PUBLIC HEALTH



**Megann Liczkai, Senior Project Director | HSHM 490, 491, 492 | Class of 2024**

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## A Note from the Chair

To Senior majoring in the History of Science, Medicine and Public Health:

Welcome to your senior year and to the senior project!

What you are about to begin can be the most rewarding and exciting experience of your undergraduate career. Your HSHM coursework has prepared you to choose a topic that is meaningful to you, to dig in deep, and to arrive—after months of weighing the evidence—at your own judgment of how to explain and interpret the past. The senior project is an intellectual adventure that can be both exhilarating and daunting. As you begin, you may feel uncertain about how to proceed. You will probably make several false starts. Along the way, you will discover new evidence that will compel you to abandon some of your original ideas and to understand your subject in new ways. At times you will wonder if you have lost your way. This is all a normal part of historical research.

Stay confident! Gaining knowledge and experience as a researcher will allow you to become absorbed in your subject and find satisfaction in exploring it in depth. You will likely unearth material that surprises you and doesn't fit your preconceptions. You will find sources that are unknown to your advisor, your professors, and the world's foremost experts. As I like to say, if we already know all the answers before we begin, then it's not research!

The opportunity to communicate your discoveries and your reasoning that led you to them is the culmination of this journey. I recommend that you begin writing even before you feel fully ready, since it will take several drafts to figure out exactly what you want to say. Remember that writing is itself a creative process of reflection and discovery—it forces us to think in ways that reading and brainstorming do not—and even the most distinguished historians must struggle to make sense of their evidence. Be sure to allow yourself plenty of time for this process of revising and refining.

Remember, too, that you are not alone on this journey. Your advisor is there as a sounding board for your ideas and a guide to the process of developing them into a solid argument. This handbook will also help; I urge you to read it with care at the outset and to return to it frequently. You should always feel free to reach out to your advisor or to Professor Megann Liciskai, the Senior Project Director. But you should also seek out advice, leads, and feedback from as wide a circle of experts as possible. Don't hesitate to email professors from past semesters to run your ideas past them or to ask for references.

As you may know, the pandemic prompted many libraries and archives to make their collections more accessible online. But it still takes time to find and navigate these resources, and there are still vastly more documents that have never been (and may never be) digitized. Don't rely on Google or the open web; instead reach out to Yale's subject-matter librarians, who can help you find sources of all kinds—digital and physical, textual and visual, published and unpublished, online and off. Yale holds mountains of original sources (in Sterling, the Medical-Historical Library, the Beinecke, Manuscripts & Archives, and elsewhere) and subscribes to a vast array of on-campus digital resources. But there are other libraries and archives that might be relevant, too. Some are in New Haven; some are a short train ride away; some can be reached with the help of research funding from the department of your College. Yale librarians can help with these as well.

By the time you have completed the senior project, I have no doubt that you will agree with students of previous years who consider it the most engaging and fulfilling (and often fun!) part of their undergraduate years.

Professor Bill Rankin  
Chair, HSHM Program

## Welcome to the Senior Project!

I'm excited to think alongside you this year, and to support you as you embark on your innovative and important research projects. Here are a few things to consider as you move through this process:

**Picking a topic.** Trust that, after three years of training, you know quite a lot and have developed good instincts. Follow those instincts! Which questions and themes consistently excite or trouble you? Which question have you been unable to answer, but really want to? Which historical groups, places, or ideas do you feel connected to? These kinds of broad questions can point you in the right direction.

**Narrowing the topic.** Your initial ideas will probably lack focus... and that's OK. We often start with a broad idea, and only land on a final argument in conversation with secondary literature and archival sources. You'll work with your advisor to determine what kinds of secondary sources will shape your questions, and what project scope and archival resources you can reasonably address this academic year.

**Work with your advisor!** Your advisor is your primary guide and mentor through the often-challenging research process. They're intimately familiar with the joys and struggles of academic research, so keep in touch through the good and the bad... even if you feel like you're behind on your deadlines. Arrange regular meetings so that you can get to know each other as scholars, and so that your advisor can help you move through the stages of academic research and refine your thinking.

**But also with your peers and the Senior Project Director.** This is the biggest-ever class of HSHM seniors, and you're all on the same boat. Talk about the highs and lows, and work together to develop your approaches to historical research and project management. Consider taking the optional Senior Project Workshop (HSHM 420) for extra support, accountability, and feedback. You're not in this alone!

**Develop a system early on.** Trust me, there's nothing worse than having the *perfect source* but forgetting where it came from. Become a careful record-keeper so that you know how to attribute each quotation and idea. Consider using reference management software from Day 1.

**You will need to formulate a preliminary argument earlier than might feel comfortable.** At this stage your argument is only provisional. As you gather evidence, you'll need to modify your claims. Only at the end of the process will your argument be final. Make an argument that is based on the evidence instead of picking evidence that fits a preconceived argument. On that note...

**Get comfortable with ambiguity.** Sometimes we spend a lot of time puzzling before we approach a definitive answer. As you become an expert in your topic, you may even feel like you know *less* than you did before. These moments of ambiguity can lead to surprising insights, so don't be discouraged: talk them through with your team, acknowledge them in your work, and follow them to unexpected places!

**This is a marathon, not a sprint.** You may have written term papers in a few weeks (or, in particularly dire circumstances, a few days). Here, that kind of pace will result in a poor (perhaps

incomplete) project, and high levels of stress. For your own well-being, slow and steady progress is the key. Our senior project is structured with a number of interim assignments to help keep you on track.

**Back up your work, often.** Please. *Please.*

**Ask for help.** This may be your first time undertaking a large-scale independent research project, and so there may be moments when you're not sure what to do. Work with your advisor, your peers, and the Senior Project Director to find the next steps. You wouldn't be at this point if you couldn't do the work, and part of doing the work is engaging the team of people who are keen to support you.

Professor Megann Liciskai  
Senior Project Director, HSHM Program

## What Kind of Project?

You have the option of choosing between several paths for the senior project. It is important to make these major decisions early and in conversation with your faculty advisor.

