

## Promotion Statement, Research Associate Professor

Sharon M. Leon

Center for History and New Media, George Mason University

<http://6floors.org/dossier/>

### I. Summary

My time as Research Assistant Professor in the Department of History and Art History and at the Center for History and New Media at George Mason University has been productive and has allowed me to advance the field of digital history and digital humanities in significant ways. My research work has centered on three primary foci: improving the teaching and learning of historical thinking skills, at both the secondary and university level, increasing open access to cultural heritage materials through the use of standardized and interoperable digital technologies, and the central importance of collaboration to successful digital work. Pursuing these interests, I have served as the primary investigator or director of over a dozen grant-funded and contract research projects with funding totaling nearly \$9 million from the National Endowment for the Humanities, the Institute of Museum and Library Sciences, the National Historic Publications and Records Commission, the U.S. Department of Education, the William and Flora Hewlett Foundation, the Samuel H. Kress Foundation, and numerous cultural heritage institutions. I have consulted with a wide range of libraries, archives, and museums, including the Naval History and Heritage Command, the Minnesota Historical Society, and Oregon Public Broadcasting. In conjunction with this work, I have given four significant guest lectures, 20 conference presentations, produced articles, reports, and white papers, and served on a variety of committees and advisory boards for national scholarly organizations, such as the American Historical Association, and the Oral History Association. All of my work during these years has been conducted with an explicit awareness that it must serve as an example to the field, and that I am working to create replicable models of practice and scholarship in an effort to provide national leadership on digital public history, digital preservation, and digital humanities more generally. Finally, although not part of my official duties as research faculty, I have completed my first book manuscript, which is under contract with the University of Chicago Press.

### II. Teaching and Learning Historical Thinking Skills

From August 2004 to October 2007, I served as the Associate Director of Education Projects at CHNM. My first foray into this field consisted of designing the conceptual framework for a set of teaching modules for the NEH-funded *Women in World History* <<http://chnm.gmu.edu/wwh/>> project. These modules provided a full range of carefully contextualized resources and classroom supports for teachers wishing to improve their attention to gender in their world history courses. The fourteen modules each included an introductory essay and a set of 10-12 primary sources with annotations written by a scholar in the field, as well as discussion suggestions, a lesson plan and a document based question to enable secondary teachers to use the materials in their classrooms. At the same time, I began my work with the local Teaching American History grants on which CHNM partnered with surrounding school districts to improve teachers' historical content knowledge. Over the course of working with six grant projects, I specialized in improving teachers' effective use of technology and digital resources in the context of creating real historical investigations for their students.

Much of my interaction with these individual teachers was informed by my work on *Historical Thinking Matters* (HTM) <<http://historicalthinkingmatters.org/>>, which was a collaboration with the Stanford History Education Group with funding from the William and Flora Hewlett Foundation. HTM is directed at both students and teachers, and ultimately aims to improve history instruction in the schools by providing teaching materials that facilitate the development of the habits of mind that historians exhibit when

they do history. The site is centered on four rich student investigations from the core of the 20th century U.S. History curriculum. In addition to presenting students with authentic inquiries and careful scaffolding of sources, the site also includes a full array of support materials for teachers including lesson plans, examples of student work, Spanish translations, and historiographical introductions. Winner of the American Historical Association's 2008 James Harvey Robinson Prize for Best Teaching Aid, HTM takes advantage of all of the things we know about the psychology of teaching and learning history, and all of the things that we know about using new media to facilitate the teaching and learning of history. At the same time, HTM aims to prepare students to grapple with the problem of abundance created by the exponentially increasing availability of digital history resources by teaching them the skills they need to analyze those resources and to apply them to real historical problems.