### What form will your project take?

All HSHM seniors will complete a two-term senior project. This timeline allows students to explore their topic with the necessary depth and rigor to be successful in the major. **Note that double majors will need to complete a full HSHM senior project like all other majors; joint projects are not allowed.**

Most students' projects will be a written essay. Writing is the only universally accepted form of communication in history, and an essay project will be excellent preparation for future research and a wide range of careers. Essay projects will also include notes, a bibliography, and bibliographic essay—see page 15 for details. The essay will be no more than 12,500 words (roughly 40 pages).

It is also possible to pursue an unconventional project that does not take the form of a standard written essay. The decision to do a non-traditional project should be made with the support of an advisor and in consultation with the Senior Project Director (see below for formal approval requirements), and you should think carefully about how your project will advance your intellectual and career goals. Here are some possibilities:

- Website. You will need to be able to write all necessary code and find space to host the site. Evaluation of the project will be based on both its design and its content.
- Exhibition: You'll have to plan ahead to find a suitable place to host the exhibition, likely a year or more ahead of time; you'll also need to locate and mount all materials. Yale libraries, museums, and archives have all expressed interest in hosting student exhibits.
- Exhibition Catalog. Preparing a catalog requires a different set of skills from mounting an exhibit, and you can do one without the other. Layout and graphic skills will be important, but again the evaluation will be based on both form and content.
- Graphic novel or graphic non-fiction. You will need to craft a historical argument grounded in research that you then express in graphic form (it can be woven into fiction or memoir, but must be a major part of the content). Layout and graphic skills will be important, but again the evaluation will be based on both form and content.
- Film. This can be a traditional documentary film (complete with interviews, animations, etc.), or it can be more experimental. Format, length, and possible screening locations should be determined in conversation with your advisor.
- Historical Map or Atlas. You will need to undertake primary research and craft a historical argument. Attention to cartographic technique and visual language will also be crucial. Maps can be printed on large-format paper or prepared for the web.

The list above is only a starting point, and you should feel free to propose something else specific to your goals. In all cases, however, the project must be realized—it cannot simply remain a proposal, no matter how well conceived or researched. Any non-traditional project must clearly demonstrate serious historical engagement with primary and secondary sources, and it must involve the same level of effort and time required for a standard senior essay.

All non-traditional projects must be accompanied by a written analysis of your argument, goals, and methods. This description cannot exceed 3,000 words. Part of this text may resemble a bibliographic essay, but the primary purpose is to explain what you have done—and why. You must also submit a bibliography of primary sources. Expectations for the number, type, and variety of sources are the same for written and non-traditional projects.

**NOTE! You must go through the following steps to secure approval for a non-written project:**

1. Find an advisor, preferably within the HSHM program, who is willing and qualified to support the project.
2. Submit a Statement of Intention to the Senior Project Director and Erica Lee that summarizes your topic and research goals, articulates clearly what you have in mind for the proposed form of your project, and explains why this is a worthwhile way to communicate the results of your research. You must submit this by the same Statement of Intention deadline as other students, but you are encouraged to submit this as early as you can to start the approval process.
3. Once your statement of intention is submitted, it will be considered by the Senior Project Director, Director of Undergraduate Studies, and the Chair of the HSHM Program, in consultation with your advisor. You will receive a response via the Senior Project Director within a week. Your project may be approved as proposed, or you may be told approval is conditional on making specific modifications to the planned project.



## Senior Project Timeline, Fall 2023-Spring 2024

**Due** indicates something due to the Senior Project Director. Submit this material to Erica Lee at [erica.lee@yale.edu](mailto:erica.lee@yale.edu) on the due date.

**Assignment** indicates something due to your advisor.

### Two-Term Project

#### Fall 2023

- |             |   |
|-------------|---|
| August      | <b>Register</b> for HSHM 490  |
| August 31   | Mandatory Senior Project Meeting<br>Time: 3:30 p.m. via Zoom. Link will be distributed via email.<br>*Meeting will be recorded.   |
| September 1 | Research Fund Application available online at <a href="http://history.yale.edu">history.yale.edu</a><br>The link will be sent to your email when the application opens.   |
| September 8 | <b>Due:</b> Statement of Intention signed by your advisor.<br>Send completed form to <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.<br>Register for Library Research One-on-one meeting by emailing <a href="mailto:melissa.grafe@yale.edu">melissa.grafe@yale.edu</a><br>You must meet by <b>October 2</b> . |
| October 2   | Research Fund Applications due.   |
| October 13  | <b>Assignment:</b> 3-page prospectus due to your advisor.   |
| October 23  | <b>Assignment:</b> 3-page analysis of a single primary source due to your advisor.  |
| November 6  | <b>Assignment:</b> Annotated bibliography due to your advisor.  |
| November 17 | <b>Assignment:</b> 10-page draft or full outline due to your advisor.   |

#### Spring 2023

- |             |  |
|-------------|--|
| January     | <b>Register</b> for HSHM 491   |
| February 26 | <b>Assignment:</b> Complete draft of project due to your advisor.<br>Consult with your advisor regarding possible readers.   |
| March 4     | <b>Due:</b> Senior Project Title Form. Email for to <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.<br>Remind your advisor to send Erica 2-3 suggested readers. |

March 7

**Assignment:** Draft of bibliographic essay due to your advisor.

April 1

**Due:** Senior Project due to Erica Lee [erica.lee@yale.edu](mailto:erica.lee@yale.edu) by 11:59 p.m.

## Senior Project Timeline, Spring 2024

**Due** indicates something due to the Senior Project Director. Submit this material to Erica Lee at [erica.lee@yale.edu](mailto:erica.lee@yale.edu) on the due date.

**Assignment** indicates something due to your advisor.

### One-Term Project

#### Spring 2024

- |             |   |
|-------------|---|
| January     | <b>Register</b> for HSHM 492  |
| January 22  | <b>Due:</b> Statement of Intention form signed by your advisor due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.<br>Register for a Library Research one-on-one meeting by emailing Melissa Grafe <a href="mailto:melissa.grafe@yale.edu">melissa.grafe@yale.edu</a><br>You must meet by <b>February 5</b> . |
| February 5  | <b>Assignment:</b> 2-page prospectus due to advisor.<br>This should include explanation of topic; historiographical review of secondary literature; research questions; discussion of primary sources that will be used; “working bibliography”.  |
| February 12 | <b>Assignment:</b> 2-page analysis of a selected primary source due to advisor.   |
| March 4     | <b>Assignment:</b> 2-3 page outline of the project due to advisor.<br>Consult with your advisor about possible readers.   |
| March 25    | <b>Assignment:</b> Complete draft of project due to advisor.  |
| March 25    | <b>Due:</b> Senior Project Title Form due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.<br>Remind advisor to send Erica 2-3 suggested readers.  |
| April 1     | <b>Due:</b> Senior Project due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.  |

## Senior Project Timeline, Spring 2024-Fall 2024

**Due** indicates something due to the Senior Project Director. Submit this material to Erica Lee at [erica.lee@yale.edu](mailto:erica.lee@yale.edu) on the due date.

**Assignment** indicates something due to your advisor.

### Two-term Project

#### Spring 2024

- |             |  |
|-------------|--|
| January     | <b>Register</b> for HSHM 490   |
| January 22  | <b>Due:</b> Statement of Intention signed by your advisor due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.<br>Register for a Library Research one-on-one meeting by emailing Melissa Grafe <a href="mailto:melissa.grafe@yale.edu">melissa.grafe@yale.edu</a><br>Must meet by <b>February 9</b> . |
| February 26 | <b>Assignment:</b> 3-page prospectus due to advisor.   |
| March 4     | <b>Assignment:</b> 2-page analysis of a selected primary source due to advisor.  |
| April 8     | <b>Assignment:</b> Annotated bibliography due to advisor.  |
| April 22    | <b>Assignment:</b> 10-page draft or full outline due to advisor.   |

#### Fall 2024

- |             |  |
|-------------|--|
| August      | <b>Register</b> for HSHM 491   |
| November 4  | <b>Assignment:</b> Complete draft of project due to advisor.<br>Consult with your advisor regarding possible readers.  |
| November 11 | <b>Due:</b> Senior Project Title Form due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m. Remind your advisor to send Erica 2-3 suggested readers. |
| November 15 | <b>Assignment:</b> Draft of bibliographical essay due to advisor.  |
| December 2  | <b>Due:</b> Senior Project due to Erica Lee <a href="mailto:erica.lee@yale.edu">erica.lee@yale.edu</a> by 11:59 p.m.   |

## Detailed Explanation of Assignments

### Statement of Intention

You must have an advisor in order to undertake a senior project. You are responsible for finding an appropriate faculty member for this purpose. We will not select an advisor for you. If your first-choice advisor can take no more advisees, ask that person for their advice for someone else who might be a good advisor. You can find a list of [HSHM faculty](#) on the HSHM website and also a list of [History faculty](#) on the History Department website. Here you will find the faculty fields of interest, as well as if the faculty person is on leave. The Senior Project Director can also help to suggest appropriate faculty advisors.

In consultation with your advisor, you must decide on a topic for your project as soon as possible. The Statement of Intention form is the place for you to formally propose your project and summarize your preliminary goals. This form must be signed by your advisor and submitted to Erica Lee [erica.lee@yale.edu](mailto:erica.lee@yale.edu). Submission of the Statement of Intention is a mandatory requirement for credit in HSHM 490 or 492. If your topic or advisor should change after you begin your research, you must immediately submit a new signed form to Erica Lee.

### Library Research One-On-One

You must email Melissa Grafe [melissa.grafe@yale.edu](mailto:melissa.grafe@yale.edu), the librarian for the HSMPH major, to schedule a one-on-one meeting about your project. She will be sure you meet with a librarian who has expertise relevant to your topic; these meetings will help you brainstorm for sources and find what you need, either at Yale or elsewhere. These meetings are mandatory and must be completed before you turn in your Research Plan.

### Prospectus

Your three-page prospectus is a fuller and more developed version of what you included in your Statement of Intention. This prospectus should open with a short description of the topic and present your preliminary thesis statement. The thesis statement is the *argument* you hope to make based on your source materials; it is the *conclusion* that will indicate the significance of what you have written. The prospectus should also indicate what unique contribution you hope to make by describing the major secondary literature that exists on your topic and how your research will augment or modify it. Also include a discussion of the primary sources you will use.

### Annotated Bibliography (for Two-Term Projects only)

This preliminary bibliography should include all sources that you have consulted and that you expect to consult, as well as every course cited in your notes. It should be approximately five pages long and should be divided into Primary Sources and Secondary Sources, with Primary Sources first. Your list of secondary sources should include every secondary source that you think is important to your topic. (You should select three or four areas of historical literature on which your project touches and identify the major secondary sources in those areas.) Write a few lines about each book, stating how it relates to your project.

### Excerpt or Outline

Two-term Projects: You will need to choose between submitting a draft of ten pages of prose or a detailed outline of your entire project; make this decision in consultation with your advisor. If you choose to submit a detailed outline, you should provide a timetable describing a possible set of

writing deadlines you would like to meet to complete the project on time. Planning a calendar of writing is an excellent way of breaking down a large task into easily manageable smaller ones.

**One-term Projects (Spring 2024):** You will need to submit a 2-3 page outline of the project to your advisor. This outline should make clear the major argumentative claim of your paper, as well as the steps and analyses you will take to prove that argument.

### **Selection of a Grader**

You should discuss ideas for graders with your advisor. The Senior Project Director will assign graders in consultation with your advisor. Since the grading load needs to be distributed relatively evenly over all faculty, no commitments to any particular graders are possible.