A focus on historical questions and practices also informed *Object of History: Behind the Scenes with the Curators of the National Museum of American History* (OOH) <<http://objectofhistory.org/>>, which was a collaboration I directed with the Smithsonian Institution's National Museum of American History. OOH answered a need to find a low cost way for students and teacher of U.S. History to have access to the museum's collections and the expertise of the curators. As a result the materials on the site are designed to improve students' content knowledge of standard topics in U.S. History and to improve their ability to understand material culture objects as types of historical evidence. Centered on six key objects from NMAH's collections, the site provides teachers and students with an opportunity to consider material culture items as object in and of themselves, as objects in an historical context, and as objects that do cultural work in the interpretive space of the museum. OOH was funded by a National Leadership Grant from the Institute of Museum and Library Services. Thus, the project team drafted and released a "Guide to Creating Object Lessons" and an accompanying suite of software to enable other public history organizations to easily produce their own versions of *Object of History*.

Finally, my work on educational resources culminated in the *National History Education Clearinghouse* (NHEC) <<http://teachinghistory.org/>>, which is a central place for information on history education. The site includes access to history content on the web, best practices in teaching history, a discussion of relevant policy and research matters, information about the activities of Department of Education Teaching American History grants, and a gateway to professional development opportunities for teachers. NHEC is funded by the U.S. Department of Education. As co-director of NHEC, I played an integral part in the conceptualization of the project from the proposal stage, through the initial design and launch, through the most current iteration of the site. More than simply a logistical challenge of gathering disparate strains of high quality resources for teaching U.S. History, the Clearinghouse has the challenges of making this breadth of content easily accessible, serving the needs of practicing teachers while also introducing them to best practices and cutting edge resources. My contribution to the daily life and content of the Clearinghouse involved the design and development of the infrastructure for the site using Drupal as the content management system for over 30 types of content and 9,000 individual pieces of content. In addition to managing this tremendous conceptual challenge, I spearheaded the effort to focus thoughtful instruction on how to integrate digital tools into the history classroom. All of this work built on the groundbreaking materials and tools developed for HTM. Finally, in 2010 I am directing the next phase of this project, as we build a prototype for the *Teaching History Commons*, an open, social space for teachers to discuss and share their curriculum materials and promising pedagogical practices.

My work on cutting edge digital pedagogy and improving the teaching and learning of history has been supplemented through numerous conference presentations, invited lectures, and published articles. For example, in April 2008 I gave the Paul Gagnon Keynote lecture at the annual meeting of the National Council on History Education, entitled "The Future of Teaching the Past," about integrating the research on cognitive science on how people learn and the newest range of digital tools. Similarly, I chaired and commented on a

panel on the important pedagogical interventions of digital storytelling at the 2008 American Studies Association that resulted in the publication of a productive set of articles, including my commentary, in *Arts and Humanities in Higher Education*.

Together, my efforts to improve the teaching and learning of history have made significant contributions to the field by enabling and encouraging instructors to design learning experiences that require students to address real historical problems. This work will result in a generation of learners who are equipped to assess evidence, draw reasoned conclusions, and to develop their own sense of critical problems.

### III. Digital Public History

In October 2007, I became Director of Public Projects <<http://chnm.gmu.edu/category/collecting-and-exhibiting/>> at the Center. The creation of this new division recognized the significant work that I was already doing in partnership with major libraries, archives, and museums. Building on the Center's commitment to bring rigorous historical scholarship into the public realm, I have shaped the profile of the Public Projects Division with several goals in mind. First, I am working to advance the capacity of cultural heritage institutions to communicate the complex meaning and question raised by their collections. Next, I am providing national leadership on the importance of using standardized formats and metadata when creating digital collections and exhibits. Finally, I continually advocate for open source, open access, and open content solutions for cultural heritage institutions. I have pursued these goals in three key ways: 1) by designing and directing exemplary digital projects that serve as replicable models for others in the field of digital humanities; 2) by building tools and conducting research that provides others in the field with resources to advance their own work; and 3) by publicly advocating for the centrality of interoperable, open access digital scholarship, exhibits, and archives to the future work of humanists and cultural heritage professionals.