### **Complete Draft of Senior Project**

This is very important! Do not plan to finish your project immediately before the deadline. Getting feedback on a full and polished draft will improve the final product immensely and can help to avoid major blunders. This includes the bibliographic essay. At the end of the process, projects usually divide into two major camps: successful projects that were revised based on the advisor's feedback, and less successful projects that seem undercooked, confused, or incomplete.

You will probably write several drafts before you have a draft you want to submit to your advisor. You may want to ask your college writing tutor to edit your rough draft to help you repair awkward phrasing, disorganized paragraphs, and grammatical errors before you present the draft to your advisor. Or you can contact [The Yale College Writing Center](#) housed in the Poorvu Center for Teaching and Learning, for more help.

### **Senior Project Title Form**

This form will enable the Senior Project Director to assign the most appropriate grader for your project. Clever, engaging, and provocative titles are fine (and encouraged!), so long as the title clearly indicates the place, time period, and subject matter addressed by the project.

### **Submission of the Senior Project**

Your completed project must be emailed to Erica Lee by 11:59 p.m. on the due date. This deadline is non-negotiable. For projects with digital or other non-paper components, the burden is on you to show your advisor and the Senior Project Director that you have stopped work by the deadline. For example, you can turn in your project via Yale Box, including web pages, video, or photographs of a finished exhibition. Please make sure to share the file with Erica Lee and the Senior Project Director. If you have a different means of submitting the project in mind, please let us know in advance.

## Registration and Grading

### Registration

For those pursuing a two-term project from Fall to Spring: Register for HSHM 490 in the Fall and HSHM 491 in the spring. For those pursuing a two-term project from Spring to Fall: Register for HSHM 490 in the Spring and HSHM 491 in the Fall. You will receive a temporary grade of SAT (satisfactory) or NS (not satisfactory) for HSHM 490; this grade will eventually be replaced by the final grade you receive on the project. (Students who receive an NS in HSHM 490 must still register for HSHM 491 and complete their projects on schedule).

For those pursuing a one-term project in **Spring 2024**: Register for HSHM 492 in either the fall or spring term. Your grade in this course will be the same as the final grade you receive on your project.

For students who plan to complete the major in December or who have other major constraints on their schedule, contact the Senior Project Director.

### First-Term Evaluation (for Two-Term Projects)

The Senior Project Director assigns first-term grades in consultation with your advisor.

You must have completed all these assignments to receive a grade of SAT:

- Register for HSHM 490
- Attend mandatory senior project meeting
- Submit a signed Statement of Intention form to Erica Lee
- Register for and attend a Library Research one-on-one meeting
- Submit a three-page prospectus to your advisor
- Submit an annotated bibliography to your advisor
- Submit either a ten-page draft or detailed outline of your entire project to your advisor

**Students who receive an NS in HSHM 490 must still register for HSHM 491 and complete their projects on schedule. No incompletes will be given in HSHM 490.**

### Final Evaluation

Your project will be graded by a member of the HSHM or History faculty who is not your advisor. (Graders from other departments are also possible, with prior approval). Your grader will consult with your advisor before submitting their final report; see page 24 for a copy of the form that your grader will use. You will receive a completed copy of your evaluation report roughly one month after the final deadline.

### Prizes

Both your advisor and/or your grader may nominate your project for prizes. Senior Project Prizes will be awarded the Friday before commencement. Nominations will be sent out by email around the beginning of May.

## Final Deadline and Submission

### **The final deadline is a REAL deadline!**

Only projects submitted by the due date will be considered for departmental or university prizes, with no exceptions even if an extension is granted.

Projects submitted after the due date without a formal extension (either an approved extension from the Senior Project Director, or a Dean's Extension issued by the student's residential college dean in consultation with the Senior Project Director) will be subject to grade penalties.

If a student experiences an unexpected obstacle necessitating an extension, they should discuss with their advisor and decide on the shortest extension period appropriate to the situation. With the advisor's support and agreement, they can then request an extension by contacting the Senior Project Director and Erica Lee with the new proposed deadline. If the Senior Project director approves the extended deadline, there will be no grade penalty. **The latest possible due date via this process is April 15, 2024.**

Extensions after this date can only be granted in the case of major, incapacitating illness or dire family emergency, via your college Resident Dean, who must consult with the Senior Project Director prior to issuing a Dean's Extension.

Students who do not submit a project by the end of the term are automatically given a grade of F. This grade of F may be replaced after the end of the term if the student submits a project to finish their degree. Such exceptionally late projects receive no grade deduction penalty, since not graduating on time is considered penalty enough. These late projects will be read and graded within sixty days after the following term begins.

### **Submitting the Senior Project**

On the date that projects are due you will need to email it to Erica Lee, HSHM Registrar [erica.lee@yale.edu](mailto:erica.lee@yale.edu). Erica will archive all senior projects for the major. For projects with significant digital content, please keep file sizes reasonable.

Please know that if your project is nominated for a prize you may need to provide a hard-bound copy to the committee reading the essay.



## Structure and Style of Written Work

All senior projects—even those that don't take the form of an essay—require clear, elegant, and convincing prose. All writing should follow these guidelines.

### Structure

Essay projects will consist of at least three parts: the text itself, a bibliography, and a bibliographic essay. Non-traditional projects will include an analytic essay and a bibliography. You may also choose to include a title page, table of contents, acknowledgements, appendices, or other supplementary material.

### Style

When writing, you should use *A Manual for Writers* by Kate Turabian, which is available at the Yale Bookstore. It provides the only styles acceptable for your writing and citations. You will need to consult this manual from the moment you begin to take notes. You may also refer to the [Chicago Manual of Style Guidelines](#) found on the Yale University Library website.

### Length

For two-term projects, the text portion of your essay is limited to 12,500 words. For one-term projects, the limit is 7,500 words. Non-written projects must be accompanied by an analytic description of no more than 3,000 words. The word count for your text must be included on the last page of text—before your bibliography. While there is no minimum word limit, most successful senior projects approach these limits. Appendices, bibliography, notes, and the bibliographical essay do not count towards the word limit.

### Footnotes or Endnotes?

You may use either footnotes or endnotes. Complete instructions for both can be found in *A Manual for Writers*. It is critical that your notes be complete and correct, including page numbers for citations from published sources and box and file numbers from manuscript sources.

### The Bibliography

The bibliography should include all your sources: everything cited in your notes and everything you consulted but did not cite. Divide the sources into Primary Sources and Secondary Sources, with Primary Sources first. Alphabetize all sources within these headings; do not subdivide your sources by format, subject, or date. Your project will be judged incomplete (or late) if it does not include a bibliography.

### The Bibliographic Essay

A separate bibliographic essay is required for all essay projects; it should be no more than 2,000 words in length (most are shorter). The bibliographic essay is a set of critical reflections on the most important sources you have used, and it allows you to explain how you developed your ideas as your research progressed. You should identify the strengths, weaknesses, and limitations of the research material you have used to write your essay. An example of an excellent bibliographical essay can be found on page 16. Your project will be judged incomplete (or late) if it does not include a bibliographic essay.

## SAMPLE BIBLIOGRAPHIC ESSAY

Throughout my time as a History of Science, Medicine, and Public Health major, my professors have taught me to focus on everyday stories obscured by the historical record. That mentality has become foundational to my approach to the field and this project. In the story of an HIV clinical study, three points of view emerge: that of medical professionals, that of activist groups, and that of patients. The last—which I center in this project—has proven to be frustratingly elusive. My attempt to reconstruct it has taken me on a winding series of leads, dead ends, and occasional treasures.

Approaching my senior project, I had a broad interest in clinical research involving historically marginalized groups. In previous classes, I read several foundational texts. *Inclusion* by Steven Epstein introduced to me the modern clinical research aspiration towards inclusion and the societal paradoxes that accompany it. *Examining Tuskegee* by Susan Reverby explored our nation's most notorious case study of exploitative human subjects research. Grounding her work in the stories of study participants, Reverby provided a thoughtful analysis on the foundational role of race in the Tuskegee Syphilis Studies. As I sought to maintain an awareness of race alongside other forms of marginalization, Kimberlé Crenshaw's writings on intersectionality drove my philosophical approach throughout this project.

With a broad interest in mind, I began to search for a more specific case study of clinical research. HIV drew my interest. Throughout college, I had researched the scientific dimensions of the virus at a lab at the medical school. But I sought the human dimensions as well, and I knew, vaguely, of the extensive clinical research-focused activism that surrounded the epidemic. In the summer, I stumbled upon Michael Specter's *New Yorker* book review of Sarah Schulman's *Let the Record Show*, a history of ACT UP. The review, and Schulman's work,

discussed the controversy of Trial 076. Its primary participants immediately drew my attention: poor women of color, as opposed to the middle-class white men typically associated with the HIV/AIDS epidemic in the 1980s and 1990s. Multiple angles of analysis would be required to honor their stories—feminism and women’s health, race, class—angles not frequently associated with narratives of HIV/AIDS. Intrigued, my project was cemented.

I gained broad context on clinical research and the AIDS epidemic, particularly with regards to women, poor people, and people of color. Secondary sources, including Steven Epstein’s book, *Impure Science*, and Lisa Eckenweiler’s dissertation, “Women and the ethics of clinical research,” informed me on clinical research in the AIDS epidemic and involving women, respectively. Congressional hearings and reports introduced me to general discourses on women with HIV the epidemic. Other primary sources—the ACT UP Women’s Caucus’s *Women, AIDS, and Activism* book, alongside digitized newspaper articles on the epidemic in Black and Latine communities—captured the struggles of women, pregnant women, and people of color.

I next explored the history of AIDS activism on Trial 076. I sought ACT UP primary sources: the ACT UP Oral History Project, ACT UP archival material digitized by the University of California San Francisco and the New York Public Library, and *Women, AIDS, and Activism*, a book published by the ACT UP Women’s Caucus. These sources provided me a nuanced understanding of objections to the trial, including at the dramatic 1991 March ACTG meeting. But ACT UP, known to be predominantly white, could not wholly represent the perspective of the poor women of color who comprised the majority of Trial 076’s participants.

I scoured online databases for sources on AIDS activism led by women of color. I found primary and secondary sources on Dazon Dixon Diallo’s work with SisterLove, including a chapter from Dan Royles’s *To Make the Wounded Whole*. Here, I learned about women of

color's holistic approach towards the HIV/AIDS epidemic, centering not just the minutiae of the disease, but also its social, economic, and emotional dimensions. With this perspective in mind, I read a dissertation by Rochelle Rollins, a woman of color and AIDS activist who was present at the 1991 meeting. Through her account of the meeting, I understood the eagerness with which some women of color embraced Trial 076, driven by their broader hopes to protect their children and communities. Rollins's work also illuminated racial tensions within AIDS activist circles. I envisioned that these tensions reflected larger truths about the erasure of women of color's perspectives within clinical research. But while the perspectives of women of color activists presented closer approximations of the perspectives of the participants in Trial 076, they were far from perfect: many activists were not pregnant and did not live with HIV/AIDS.

I searched several online databases—ProQuest News and Newspapers and Women's Health Archive, Google Books, the Medical Heritage Library, the National Library of Medicine Digital Collections—with the “076” keyword. Through Google Books, I found a 1995 article by Celia Farber for *SPIN* magazine. Tucked into the piece were the stories of “Rosa Harris” and “Sonia Alvarez,” pseudonyms for two women who had participated in Trial 076. Their words reflected larger societal themes I had perceived throughout my research, while also revealing the women's profound personal love for their children. Nevertheless, their stories could not comprehensively represent those of all Trial 076 participants. Most glaringly, Farber's article aimed to cast doubt over the safety of AZT and critique Trial 076's methodologies. Rosa and Sonia's words had likely been manipulated to suit this purpose. I unsuccessfully attempted to seek more information. Rosa, for example, had been interviewed on the *Montel Williams Show*, but the episode remained inaccessible to both me and Dr. Melissa Grafe of the Yale Medical Historical Library, whose help I solicited.