One of these public projects is an example of the ways that the digital environment provides new possibilities for traditional public history exhibits. *Martha Washington: A Life* <<http://marthawashington.us/>> brings together archival research and material culture from the Mt. Vernon Estates and Gardens to present a biographical narrative of the nation's first First Lady. While extensive resources exist on George Washington, Martha Washington's story is virtually unknown. This site, which was funded by a private donor, works to remedy that oversight by presenting her life from early childhood through her death, including her first marriage, the Revolution, and her time as First Lady, while at the same time providing historical insights on the social, cultural, and political realities of eighteenth century women's lives. The site contains a popular but deeply researched narrative written by GMU History Professor Rosemarie Zagari, as well as an extensive archive, and a number of teaching modules that focus on key objects and themes from the narrative.

On the archival front, the *Bracero History Archive* <<http://braceroarchive.org/>> breaks new ground by collecting, aggregating, and making publicly available the documents and oral histories of the bracero guest worker program between the United States and Mexico (1942-1964). The *Bracero History Archive* was funded by a grant from the National Endowment for the Humanities and was the recipient of the 2010 National Council on Public History's Outstanding Public History Project Award. With the Institute of Oral History at the University of Texas at El Paso, the Smithsonian Institution's National Museum of American History, and the Center for the Study of Race and Ethnicity at Brown University as the major content partners, the project enabled the collection and presentation of a history that might otherwise have been lost. Leveraging the community ties and relationships of local partners, we were able to reach out to braceros and their families who may never have trusted an unknown academic researcher. The technical infrastructure for the site, which was built using *Omeka*, specifically enabled this broad-based collaboration between primary partners and local partners by creating a shared central repository that could be accessed via the web. This path-

breaking work was documented and modeled for others wishing to pursue similar types of projects in “A Practical Guide to Collaborative Documentation in the Digital Age.”

Upon taking leadership of the Public Projects division, I also took on a more substantial role with the *Papers of the War Department, 1784-1800* <<http://wardepartmentpapers.org/>>. PWD represents a revolution in the world of documentary papers projects, in that it has made available high-resolution digital copies of nearly 55,000 documents, with funding from the National Historical Publications and Records Commission. Since public launch of the website, the editorial staff has been working to progressively create metadata for that corpus. Thus, unlike traditional papers projects that require decades of funding and staff time before they publish scholarly editions, PWD has focused on providing immediate access to the archival materials and streamlining the editorial process, thus reducing the cost. We are continuing to innovate in this realm by pursuing the help of the population of interested users to transcribe those documents (see *Scripto* below). Similarly, other documentary editing projects are approaching us to solve traditional editing problems using innovative tools and methodologies. For example, the editors of the George Washington Papers, have asked us to use the digital tools at our disposal to create a fully accessible annotated bibliography of all of the literature on George Washington. Though just in the beginning stages, this project promises to provide a new model for the creation and distribution of traditional forms or scholarship.

As well as working on these content-driven projects, I have participated in the design and development of new software and tools to advance the practice of digital history. The most substantial of these is *Omeka* <<http://omeka.org/>>, a free and open-source software that provides museums, historical societies, libraries and individuals with an easy to use platform for publishing collections and creating attractive, standards-based, interoperable online exhibits. *Omeka* is designed to satisfy the needs of cultural institutions that lack technical staffs and large budgets. Bringing Web 2.0 technologies and approaches to small museum, historical society, and library websites, *Omeka* fosters the kind of user interaction and participation that is central the mission of those cultural institutions. *Omeka* is funded by a grant from the Institute for Museum and Library Services and is the recipient of a 2008 Andrew W. Mellon Foundation Award for Technology Collaboration. As co-director of *Omeka* with Tom Scheinfeldt, I have worked to develop a community of end-users who are creating new types of scholarly and interpretive content using the tools. This outreach work involves developing relationships with librarians, archivists, museum professionals, and scholars interested in producing high-quality digital content, including consulting with cultural heritage professionals from the Newberry Library, the Ohio Humanities Council, and countless small museums and historical societies. All of this work is centered on encouraging cultural heritage professionals to share both their collections and their expertise online. Currently, we are poised to make a leap forward in this capacity by launching *Omeka.net*, which is a cloud service by which users can sign up for an account rather than hosting their own installation of the software. This dramatically lowers the barrier to use and will significantly contribute to the possibilities for providing open access to cultural heritage materials and scholarship.