Unable to locate additional stories of the other 475 participants in Trial 076, I settled on a new approach: reconstructing their perspectives through those of pregnant women with HIV, before and after the trials. Contexts I had gleaned from earlier research hinted at these experiences, but here, I adopted a more deliberate approach: I wanted words directly from pregnant women with HIV, or intimate stories of their experiences. In online databases, I tracked newspaper articles with interviews, including Pamela Warrick's "Whose Life is It?" and Mireya Navarro's "Women with AIDS Virus." Later, I uncovered a variety of journal articles and books that interviewed pregnant women with HIV. Authored by nurses and social science researchers, some used these interviews to educate health care providers on ideal care practices, while others used them to advise on health policy. These works included personal narratives and direct quotations from pregnant women with HIV. Like Rosa and Sonia, their perspectives reflected the race, class, and gender-based structures around them, while also revealing a profound fear for their personal well-being and love for their children.

Serendipitously, in October, I saw Scott Stern's article in *The New York Times*, "An AIDS Activist's Archive." Stern referenced the story of Carlotta Locklear, a sex worker in New Haven who faced national stigma in the early-'80s for her HIV status after she gave birth to a boy with AIDS at Yale-New Haven Hospital. Seeking more information, I identified primary sources, including newspaper clippings, an obituary, and an article from the Yale undergraduate publication *The New Journal*. With the help of my advisor Dr. Kelly O'Donnell, I also reached out to Stern personally. He kindly shared with me an article he had written for the *Yale Journal of Law and Feminism*, as well as a History of Science, Medicine, and Public Health thesis on Carlotta Locklear written by Yale undergraduate Michael Gerber in 2001. Through the mosaic of

these sources, I pieced together a more holistic and empathetic understanding of Carlotta's story, grounded in the multilayered social structures that limited her decisions.

Stern also advised that I reach out to Heather Reynolds, who directed nurse-midwifery at Yale-New Haven Hospital during the epidemic. This launched me on the final—and most rewarding—leg of my research for this project: conducting oral histories with medical professionals at Yale who had directly interacted with pregnant women with HIV. I reached out to Ms. Reynolds, who kindly agreed to speak with me over Zoom. The patient stories she shared shed light on the raw fear—and beautiful humanity—of pregnant women with HIV. Later, Dr. Randi Epstein—whose seminar, *Writing About Medicine*, I am taking this semester—put me in contact with Dr. Nancy Angoff and Dr. Warren Andiman, two physicians who worked with pregnant women and their children during the epidemic at Yale-New Haven Hospital. Dr. Angoff, who I spoke with over Zoom, recounted stories about the resilience of pregnant women with HIV. Dr. Andiman provided insight into the difficulties of implementing treatment protocols. Speaking with these medical professionals provided me a valuable opportunity to ask questions whose answers evaded the historical record. In doing so, I unearthed powerful stories of pregnant women with HIV as they negotiated their medical care.

When I evaluate my sources, I am keenly aware that I was not able to directly speak with a pregnant woman with HIV—especially one who participated in Trial 076. My quotations and stories have been filtered through other researchers, writers, and medical professionals with their own agendas and biases. In attempting to reconstruct the story of Trial 076, I, too, have exerted my own bias. This problem stands at the heart of my project and motivated its very conception: in the field of history, just as in attempts at “inclusive” clinical research, we too often obscure the voices of those marginalized—by race, class, gender, sexuality, disability status, and more. The

problem becomes more severe when the perspectives we seek identify with more than one category of marginalization. Before historians create narratives on key events, and before researchers and activists design or advocate for research protocols and methodologies, we ought to listen. We ought to seek the stories of those whose voice have been systemically hidden, and we ought to orient our work to honor those stories.

# SENIOR PROJECT STATEMENT OF INTENTION

HISTORY OF SCIENCE, MEDICINE, AND PUBLIC HEALTH

Send completed form to Erica Lee [erica.lee@yale.edu](mailto:erica.lee@yale.edu)

|  |
|--|
| First name:  |
| Last name:   |
| College:   |
| Email:   |
| Two-term project OR One-term project:              |
| Academic Advisor's name:                           |
| Project Advisor's name:                            |
| Type of Project (essay, website, exhibition, etc): |

**Attach a printed, one-page description of your proposed project.** State the topic and your focus concisely. Indicate what types of primary sources you might use.

In addition, please summarize your project in one sentence:

List all courses you have taken that are relevant to your topic (including courses in progress):

Do you have the language skills necessary for the project? Explain:

Will this project also be submitted to a program other than HSHM?

If so, what is the other program? Who is your advisor in that program?

Have you registered for a Library Research One-on-One Meeting?

Advisor's Signature (or approval by email, please attach):



# SENIOR PROJECT TITLE FORM

## HISTORY OF SCIENCE, MEDICINE, AND PUBLIC HEALTH

Send completed form to Erica Lee [erica.lee@yale.edu](mailto:erica.lee@yale.edu)

This form will enable the Senior Project Director to assign the most appropriate grader for your project. Clever, engaging, and provocative titles are fine (and encouraged!), so long as the title clearly indicates the place, time period, and subject matter addressed by the project.

This can also be a tentative title. Titles often change before the final project is submitted.

For sample titles and sample essays please visit the senior project section of the HSHM website: <https://hshm.yale.edu/undergraduate-major/titles-past-projects>

|  |
|--|
| First name:  |
| Last name:   |
| College:   |
| Email:   |
| Project Advisor's name:                            |
| Project Title:                                     |
| Type of Project (essay, website, exhibition, etc): |

# SENIOR PROJECT EVALUATION REPORT

HISTORY OF SCIENCE, MEDICINE, AND PUBLIC HEALTH

Class of 2024

Senior Project Director: Megann Liciskai

Please submit this completed form to Erica Lee [erica.lee@yale.edu](mailto:erica.lee@yale.edu). Before you do so, you should be in touch with the project advisor and agree on the grade. If you feel this project should be recommended for a prize, please contact Erica Lee with your nomination(s). Only two-term projects may be nominated for prizes. **Nominations are due April 8, 2024.**

**Please indicate whether this is a one-term (HSHM 492) or two-term (HSHM 491) project:**

One-term Project

Two-term Project

|                     |
|---------------------|
| Student's name:     |
| College:            |
| Project Advisor:    |
| Grader's name:      |
| Final grade:        |
| Grader's Signature: |
| Date:               |

**Evaluate the materials used, including primary sources, secondary sources, and the student's bibliographic essay:**

**Evaluate the structure and style of the essay. Please comment on the project's organization, style of writing (or mode of presentation), as well as the typographic and scholarly style (spelling, grammar, notes, etc.):**

**General appraisal and criticism of the essay:**

# Prizes

**Nomination due dates are in red**  
**Prize due dates and links will be updated in early Spring 2024**

## **PRIZES AWARDED BY THE HSHM PROGRAM**

### **Martin Klein and George Rosen Prize**

Established by the program in the History of Science and Medicine in 2006, the prize honors two distinguished former members of the faculty: Klein a historian of physics, and Rosen, a historian of medicine and public health. Awarded to the senior who has written the most outstanding senior essay in history of science and/or medicine. Essays submitted by seniors majoring in History and History of Science, Medicine, and Public Health in fulfillment of the respective major requirements are considered as entered in competition. **NOMINATIONS DUE: APRIL 8, 2024**

### **Elias E. Manuelidis Prize**

The Manuelidis Prize, established in 2017, is presented for an outstanding senior essay in the field of the history of medicine, with preference for topics related to social justice. **NOMINATIONS DUE: APRIL 8, 2024**

## **PRIZES AWARDED BY THE HISTORY DEPARTMENT**

### **Max Bildner Prize**

The Bildner Prize is presented for the best senior essay in Latin American history. **NOMINATIONS DUE: APRIL 8, 2024**

### **Percival W. Clement Prize**

Established in 1994 for the best essay by a junior or senior in American Studies (embracing history) that supports the U.S. Constitution. **NOMINATIONS DUE: APRIL 8, 2024**

### **Robert D. Gries Prize**

This prize is for the best essay in a field in history other than American or European. Robert Gries established it in 1981. **NOMINATIONS DUE: APRIL 8, 2024**

### **The John Addison Porter American History Prize**

<https://secretary.yale.edu/services-resources/lectureships-fellowships-prizes/porter-and-field>

Mrs. Porter established the prize in 1901 in memory of her husband, John A. Porter, B.A. 1878. It goes to a junior or senior for the best original essay completed during the current academic year on a subject bearing on U.S. political, constitutional, or economic history, or on the condition or future of the United States. **NOMINATIONS DUE: APRIL 8, 2024**

### **Edwin W. Small Prize**

Carmel R. Small established the prize in 1990 in memory of Edwin W. Small, B.A. 1934, for recognition of outstanding work in the field of American History. **NOMINATIONS DUE: APRIL 8, 2024**

### **Winifred Sturley Prize**

Richard A. Sturley '49, M. Eng. '50, and Michael F. Sturley '77, J.D. '81 established the prize in honor of Winifred Sturley, Hon. 55. It is awarded to the student in the History Department who submits the best senior essay on a topic in English History. **NOMINATIONS DUE: APRIL 8, 2024**

#### **Andrew D. White Senior Essay Prize**

Established in 1902 and first awarded in 1907, the White Prize was the gift of Professor Guy Stanton Ford of the University of Illinois in honor of Andrew D. White, B.A. 1853, and endowed by a bequest from Mr. White for the best essay in English, European, or non-western history.

**NOMINATIONS DUE: APRIL 8, 2024**

#### **Howard Roberts Lamar Prize**

Named for distinguished History Professor Howard Lamar, the prize awarded to the best undergraduate essay on a topic in the history or culture of the American West. **NOMINATIONS**

**DUE: APRIL 8, 2024**

#### **David Morris Potter Prize**

The Potter Prize is awarded to the best undergraduate essay on a topic in American history or culture. **NOMINATIONS DUE: APRIL 8, 2024**

#### **Walter McClintock Prize**

The McClintock Prize is awarded to the best undergraduate essay on a topic in Native American history. **NOMINATIONS DUE: APRIL 8, 2024**

### **YALE UNIVERSITY PRIZES**

#### **Wrexham Prize**

<https://secretary.yale.edu/department/wrexham-prize-1992>

WREXHAM PRIZE (1992) Manuscript Society (Wrexham Foundation, Inc.), in memory of Senator Henry John Heinz III B.A. 1960. For a senior essay or any major essay or piece of writing by an undergraduate in Yale College, in the field of the social sciences, politics, political economy and economics, and emphasizing the link between political and economic ideas, and analysis and public policy. For further information consult the Yale Dean's Office. **DUE TBA**

#### **The John Addison Porter American History Prize**

<https://secretary.yale.edu/services-resources/lectureships-fellowships-prizes/porter-and-field>

Mrs. Porter established the prize in 1901 in memory of her husband, John A. Porter, B.A. 1878. It goes to a junior or senior for the best original essay completed during the current academic year on a subject bearing on U.S. political, constitutional, or economic history, or on the condition or future of the United States. **DUE TBA**

#### **The Theron Rockwell Field Prize**

<https://secretary.yale.edu/services-resources/lectureships-fellowships-prizes/porter-and-field>

Given for a "poetic, literary, or religious work" of scholarship. The award was established in 1957 by Emilia R. Field in memory of her husband, Theron Rockwell Field, 1889. **DUE TBA**

### **PRIZES AWARDED BY OTHER YALE PROGRAMS**

#### **Henry K. Hayase Prize**

<https://ritm.yale.edu/curriculum/undergraduate/essay-prizes/henry-k-hayase-prize>

Established in 1988, the Henry K. Hayase Prize is awarded to the best student paper or senior essay dealing with a topic relating to Asian American experiences in the United States. Awarded by Yale Center for the Study of Race, Indigeneity, and Transnational Migration. **DUE TBA**

### Canadian Studies Prize

The Canadian Studies Prize is for the best essay on a Canadian topic, awarded by the Canadian Studies Council. **DUE TBA**

### GALA Prize

<https://lgbts.yale.edu/fellowships-prizes/gala-senior-essay-prize/gala-senior-essay-prize-application>

The Yale Gay and Lesbian Alumni/ae Association established the GALA Prize to be administered through the fund for Lesbian and Gay Studies for the best senior essay in any area of gay and lesbian studies. Submit essays to the office of the Fund for Day and Lesbian Studies, WLH 315.