*Omeka* makes several contributions in the world of cultural heritage institutions and the realm of digital scholarship. First the software's core infrastructure creates items with a standardized Dublin Core Metadata structure and produces a series of data feeds (RSS, XML, JSON, OAI) that enables the use, reuse, and sharing of digital archive materials. These standardized outputs encourage best practices and open access by enabling interoperability among content management platforms. Second, *Omeka* brings new possibilities for scholarly publishing that push beyond the traditional linear form of the monograph to enable geospatial, temporal, and interactive access to core data sets. Finally, *Omeka's* easy theming capacity enhances scholars' abilities to integrate aesthetic considerations in their arguments.

Furthermore, I am leading efforts to enlist the broad community of scholars and interested users in improving the capacity of our digital archives. *Scripto: Crowdsourced Documentary Transcription*. *Scripto* is a lightweight, open source, tool that, when released in the Summer of 2011, will allow users to contribute

transcriptions to online documentary projects. Supported with grant funding from the National Endowment for the Humanities, Office of Digital Humanities, and the National Historical Publication and Records Commission, the tool will include a versioning history and full set of editorial controls, so that project staff can manage public contributions. Thus, *Scripto* represents an intervention in the world of documentary editing. It is an effort to open the process of documentary editing to a wider range of institutions and interested users. Being realistic about the funding resources and institutional capacity of documentary projects, this tool will provide a way for user participation to dramatically increase the access to historical sources. Whereas the traditional transcription process requires intense resource dedication, *Scripto* offers a way to achieve the benefits of improved search and access that coincide with the availability of full-text transcriptions, without the burden of employing a fulltime transcription team. While the results might not be the flawless transcriptions rendered through traditional means, they will improve the ability of researchers to quickly locate the documents that they need from a large corpus.

While envisioning and implementing new tools to do public digital scholarship, I have directed two research projects designed to evaluate the current use of new technologies in museums and to make recommendations about best practices for future implementation of those technologies. Both of these projects have been funded by the Samuel H. Kress Foundation. First, *Mobile for Museums*, <<http://chnm.gmu.edu/labs/mobile-for-museums/>> provided an overview of the current state of the art in the use of mobile technology by museums. The website includes a comprehensive collection of existing work on mobile technologies for cultural heritage institutions, provides a set of recommendations for moving forward with mobile work, and a set of implementation prototypes. This work serves as foundation on which other museums and CHNM projects can build, and has garnered attention from a wide variety of institutions such as the Corcoran Gallery of Art as they are beginning to plan their mobile development strategies. Second, I am in the midst of planning a *Summit on Digital Tools for Museum Educators*. This two-day meeting will bring together leaders in the museum education field to discuss their current use of digital technology, to examine promising examples of educational technology from other fields, and to frankly discuss the technical and institutional barriers to more effective use of technology to enhance informal learning. The result of the meeting will be a widely distributed whitepaper that summarizes the state of the field and makes recommendations on promising routes forward for museum educators, technology developers, and funders.

Building on these accomplishments, I foresee a number of future directions for the Division of Public Projects. First and foremost, I am interested in the ways that we might combine text mining software and graphic visualizations in more productive ways. In particular, I would like to experiment with graphically tracing the development of intellectual concepts across a corpus of text. For example, we might be able to visualize the ways that scientific developments influenced popular and political usage of evolutionary concepts in the early 20<sup>th</sup> century. Not only would we be able to visualize change over time, but also geographic and personal networks. Second, I am interested in doing more work on place-based computing. In this vein, I am submitting a grant proposal to the National Endowment for the Humanities to fund a mobile-optimized website that would deliver historical interpretation of the National Mall through geospatial, temporal, and thematic interfaces. These are only two examples of the vast number of possible new directions for Public Projects at CHNM.