**DUE TBA**

### Harvey M. Applebaum Award

[https://elischolar.library.yale.edu/applebaum\\_award/](https://elischolar.library.yale.edu/applebaum_award/)

Awarded to outstanding senior essay based on research done in the collections of the University Library's Government Documents & Information Center. (For more information contact Kenya Flash [kenya.flash@yale.edu](mailto:kenya.flash@yale.edu) Librarian, Pol. Sci., Global Affairs & Gov. Info.). **DUE TBA**

### Library Map Prize

[https://elischolar.library.yale.edu/library\\_map\\_prize/](https://elischolar.library.yale.edu/library_map_prize/)

The Map Collection of Sterling Memorial Library awards a prize for the best senior essay making good use of maps. Submit essays to Curator, Map Collection. **DUE TBA**

### Lily Rosen Prize in Women's Health

<https://wgss.yale.edu/lily-rosen-prize-application-deadline-friday-april-19-2019>

Awarded annually to an undergraduate in Yale College for the best essay that contributes to knowledge about women's health. Essays may be in any field of the humanities or social, physical or natural sciences and may deal with any aspect of women's physical or mental health. **DUE TBA**

### Manuscripts and Archives

<https://guides.library.yale.edu/MSSAPrize>

Manuscripts and Archives offers up to two undergraduate student prizes each year, in memory of our colleague Diane E. Kaplan, who was instrumental in making these prizes available to Yale College seniors. The prizes are for an outstanding senior essay, on any topic (including Yale), based substantially on research done in Manuscripts and Archives. Students must submit these prize nominations themselves. **DUE TBA**

### Williams Prize in East Asian Studies

<https://ceas.yale.edu/honors-prizes>

Submit essay with a faculty letter of endorsement to the Williams Prize Committee, Council of East Asian Studies, YCIAS, Luce Hall. **May 1, 2024**

### Russian and East European Studies

<https://secretary.yale.edu/department/wolfgang-leonhard-prize-russian-and-east-european-studies>

WOLFGANG LEONHARD PRIZE IN RUSSIAN AND EAST EUROPEAN STUDIES. Established by the gift of James Leitner, B.A. 1975, the prize honors a distinguished former member of the faculty in Russian and East European Studies. Awarded to the senior who has written the most outstanding senior essay related to Russia or East Europe. **DUE TBA**

### **The Richard Hegel Prize**

<https://secretary.yale.edu/department/richard-hegel-prize-senior-essay-new-haven-2001>

The award was established by the Yale Club of New Haven during Yale's Tercentennial in 2001 to honor Richard Hegel, the New Haven City Historian and former President of the Yale Club of New Haven. It is awarded for an outstanding senior essay pertaining to the greater New Haven area. Senior essays from any department of Yale College are eligible for submission. The faculty of the College will judge the essays in accordance with University procedure. The award will be presented at the Yale Club's scholarship and award reception at the Peabody Museum and announced at Class Day or Commencement. **DUE TBA**

# Faculty Advisors

## **HSHM Faculty Advisors**

Sakena Abedin  
Paola Bertucci  
Deborah Coen  
Ivano Dal Prete  
Megann Liciskai  
Nana Osei Quarshie  
Joanna Radin  
Marco Ramos  
Bill Rankin  
Carolyn Roberts  
Naomi Rogers  
John Warner

## **HSHM Affiliated Faculty Advisors**

Rene Almeling  
Alexi Baker  
Melissa Grafe  
Greta LaFleur  
Alka Menon  
Lisa Messeri  
John Durham Peters  
Jason Schwartz  
Kalindi Vora

## **History Faculty Advisors**

Alvita Akiboh  
Jennifer Allen  
Sunil Amrith  
Sergei Antonov  
Lauren Benton  
Ned Blackhawk  
David Blight  
Daniel Botsman  
Paul Bushkovitch  
Rohit De  
Carolyn Dean  
Fabian Drixler  
Maura Dykstra  
Marcela Echeverri  
Carlos Eire  
Omnia El Shakry  
Anne Eller



David Engerman  
Hussein Fancy  
Crystal Feimster  
Paul Freedman  
Joanne Freeman  
John Gaddis  
Beverly Gage  
Jay Gitlin  
Bruce Gordon  
Greg Grandin  
Valerie Hansen  
Robert Harms  
Elizabeth Hinton  
Denise Ho  
Matthew Jacobson  
Paul Kennedy  
Jennifer Klein  
William Klein  
Regina Kunzel  
Noel Lenski  
Mary Lui  
Benedito Machava  
Daniel Magaziner  
Joseph Manning  
Ivan Marcus  
Joanne Meyerowitz  
Alan Mikhail  
Samuel Moyn  
Isaac Nakhimovsky  
Vanessa Ogle  
Nicholas Parrillo  
Mark Peterson  
Stephen Pitti  
Edward Rugemer  
Paul Sabin  
Stuart Schwartz  
Stuart Semmel  
Hannah Shepherd  
Marci Shore  
Timothy Snyder  
David Sorkin  
Rebecca Tannenbaum  
Arne Westad  
John Witt  
Jonathan Wrytzen  
Nurfadzilah Yahaya