In addition to the major project work that I have directed in the last six years, I have provided national leadership by publicly advocating for the centrality of interoperable, open access digital scholarship, exhibits, and archives to the future work of humanists and cultural heritage professionals. Over the past several years I have served as a consultant and advisor to a number of libraries, archives, and museums as they plan and execute new digital strategies. For example, the Naval Historical and Heritage Command needed a set of recommendations on how to improve their website's information architecture to render their collections and resources more accessible to the general public and key audiences. Similarly, the Minnesota



Historical Society required a series of facilitated strategy sessions and recommendations about content aggregation, collaborative institutional partnerships, and design and development goals as they planned for an online encyclopedia of Minnesota history. Finally, as a part of the Corporation for Public Broadcasting's American Archive project to build a prototype portal for digitized historic public broadcasting sound and film footage, I consulted on standards for interoperability, content selection, and digital preservation of audio and video content drawn from station archives around the county. These varied consultations are unified by their contribution to the larger effort to render cultural heritage resources openly, and easily, accessible to users through digital means.

Also, I have had the pleasure of giving a number of invited talks that deal with the questions of access, interoperability, collaboration, and digital scholarship. These talks, given at the Frontiers of New Media Symposium at the University of Utah, and the Digital Archives and Digital Humanities meeting at the National Taiwan University, have centered on digital scholarship in the "Commons Era" and focused on the promise of increased innovative and collaborative work that shared digital platforms are enabling. My thinking on this grows out of CHNM project work such as the *Bracero History Archive*, but it is also influenced by the great strides being made around content sharing through initiatives like the Free and Open Source Software movement, Creative Commons licensing, the Open Archive Initiative, and more popular projects like the Flickr Commons. With increasing scale of digital abundance, we need to envision new forms of collaborative scholarship that can take advantage of new platforms for synchronous and asynchronous work.

My understanding of my responsibility to advance the field of digital humanities also involves leadership through service in a variety of venues. During the Spring of 2010, I organized two *Digital-JumpStart* <<http://digital-jumpstart.org/>> (DJS) "unconference" sessions at national conferences. DJS brings together library, archive, and museum professionals with expertise and experience in digital work with colleagues just beginning to plan and implement work on digital projects. In March, with assistance from Sheila Brennan and Tom Scheinfeldt, I led a working group session at the National Council on Public History where 20 participants discussed project ideas, technology platforms and tools, funding strategies, and other issues. These participants used a wiki to bring the conversation before the conference and extend it afterwards. Then in May, in collaboration with Michael Edson, Director of Digital Strategy at the Smithsonian Institution, I facilitated a DJS session at the American Association of Museums annual meeting that brought together 30 of the most experienced technology professionals in the museum world with over 100 participants for almost three hours of sharing and mentoring. These very successful sessions are working to change the professional practice of technology staff in cultural heritage institutions and to change the climate of professional conferences by increasing the amount of productive knowledge exchange. The participants leave the sessions having helped to create lasting resources and build stronger professional networks. DJS sessions are in line with the transformative work of *THATCamp* movement and innovative efforts at community building such as *DHNow*, that are being pursued by my colleagues at CHNM. In all cases, these events value informality, openness, relationship-building, and productive collaboration.

Within the larger community of historians, I have served in an advisory capacity on a number of fronts. As a member of the program committee for the 2010 Organization of American Historians meeting, in addition to the traditional duties of reading and evaluating session proposals, I developed and solicited a slate of sessions on the current state of the field in digital history and on cutting-edge digital tools for historians. Also, over the past two years I have informed and advised the American Historical Association and the Oral History Association on their website advisory committee as they work to determine the appropriate scholarly communications strategies for their respective communities of historians. Finally, at CHNM I have exercised leadership in my role as supervisor for half a dozen classified staff members and a host of graduate research assistants. This oversight is essential to the continuing success of the Center's

projects, but it is also essential to the development of a growing cohort of experienced individuals who will go on to expand the field of digital history.

#### **IV. Analogue Research and Teaching**

In addition to the prescribed responsibilities of my position as research faculty in the Department of History and Art History, I have revised my dissertation into a book manuscript, *An Image of God: Catholics and American Eugenics*, which is under contract with the University of Chicago Press. During the first half of the twentieth century, supporters of eugenic policies saw hereditary science as the key to transforming American society because it provided a guide for preventing both the physically and mentally “unfit” from reproducing. Their Catholic opponents were much more focused on environmental and religious sources of social improvement and disdained proposals that called for the state to circumscribe an individual’s natural right to marry and have children. They believed that individuals could not be defined solely by their biology. I argue that Catholic clergy, writers, and activists urged their coreligionists to object to eugenics policy initiatives for a number of key reasons. First, they believed that the science that eugenicists used was not rigorous enough to justify their policies. Rather, those scientific claims were simply a guise for more deeply held ethnic, racial, and class prejudices. Second, they rejected the notion that the state and the community that it represented could ever justly assume the power to violate an innocent individual’s bodily integrity, regardless of the supposed biological improvements that would result. Catholics did not disagree with the notion that humans should work to improve the health and welfare of the population, but they did disagree that the goal of biological improvement superceded all other rights, values, and goals. For nearly 40 years, Catholic thinkers and eugenics supporters argued about these ideas and their policy implications, which included a range of measures from immigration restriction, to involuntary sterilization, to health requirements for marriage certifications, to anti-miscegenation legislation. Time and again, however, Catholic priests, physicians, writers, and organized lay men and women spoke out in the press, within their own organizations, and in the legislative arena against the invasive and restrictive measures that members of the eugenics movement advocated at the local, state, and national level. Thus, they comprised the most significant and organized opposition to eugenics policies.

In a book about how and why American Catholics opposed some of the ideas and many of the initiatives of the eugenics movement, one might assume a narrative that rehearses the tired story of the “warfare” between science and religion, but for the most part that trope bears little resemblance to the reality of this interaction. Rather, Catholics addressed eugenics on the grounds that the science was inadequate or poorly done, and that the measures that the movement called for were not the best methods to safeguard the rights of individuals while ensuring the common good. More often than not, Catholic thinkers objected to the social applications of scientific findings and principles, rather than to the science itself. In fact, Catholics made their arguments within the grounds of biology, psychology, sociology, and law, rather than on the basis of religious principles. They recognized that the conditions presented by American religious pluralism demanded that they convince those who did not share their religious convictions that eugenic policies and initiatives were not in the best interests of American society at large. In telling the story of American Catholic responses to eugenic ideas and policies, this book takes up the call issued by Leslie Woodcock Tentler over fifteen years ago. In a 1993 *American Quarterly* article, Tentler challenged US historians, arguing that Catholics needed “to be integrated, more fully and intelligently than heretofore, into our reconstruction of the past.”<sup>1</sup> The eugenics movement’s successes and failures cannot be fully understood without considering the role of Catholics in publicly debating and often fighting their theories and initiatives. In doing that work, this book contributes both to the history of Catholicism and to the history of eugenics in the United States.

Historians of the American eugenics movement have frequently noted the strength and endurance of Catholic opposition to negative eugenic policies. Like the eugenics activists they study, Daniel Kevles, Diane

Paul and others all nod to Catholic resistance to sterilization statutes. Marouf Hasian and Christine Rosen have given Catholics more sustained attention. Both scholars provide narratives in which Catholics were not unequivocally opposed to eugenics, but rather they were opposed to the means that eugenicists employed to achieve racial improvement.<sup>2</sup> This work affirms those narratives, but also expands and complicates them. Catholic engagement with the eugenics movement was more than simply rhetorical, and there were deep philosophical differences in perspective that led Catholic thinkers and activists to work to oppose eugenics policy initiatives and to resist the racial thinking that undergirded much of the movement. An examination of the ways that Catholics responded to eugenics policies and proposals eventually leads away from the academic discussion of the mechanisms and the disciplinary politics of heredity in the sciences and leads toward the social, political, and cultural implications of eugenics in the public sphere.

The responses of Catholic thinkers, writers, and activists to eugenic ideas and policies were not simply knee-jerk condemnations. Rather, they were far more nuanced, taking into account the traditional teachings of the Church, the social and material conditions of the Catholic population and the greater American community, the quality of the scientific work forming the basis for eugenic claims, and the underlying assumptions of the activists making those claims. All of these factors resulted in the articulation of a complex body of reasoning and work that reveals Catholic struggles to participate in modern American social and political life while maintaining their commitment to the Church's traditional teachings on race, gender, family, economics, and community. In many cases, more established, often middle-class, laypersons and clergy aimed to protect their more vulnerable coreligionists while at the same time articulating principles and positions that served to protect the poor, infirm, and disadvantaged in the population at large. While providing this bulwark against the invasive policies called for by the eugenics movement, these vocal Catholic activists participated in the effort to adapt Catholicism to American conditions. The questions that eugenics raised about the social order, race, gender roles, and reproductive restrictions were truly modern ones. Catholics rejected the science and the assumptions about the primacy of biology in determining human worth that undergirded eugenics, and the notion that the state could justly hold the power to physically prevent individuals from reproducing. Asserting their rights as citizens to participate in the public debate about such issues, Catholics transformed the public discourse by bringing the philosophical lessons of Catholic moral and social teaching and the concrete lessons of their lives as a diverse community to bear on the ongoing conversation about the balance between individual rights and the interests of the community. In doing so, they transformed themselves from religious outsiders into an integral and increasingly accepted part of the American community.

In addition to completing my book manuscript, I have pursued my analogue research and teaching interests. With regard to research, in 2005, I received the Stanley W. Jackson prize for best article (2002-2005) in the *Journal of the History of Science and Allied Medicine*. I have published an article in the *U.S. Catholic Historian*, and four book reviews in key history journals. I am just embarking on a second book project: *Peace and Justice after the Council: Social Questions in American Catholic History, 1968-2010* Examining popular and institutional responses to nuclear policy, foreign relations, Liberation Theology, poverty, and immigration policy, the book will explore the question of why Catholic social teaching in the United States became so muted after Vatican II. With respect to teaching, in the fall of 2007, I taught a successful section of History 615 that focused on American Religious History after 1865. Out of that group of students, I went on to closely advise two Masters students who are now pursuing their doctorates at Johns Hopkins University and the Catholic University of America. I have also worked closely with one student from the Mason History PhD program, conducting a set of directed readings on American Women's Religious History, supervising her minor field statement, and finally, serving on her dissertation committee. Similarly, my day to day work at the Center allows me the opportunity to mentor many graduate students as they learn about digital history.



## Endnotes:

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<sup>1</sup> Leslie Woodcock Tentler, "On the Margins: The State of American Catholic History," *American Quarterly* 45 (March 1993): 104-127.

<sup>2</sup> Daniel J. Kevles, *In the Name of Eugenics: Genetics and the Uses of Human Heredity* (Berkeley: University of California Press, 1985); Diane B. Paul, *Controlling Human Heredity, 1865 to the Present* (Amherst, NY: Humanity Books, 1998); Edward J. Larson, *Sex, Race and Science: Eugenics in the Deep South* (Baltimore, MD: The Johns Hopkins University Press, 1995); Marouf Arif Hasian, Jr., *The Rhetoric of Eugenics in Anglo-American Thought* (Athens, GA: University of Georgia Press, 1996), 89-111; and Christine Rosen, *Preaching Eugenics: Religious Leaders and the American Eugenics Movement* (New York: Oxford University Press, 2004), 139-164.